MARION & MADELINE FAIRBANKS in "THE FLYING TWINS"
FOUR-PART MUTUAL MASTERPIECE PRODUCED BY HANBESSER

THE FLYING TWINS, SOON TO BE SHOWN IN LOS ANGELES, IS
ONE OF THE BEST CIRCUS DRAMAS EVER FILMED. AND,
BESIDES THE FAIRBANKS TWINS, THE CAST IN
CLAUDE HARRY LA PEARL, BERTHA LEON,
ETHEL JEWETT, LORRAINE HULING
Do you realize that this is the greatest medium on the Pacific Coast to reach the Photoplay people? This magazine is read line for line by all motion picture folk. This is a broad statement but nevertheless a true one. And there are over 25,000 people employed in Southern California in the motion picture business.

Let us quote you a rate for a six months' ad. It will pay you. Try an ad for four weeks. The results you obtain will compel you to sign up for a year.

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**Garrick**

WEEK OF AUGUST 9th

**“The Cub”**

Including JOHN HINES

By Thompson Buchanan

“You Know Me, Al”--Big League Stuff

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Fifteenth Episode of

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**Satisfied Depositors . . .**

We believe that a satisfied depositor is a Bank's advertisement—that efficient service will reap its own reward.

We have many depositors among the moving picture people and they are well satisfied.

Our success has come from serving well, and the appreciation of the public of our endeavors to do the best possible, even in small matters, encourages us to continue our business on this principle.

We invite you to become a satisfied depositor of this worthy institution

**Citizens Trust & Savings Bank**

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Los Angeles, Cal.
In the Five-Part Photo-Drama, "Cora," Emily Stevens scored a Pronounced Success. Produced by B. A. Rolfe, the story is that of a Prima Donna Whose Romance is Marked by Many Intracies of Storm and Sunshine. The Scenes Shift From the Tenements to the Operatic Stage, with Scores of Admirable Portrayals in Dramatic Art. The Production Was Released by the Metro Pictures Corporation.
WILL M. RITCHEY,

Scenario Editor in Chief of the Balboa Amusement Producing Company, and Author of the Wonderfully Successful Balboa-Pathe "Who Pays" Series
NEIL HARDIN.
Who very artistically enacts the part of Hout., a spy, in the great big "U" serial, The Broken Coin.
ERNEST SHIELDS
JUVENILE LEADS
FRANCIS FORD CO.
UNIVERSAL

MARK FENTON
ACTING VERY SUCCESSFULLY WITH FRANCIS FORD CO.
UNIVERSAL.
Released by The Metro Corporation. "The High Road," a Feature Drama Starring Valli Valli, is a Masterful Production. This Play was Staged at the B. A. Rolfe Studios, on Boyle Heights, Los Angeles, last Spring. The story tells of a fiery heroine who, for the cause she Loves, Sacrifices her all—And Gains a Future.
MARGARITA FISCHER IN "THE LONESOME HEART"
FOUR-PART MUTUAL MASTERPIECE PRODUCED BY AMERICAN
Jack Ford Wins by Hard Work

In this day and age, when one meets so many people who do what they do for no other reason than a peculiar one, it is a relief to find one who does things and does them right just for the love of doing them, regardless of the monetary consideration. Jack Ford, assistant director in the production of Francis Ford's The Broken Coin serial, is just such a man. That is what makes it a pleasure to meet him. For despite the fact that he is young, he is filled to overflowing with that energy so necessary to the successful accomplishment of anything.

Several months ago, Jack Ford joined the Universal forces at the old Gower street studios. At that time, he had had very little experience in picture making. However, he was willing to apply himself. He had the energy and the willingness to learn that always go hand in hand with success. For some time, he worked on whatever director on the lot had anything to offer him. He was ready to try anything and to learn from those who knew whatever they were willing to teach him.

Naturally, at first his work consisted chiefly of small bits of "atmosphere." It was a modest beginning, but strange to say, it suited Jack right down to the ground. That was what he wanted. He wanted to learn "all there was to learn. And while he worked or rested about the studio grounds, he was always on the watch, offering to help this one or that in handling props, dressing sets, constructing the bigger ones and in general making himself useful and at the same time learning what he fancied might stand him in good stead later.

Then he showed his wisdom. For one day an assistant director left the company, voluntarily of otherwise matters not, and during the changes that followed, Jack suddenly found himself promoted to the position of assistant director in the company of his namesake, Francis Ford.

That was where his troubles began. There were sets to be built and there were others to be dressed. There were people to be hired and others to be requisitioned. In addition to this (when he was resting) he had to do a make-up and jump into the scenes. He had reached a point by this time where he could "get away with it" right. And in the rest of it, in the dressing of sets and the planning of others, he was doing his "real experience coming in strong."

It was hard picking at first. There were few spare moments, but he stayed with it and the first thing anyone knew he had come to be recognized as a worker and a man to be relied upon. He had run with the extra players until he knew just where he could go to get the man to fill the place.

How well he succeeded in his new capacity cannot be told better than by saying that he is still there. He has been there through features and through one reeler and he has been found the right man for the place at all times. Latest among the pictures in which he has worked is the latest of the Universal's feature serials, The Broken Coin where, under the direction of Francis Ford, his efforts have achieved what is regarded as his best work. He is a worker and he is willing. He knows what is wanted and he knows where and how to get it. What more could be said for an assistant director? Let someone with a more able imagination than the writer step up and declare himself.

Harry Mann, Esteemed by Fans

Harry Mann? Why, everybody knows Harry Mann. Not only the film fans scattered throughout the country either. If you don't believe it, just go into little old New York, wander up and down and inquire of the just what is left of the place. You will find that Harry Mann is regarded as a "regular fellow."

Before entering the motion picture game, Mr. Mann was especially well known among the patrons of the Jewish play houses. And don't let anyone jolly you into thinking that there were not some real theaters in New York that come under that head. The world at large has long since agreed that the Jews as a race stand among the foremost of patrons of art, whether it be art, in the spoken line, art, of the pen and brush or art that expresses itself in the well modeled figures of the sculptor. And it was before such audiences that Harry Mann achieved his first successes.

Needless to say, he started at the bottom. (Who can name a success who deserves the name who started elsewhere? They may not remain long at the first rung of the ladder, but that is where they start.) And having started, he was not slow in making his rise. Scarcely did he reach the second rung before he climbed the weary way to the third. Before long, his name was mentioned in the same breath with men of much longer and more diversified experience along the same line. And still he goes.

And then he joined a road show that was headed west. All went well. They played every show town along the road and finally reached the Pacific sea-board. There was a place where Harry started to feel very much at home. It was different. There were no snows to bother. There was sunshine and there were flowers and there seemed to be opportunity. So Mr. Mann terminated his connection with his company and the 'die was cast.'

The rest of the tale reads like a page torn from some wildly romantic novel. He did not meet with reverses that had been predicted by his friends. He did not go hungry, nor did he want for a price to sleep nor for clothes to wear. He asked for and received a place among the forces of the Universal's Pacific Coast studios at the Gower street studios. He was given a small part and the producers who saw him work lost no time in writing his name in large letters on their list of capable. The ball had been started rolling and it continued to roll faster and faster until one day he was named as a regular member of the Francis Ford cast of players.

That was months and months ago and he is still with the same company. During that time, he has played real parts, parts that call for more than the usual run of stuff both of the art of make-up (for none denies that it is an art) and in enacting difficult roles after the make-up. He has played roles as different in type as the poles and he has played them well. He has been cast for everything from a man of the west to the part of Indian priest in such films as The Campbells Are Coming, one of the biggest of the Ford productions. He has played small parts and big ones and there is yet to be discovered one to which he has not done justice.

He is at present playing the role of Count Frederick's aide, a young, vivacious Frenchman. With Mr. Ford himself in the role of the count, it is a natural inference that he should choose for his aide a player in whom he has absolute confidence. That is why he chose Mann. And needless to say Mann has not disappointed him.

In private life, Mr. Mann is quiet, so quiet in fact that he is almost self-effacing. But on the screen, ah, that is different. If you don't believe it, just ask a film fan, or better still, have a look at one of the pictures in which he has worked.
Sh-s-s-h! Chaplin is Forced to Reveal Comedy Secrets!
Editor Gets Charlie in a Corner and Makes Him 'Fess Up on Art

T HE EDITOR of the Photoplayers Weekly visited Charlie Chaplin at his headquarters in the Stowell Hotel on Spring street several evenings ago and asked for an interview, which request the world-famous fun-maker cordially granted. They repaired to seats in a corner of the hotel lobby, and for more than an hour the editor asked questions, with Chaplin replying at length, concerning his art and himself. After the interview the scribe wrote the comedian's answers, and they are presented in this article, as the epitomized, crystallized statements of Chaplin relative to his career and his daily work, with his own defense against the charge of certain folk that his screen antics are sometimes off-color. Inasmuch as Chaplin's fame is daily growing greater, the appended article certainly is interestingly important at this time. He explains what he is trying to do as a fun-maker, and setting forth from his standpoint, is sure to present him in a thoroughly better light than that in which some of his detractors place him. Here are his explanations:

BY CHARLES CHAPLIN

I was born in London, England, and was 26 years old on April 16th last. As you can see I have dark blue eyes, and my weight is 129 pounds. In stature I am 5 feet, 6½ inches. My only living relatives are my brother, Syd Chaplin, and my mother, who is an invalid and still resides in London.

I came from a family of players, my father and mother and nearly all my ancestors having been engaged in the theatrical business in many capacities. Whatever talent or aptitude I possess can be directly attributed to my forbears long experience on the stage. I began my theatrical life at the age of seven years, and have been in the profession ever since. I worked for a long time in London theaters and then came to America and appeared in a vaudeville playlet, A Night in a London Music Hall. I played the leading part in this skit for several years and on one of my touring trips to Los Angeles I accepted an offer to become a screen comedian.

One of the pleasing things to me in the film work is that I always look taller on the screen than I actually am in real life. Many people, who had never seen me in real life but watched my screen antics, on actually meeting me personally remarked that they had believed me to be much taller than I really am. So you can see that in this way the screen helps me with my admirers.

My greatest ambition in life is to write one very successful book, a trio of creations that would be masterpieces.

In the making of pictures I realize that millions of men, women and children are going to see my actions and even though I sometimes do not care much for the part I am acting I feel that I must put forth my best efforts and exert every tissue and fibre of my body and act so that I shall be able to get the laughs.

The stories of my comedies are made up as I film the scenes. I direct the productions in which I appear and I do not use any manuscript. I remember that on a recent trip to Venice I had everything arranged to film certain scenes of a comedy, but when I and my manager, Mr. Robbins, arrived at the seaside city our hats were blown off by the sea breeze as we went around a corner. We thereupon decided to forego all our plans and make a windy-day picture, which we did.

I act out my own stories as the situations come to me during the progress of the work. Sometimes a situation or an episode that I could not reach in writing will come to my mind and it is much easier for me to go ahead and try the scene out than to have it all set down on paper beforehand. I continually enlarge on the situations as they occur to me and sometimes I make a scene a dozen times before I am satisfied with it. I may have one sort of a story in the beginning of the production and before I get through filming the scenes the general narrative of the comedy is entirely changed from the original plan.

When a comedy is finished and ready for exhibition in our private projection theater I then have a season of fear and trembling, in watching the scenes to note whether the production is a success. I do not laugh at my own work as I see it on the screen, as my thoughts are too critical that I continually watch to see whether I will be able to make people laugh. In short, you can take it from me that I have a sort of attack of heart

TAY GARNETT'S
Pen and Ink Idea of the Chap that is the Laughing Stock of Everybody.

(Continued on Page 17)
Interesting Personal Notes

NATIONAL FILM CORPORATION ITEMS
Written by Connie Miles

With five directors at work, scores of employees in all departments active at the plant and with the expenditure of hundreds of dollars daily, the National Film corporation, whose studio is at Santa Monica boulevard and Gower streets, in Hollywood, a suburb of Los Angeles, California, is off to a good start in the motion picture game. While the National is already making itself felt as a factor in the business, it gives promise of growth to one of the largest institutions of its kind.

The necessity of a new and larger studio is seen at this early date for the needs of the youngest concern in the motion picture game, and President “Bill” Parsons of the National and Bruce Mitchell, managing director, are laying plans for the erection of a modern plant in the studio district in Hollywood. Definite plans have not been decided on, but it is the aim to make the plant thoroughly modern, with every detail worked out for the rapid completion of pictures and with an eye to the comfort of employees.

Four well-known producers are aiding Managing Director Mitchell in supplying the demand for National films, a demand that is growing rapidly.

Mr. Mitchell is directing the first dramatic feature to be released by the National Film corporation, Captivating Mary Carstairs, adapted by the screen by A. W. Cohler, from the novel by the same author by Sydney Soloverson, author of “Qued.” In this story of five reels Miss Norma Talmadge, who recently arrived in Los Angeles from New York to enter on a two-year contract with the National, is being featured along with Mr. Mitchell. Other prominent photoplayers in the cast are Alan Foret and Jack Livingston, both of whom have been retained permanently by the National.

Louis M. Chaudet, late of the Selig producing forces, has been given a company with the National Film corporation and has completed his first picture, a comedy, in which Bill Parsons, the magnate-comedian, and Miss Constance Talmadge, sister of the International darling, are being featured. It is a tale of a night at the club away from wife and is entitled Can You Beat It? Both Miss Talmadge and Mr. Parsons appear to excellent advantage in the story and probably will continue to work together.

William Selter, who has been with the National Film corporation since its inception, is producing a strong dramatic story of two reels called The Accident, and has the assistance of two players recognized as leaders in their lines, Lamar Johnstone, late of the Selig forces, and Edward Bummar, star of Hearts, Universals, fame. It is an underworld story that holds keen interest because of the numerous crook scenes.

Al Ernest Garcia, who came from Selig to join the National Film corporation producing staff, is making an underworld story, entitled The Scar, in which Eugene Pallette and Queenie Lee, the dashing couple, and Miss Jill Woodward, who appears in the lead in the Accident, is playing the other character lead, a sister of Pallette. The straight leads are in the hands of Miss Constance Johnson and Page Peters. Frank Bonn, who recently came from New York to take a fling at pictures, also is in the cast.

Ernest E. Van Pelt is the other member of the producing forces of the National Film corporation and he is making a comedy, the working title of which is A Simple Country Girl. Mr. Van Pelt has the assistance of three stock members of the National, Miss Rena Harris, Miss Audrey and Miss Margaret Worthing. This is a barnstorming white slave story, and the producer, who directed Charlie Chaplin at the Essanay for some time, is filling it with many situations embracing keen comedy.

The first work of Miss Talmadge, the internationally famous screen star, with the National after her arrival in Los Angeles from New York, was more than play to her heart. Talmadge was hustled to Los Angeles harbor, San Pedro, for the filming of scenes in which Miss Tal­madge as Mary Carstairs, in Captivating Mary Carstairs, is spirited away on a yacht to be taken to her father, who had not seen her since his separation from the girl’s mother. A number of trips were taken out in the broad Pacific, the party making up the working force of Managing Director Bruce Mitchell remaining away from the National studio four days. The sojourn at the ocean was a strenuous proposition for the fascinating screen star and she enjoyed every minute of her experience on the water. The trip served as a restful experience after her long and trying trip across the continent.

Directors of the National Film corporation are surrounded by young men of high standing as their assistants. Gus Peterson is doing camera duty for Managing Director Bruce Mitchell and Jack O’Brien is the assistant director, and producer of the picture with James F. O’Shea as his assistant and juvenile man, and Allen Davey is his cameraman. Al Ernest Garcia’s assistant is Vernon S. Jones and his camera man M. S. Moller. William Butter has the assistance of Howard Knott and Charles Lyman, camera men, from the city, as cameraman. W. W. Woods is assisting Ernest E. Van Pelt and Victor Scheurich 111s cameraman.

Harold Ostrom, stockholder in the Oz Film company, whose studio is occupied by the National Film corporation, has taken up duties as assistant to Managing Director Mitchell. He takes on the position as manager of the Oz interest and resigned to take up the more active work with the National.

Dudley Burrows, who came from New York to be assistant scenario editor for the National Film corporation, has a story that is featured in the current issue of Hoppincott’s magazine. It is entitled Geraniums. Mr. Burrows has gained wide prominence as a short story and fiction writer.

With such well known and capable players as Eugene Pallette, Lamar Johnstone and Edward Sloman on the lot, the National Film corporation’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a cripple Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a crippled Italian. Mr. Sloman is a crook in another underworld story in which another of Harold Sloman and Edward Sloman’s studio takes on the character of a downtown studio. In his next picture, Mr. Pallette is to be seen in his well known role of a crook in The Scar. He plays a

With an augmented force, made necessary by the increased activities at the studio of the National Film corporation, Ben Lee, lead stage carpenter, is making things hell in the studio. Lee attached himself to Harold Newmeyer, head property man, under whose direction four are kept busy looking after the wants of five directors.

Miss Norma Talmadge has endeavored herself to all at the studio to the National Film corporation in Los Angeles, not alone because of her quiet good fellowship but because of her talent. There is no untruth in the Talmadge case and the first week of the internationally famous star in Captivating Mary Carstairs will stand out as among her best efforts for the screen.

The thoughts of Harry Fisher, the little comedian of National films, suddenly were turned from the picture in which he was working recently to the days of troup­ ing nine years ago when he was with his father, the late comedian of the same name. This is a barnstorming’s Water-Loo, a story conceived and made for the screen by Fred Hornby, that Mr. Fisher had the “piece of business” of pointing to a three-sheet in front of him and saying “Here is the barnstorming troupe playing, and as he looked in amazement, he almost forgot to carry out his “business,” for the property man had dug up a three-sheet nine years old which told of the appearance of Fisher and Carroll in The Lobster, the Fisher being his father, a famous comed­ ian, with whom the young actor appeared on the road.
**Happenings in Filmland**

*Inceville News—By Kenneth O'Hara*

While the executive heads of company are constructing a system to be employed in releasing the productions of The Triangle, Thomas H. Ince continues to supervise the making of more stupendous features at the studio in the Santa Ynez canyon.

Bessie Barriscale, the charming star of a number of Ince Features, has just finished a performance under the direction of Walter Edwards in The Man Who Found His Honor, with Lewis S. Stone, and is now engaged, under the wing of Reginald Barker in The Golden Claw. This is another of the big American society stories in which Miss Barriscale has scored so heavily and is believed to offer her greater opportunities than her previous interpretations.

The current William S. Hart production, in which the great western character actor is appearing, is known by the working title of Between Men. In this, Hart's will depart from his usual characterizations in favor of one of a rugged westerner—and don the clothes of a businessman. Hart's principle support will be contributed by House Peters, the late Lasky leading man, who is now a member of the Ince forces.

Another powerful modern story now being made under direction of Charles W. Wharton, with the White of the Llanthony, featuring Orrin Johnson, the estimable Broadway star, who already has completed one picture under the Ince banner. In the cast with Johnson is Rhea Mitchell, the beautiful leading woman, who has achieved such notable triumphs since her affiliation with the New York Motion Picture Corporation.

Waffles is the title of the story being handled by Director Scott Sidney. This is from the pen of J. G. Hawks and is expected to prove one of the most powerful human interest dramas ever conceived. Its stars are Jane Grey, who has just arrived at Inceville, and William Desmond, former Morocco stock favorite, who is now permanently associated with Mr. Ince.

Because of a mishap that befell Willard Mack last week, two directors of the New York Motion Picture studios are unable to proceed with their work. Mack was working under Richard Stanton's direction in Aloha Oe. He was carrying Enid Markey down a mountainside, when he slipped and suffered an injury to his back. This has incapacitated him and while Stanton is awaiting his recovery to finish Aloha Oe, Edwards is just as anxious, so that he can begin work on The Corner, in which Mack will appear with George Fawcett, the distinguished Broadway character actor, recently engaged by Ince.

Mary Boland, for many years John Drew's leading woman, and Bruce McRae, one of the best known and most widely liked leading men of the footlight realm, are two celebrities expected to arrive at the Inceville studios of the New York Motion Picture Corporation in the middle of August. Stories are now being prepared for them by C. Gardner Sullivan and J. G. Hawks of the New York Motion Picture scenario department, in cooperation with Thomas H. Ince.

What is believed to be one of the most perfectly equipped glass studios in America has just been completed. Ince Features movies motion pictures made a triumph last week, when it proved its ability to stand in a commanding position at all times during the day.

The Inceville snake has been captured. The slimy reptile which struck fear into the hearts of the cameramen several weeks ago, when it put in an appearance in the dark room, fell a victim of Robert Newhard's agility last week, when it found itself clutched in the strong hands of the young cameraman-cinematographer. Newhard was just finishing off a magazine scene when the rattle rattle rattled. Reaching up cautiously, Newhard grasped the snake by the neck and tail and hung on until the proper anaesthetic had been applied.

As Eleanor Ames, sister of Bullet Dick, the football hero, in The Matting, the five part feature of the New York Motion Picture Corporation, Margaret Thompson has given one of the most pleasing characterizations of her career. Miss Thompson appears in support of Bessie Barriscale in this absorbing narrative of college life and her character is largely instrumental in weaving the romance that culminates in the marriage of a frumpy co-ed and a stalwart gridiron champion.

Lewis J. Cody, the young leading man, who appears in support of Bessie Barriscale in The Matting, that five part feature of the New York Motion Picture Corporation, is another of the erstwhile legitimate actors, who got into motion pictures "by chance." Cody was playing an engaging young man with The Whirl of the World in Los Angeles, when Producer Thomas H. Ince, saw him. The noted director-general immediately decided on him for the part of Bullet Dick Ames and at the conclusion of the engagement Cody started work before the camera at Inceville.

Estelle Allen, recently added to the ranks of leading women at the Kay-Bee, Broncho and Domino productions, has just completed the performance of a wonderfully sympathetic part under the direction of Thomas Chatterton in When the Tide Came In, a pretty sea story by Richard V., Spencer and Thomas H. Ince. She played the part of Nina, an orphaned fisher-girl, in support of Chatterton, who is starred in the production, and her rendition is declared to be one of the best pieces of dramatic work she has ever done.

They're talking about decorating George Fisher with the legion of honor or something down at Inceville. The leading man's reputation has been receiving a definite blow recently as he has been working with Howard Hickman in The Play of the Season, by stopping a runaway horse and thereby saving the life, perhaps, of Estelle Allen. With Miss Allen, Fisher was driving a team back to a location, after having「finished a day's shooting near the road, and galloped at top speed. Fisher brough his athleticism into play and with the reins yanked the animals into submission.

Margaret Gibson is getting more popular every day, not that she is appearing in the Kay-Bee, Broncho and Domino productions of the New York Motion Picture Corporation. Her type of beauty is such that she is unbeatable in the cast. Right recently she was cast to play the part of Mary, a miner's daughter, in support of William Keane in The Golden Trail. The actress who has been known to the trade as "the best girl," is starred in the part of Nina, an orphaned fisher-girl, in support of Chatterton, she is starred in the production, and her rendition is declared to be one of the best pieces of dramatic work she has ever done.

Leona Hutton once again is playing "crook" parts. The pretty star of the New York Motion Picture plant scored her most pronounced hits in the role of the darling of the police among criminals, but a few months ago she was cast conspicuously with William S. Hart in "western." However, the part of Goldie in the $100,000 Bill, presented itself recently and was given to Miss Hutton. The $100,000 Bill is a forthcoming remake of The Golden Trail. Supported the girl with "true gold," considering the fact that there are quite a few blondes at Inceville, but Miss Gibson was selected for the part because she had "golden hair" for The Golden Trail.

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WALTER EDWARDS TO BE STARRED IN BIG PRODUCTION SHOWING STORY OF ALASKA

Though it possesses an unusual title, The 100,000 Bill, in which Walter Edwards next will be starred by the New York Motion Picture Corporation on the Mutual Program, is expected to be acclaimed one of the very best melodramas to have appeared on the screen this season. Supporting Mr. Edwards in the cast are Ethel Ullman, Leona Hutton, Lewis Durham and Robert Kortman. Mr. Edwards produced the picture from a scenario by J. G. Hawks and Thomas H. Ince.
Fred Palmer Roasts Barton

WHITTEN FOR THE PHOTOPLAYERS’ WEEKLY BY FREDERICK PALMER, CHIEF OF PUBLICITY DEPARTMENT, KEYSTONE FILMS.

In an address before the Purity Congress recently held in San Francisco, Mr. Robert C. Barton scurrilously de­famed the motion picture producing profession in a man­ner so cowardly that it seems difficult to believe that the well intentioned portion of his audience allowed him to continue. This social scoundrel, skulking under the cloak of “purity,” declared that it is next to impossible for anyone to remain in the film making profession and remain, virtuous. Remembering the fate that befell a certain Los Angeles City Prosecutor who bore the ban­ner of virtue in one hand and the key to his private office in the other, a private office in which he was accused of being over familiar with young women, I would tremble to think of any sister of mine having to work in a pictu­re studio. As Robert C. Barton might be engaged. There is a striking similarity in the cowardly utterances of these two “men.” Fortunately I know it to be a fact that any wholesome minded man or woman, boy or girl, is safer from immorality in a motion picture studio than in a private office or picture studio.

Let us compare the usefulness of the picture people with that of this Barton person.

On August 2nd a group of actors and actresses selected from the companies in picture studios in Los Angeles, gave a performance at Shrine Auditorium for the benefit of the Boosters Club of that city. They gave their services, their stock in trade, in order that funds might be raised to help advertise a city of over a half-million population.

Just a week earlier, on July 26th, another performance was given at the Mason Opera House and sufficient money was raised to make possible the building of a new portion of a desire of the Diocesan College of St. Catherine’s Church, Avalon, Calif. Not many weeks ago the trustees of an orphanage made known the need of a picture project­ing machine for use in entertaining the children who live at the institution. Film people passed the well worn hat and the machine was purchased and installed. In this instance it was not services—it was real money—that was contributed.

So the frequently expressed charge that the interior motives of desire for personal publicity underlies the charitable acts of these big hearted people is nullified for not a line was ever printed about the picture machine incident. The fact stands chisled so deep into the tablet of good deeds that no appeal of the people of the pictures goes unheard. The musicans demand pay when they play for a benefit performance. The theater owners usually insist upon rent. The printers want money for their work. All but the actors must be remunerated in good, hard, yellow gold coin that the actors, being pos­sessed of good hearts and bad business ability, are always ready and willing to supply, gratis, the efforts without which a benefit performance would resemble a watch with no works. Aside from these occasional charitable activities these people work from shortly after sunrise until daylight departs. Everything considered they are a useful and very desirable part of the population. Even though they were inclined to be self interested and hard more often they are busy to find time for it. Mr. Barton and his kind would probably suffer a nervous breakdown if they kept the working hours of the healthy, wholesome motion picture people.

During the same month in which these benefits took place Robert C. Barton stood on his hind legs before the gathering of “purity workers” in San Francisco and at­tacked the men and women of the picture profession with words that would be quite sufficient provocation for any­one to thrash him into insensibility—if insensitivity or sense exists in his ego. Which is the more useful and desir­able member of society—the picture actor who goes about his business, helping humanity whenever the oppor­tunity offers, or Robert C. Barton, who goes about other people’s business and attempts to tear down while others are building up?

Arthur N. Kelm, industrial commissioner of the Los Angeles Chamber of Commerce, tells us that the film industry is worth $15,000,000 a year to Los Angeles. Without that $15,000,000, how would Los Angeles have fared during the past year? Neither Robert C. Barton nor any of his kind will drive the picture making business from Los Angeles or Southern California. But it would be well if they would find some other means of self-advertising, some less ob­jectionable road to notoriety, the pursuit of which is their life work. Spewing their filth upon the reputations of an industrious, estimable colony of people is not an ad­mirable occupation.

Kalem Company News Jottings

Miss Ethel Teare has resumed her duties at the Holly­wood studios of the Kalem company, playing opposite Lloyd V. Hamilton in Ham Comedies and, while not ent­irely recovered from her recent accident, is without the disfiguring bandages necessary some few days ago. Miss Teare fell through a skylight in a chase being made in a scene, and which was staged on the roof of an office building. An iron grating five feet below the glass pre­vented what would have been a very serious accident. Miss Teare received some severe cuts and bruises on her arms and face.

At the Glendale Kalem studios, James Horne, director of the series, The Mysteries of the Grand Hotel, has just returned with his company, and fifty extra people from San Diego, where they had been making scenes for the ninth episode in this series.

A new stage and a complete installation of Kleig Light, are completed at the Glendale studios of the Kalem Company. This provides for work during the rainy seasons, as well as for providing for lighting effects for the two series, The Hazards of Helen, and The Mysteries of the Grand Hotel, being made at that studio.

James Davis has just finished the forty eighth episode in The Hazards of Helen series at the Glendale Kalem studios. Miss Helen Holmes in a timely arrival averted a crash between two large mogul engines by throwing a switch. What if Helen hadn’t arrived in time!

Tangles is the name of the new bull pulp belonging to Miss Helen Holmes, who hopes to teach him a few tricks which will be valuable to the Hazards of Helen series. Tangles, although very young, should now be able to obey a larger fleet in his mouth, for he can carry almost anything else of value, and when last seen was being chased by Miss Holmes in an effort to recover a shoe which was one of a pair which had been worn in several scenes of a picture, taken then in the making.

Miss Maris Sais, playing the lead in the Mysteries of The Grand Hotel series, has moved her residence, taking a larger home. She still, however, will keep her pigeons and prize chickens of which she has a goodly number. Miss Sais is an authority in these matters hav­ing made it her hobby for some years.

THE HOUSE OF A THOUSAND CANDLES

On August 23rd, the Selig Polyscope Company will release as a Selig Red Seal Play, Meredith Nicholson’s best story, The House of a Thousand Candles. The production is in six reels adapted by Gibson Willgots, and features Harry Mestayer, supported by Miss Grace Dar­mond and a company of talented artists. The House of a Thousand Candles is a most unusual domicile. Squire Glenarm, an aged millionaire, lives within and his hobby is the collection of valuable candle sticks and candel­abra. How he folly the plot of a villain and brings love to his favorite nephew Jack and to Marlon, is interest­ingly unfolded. There are secret passage ways, hidden treasure; and the white-hot jealousy of a woman con­tributes to the gripping situations.
EDDIE POLO—Not such a bad looking chap, eh?

Few people engaged in present day picture activities are more widely known or enjoy a more justly deserved popularity than does Eddie Polo, of the Francis Ford company of Universal players. Years of experience in practically every line of theatrical endeavor have left him with unusual qualities which aptly fit him for the work he is now in, daredevil stunts for reproduction on the celluloid.

In personal appearance, Eddie, because of his breadth of shoulder and thickness of chest and limb, would seem shorter than he really is. For be it known herewith that Eddie Polo is numbered among the best insofar as physique and ability to handle it is concerned. Strong as the proverbial bull, and with a well poised head that enables him to use that strength and couple it with powers histrionic, he makes an invaluable asset in any company of picture folk.

Polo’s first public appearance was in the capacity of strong man and athlete in Barnum & Bailey’s circus. He was tried out and found a success. That fact did not satisfy him, however, and he set about improving himself and his ability. So well did he strive and so successful were his efforts to beat his own records at every available opportunity it was not long before his name had gone broad-cast throughout the country.

At all times he was looking for something new to attempt. And having found it, he invariably made good at it. He did high and fancy diving in addition to his regular line of work. Then he took up balloon and aeroplane flights to say nothing of parachute drops and their ilk of bone-breaking, death-defying stunts. Ninety-foot dives became so easy for him that they ceased to be thrillers and became bores. And still he never stopped looking for the new world to conquer.

It was Eddie Polo who made the first catch of a man doing a double turn in the air. To the uninitiated this does not sound so much of a stunt. But pause to think. A man stands on a spring board elevated several feet above the stage. Below him on the ground stands another man. At a given signal, the man on the spring-board, leaps in the air revolving dizzily. The man on the ground watches and as the whirling mass of humanity descends, he walks in, hands upraised and catches the other on his shoulders. The man in the air is helpless. It is up to the one on the ground to gauge his speed so as to enable him to make the catch. And if he misses—well, the chances are that they will carry the other away in a wooden box, feet first. Also if the man on the ground makes a mistake, he may experience a sensation resembling close contact with the hind leg of a bay mule. Incidentally this is why Polo wears several gold teeth. He misjudged speed on one occasion. He made the catch but they carried him to a hospital afterwards.

At present Polo is portraying the character of Roleaux in the Francis Ford and Grace Cunard serial, The Broken Coin. For this part, there is probably no one else in the game so eminently well qualified, for in addition to his ability as an acrobat, he is an actor of ability, a combination rarely found, as any director will vouch. Polo’s personality is pleasing. Quiet, ever ready to smile and willing to serve in whatever capacity may come to hand, he is thoroughly dependable and a man to be counted on in any circumstance.
New York Studio News

WRITTEN BY FRANK P. DONOVAN

William Courtenay and Eleanor Woodruff head a cast of Vitagraph players in a picturization of Cyrus Towne's Brady's human interest story, The Island of Surprise, now being produced under the direction of Lottimer Johnston. The Island of Surprise is crowded with adventure. Already two railroad cars, a full Pullman dining car with its load of human freight and a Pullman sleeping car, have been simultaneously destroyed by fire, Director Johnston, taking a company of all-star Vitagraph players from Jersey City to within twenty-three miles of Philadelphia in order to obtain twenty scenes that include the wreck, which was staged near the residence of J. H. Duke. To add realism to this wreck, Director Johnston did not inform his players of what was to happen and his cameraman, William McCoy, who had his camera set up in an advantageous position, secured realism in every minute detail, even to the horror depicted on the faces of the actors when they thought the wreck was real. The Island of Surprise, will be in five parts and enacted in the principal characters by Mr. Courtenay, Miss Woodruff, Julia Swain, Gordon, Zena Keefe, Charles Kent and Anders Randolph.

Through a peculiar combination of circumstances, two well-known authors wrote scenarios using the same theme as the basis of a story and both manuscripts which bore titles, using a combination of words that meant exactly the same, were submitted to the Vitagraph Company, within a few days of each other. The authors in question were William Addison, Thornton Wilder, and Charles T. Daze, and the story, which will be told by the voiceless actors on the screen, known by the title of The Making of Geoffrey Manning. The similarity of the stories induced the Vitagraph Company to purchase both scripts and combine the salient points of each into a remarkable story, giving credit to both authors, at that time, personally unknown to each other. The Making of Geoffrey Manning, is now being produced under the direction of Harry Davenport with a cast that includes Harry Morey as Geoffrey Manning, L. Rogers Lytton, Belle Bruce, Harold Foshay, Ned Finley, Jae Brown, Logan Paul, Katherine Franke, Marion Henry and William Dunn, and will be completed as a feature picture in four parts.

The Screen Club in New York is getting ready for its forthcoming election of officers and president and three tickets are all ready in the field, one being headed by the ever popular Billy Quirk, who is rightly termed the "players' friend." Others on his ticket are Arthur Leslie, Harry Myers, Paul Scardon, and many others as well liked and as popular in the East. Billy has ideas that the makeup of the club is considerably improved of the many members, one of them being the installation of a book system whereby manufacturers when in need of players, cameramen and directors can get them from the club, and the boy or manager there can readily tell anyone interested then salary and their particular style of work, etc. This will enable many of the members that are out of engagements in securing them, for at the present time no such system exists and petitions galore have been presented to the Clubs' Board, but to no avail. For it seems that the working members really forget the ones that are in dire need of assistance and with this system they will not be obliged to approach them. At any rate it should be installed at once whether Billy Quirk is elected or not, but many believe he will be.

The Onyx Club, having headquarters in Denver, Colo., has just finished a category contest, and announces that Ethel Clayton, the Lubin leading woman, wins the prize with a total vote of 378,235; Mary Fuller being second with 327,645, and Charlie Chaplin third with 325,885. Among the other Lubin players are Roman Marks with 805 votes: Arthur Johnson, 155,490, and Crane Wilbur, 131,805. Last year the contest was won by Muriel Ostriche, with Ethel Clayton second. Miss Clayton led in the present contest on the first day of every one of the nine months of its duration.

It is little known that Harry Myers, director of the Victor studio at the Universal Film Company at Covington, N. J., at one time thought seriously of pursuing painting a sa life vocation. He has worked in pastels, oils and water colors and in addition is a caricaturist of no mean ability.

Daniel C. Goodman has written a photoplay in one act entitled The Son, in which Octavia Handworth and Jack Standing play the principal roles. The play has one thrilling, tremendous climax and so entralling did it prove that the director in charge forgot himself and his work and unthinkingly walked in front of the camera, necessitating the re-taking of the scene.

Last week the Rafferty comedy pictures were shown in Sing Sing prison at the personal request of Warden Osborn. The way the convicts applauded and laughed went to prove that they were just as funny or even more laughable than the All-Celtic Company, said they were. All the Rafferty films will be shown there as they are released.

Indian moccassins and stockings are the foot wear now worn in public by Claire Whitney, a star of the Fox Film Corporation. "Moccasins are the best foot wear ever devised by a man or woman," says Miss Whitney. "It's not a desire to appear eccentric," she says, "that makes me wear moccasins, quite to the contrary. I like them and fully believe they are beneficial to one's health, and besides usually I wear long skirts just to hide them; they are so restful and the way they tone up one's system is miraculous."

A gala carnival and field day is to be held by the Motion Picture Exhibitors' League of America, New York Local No. 1, at Brighton Beach, Saturday, August 21st. Judging from the rapid response from all branches of the business since announcement of this outing was made recently, the idea seems to be a happy one and to have lodged in a fertile field. The proceeds from the outing are to be used for the purpose of opposing unfair censorship legislation and to pass the children's admission law which is to be introduced in the legislature at Albany this fall.

Pretty Kathryn Adams has just completed an engagement with Marshall Farnum in Lady Audley's Secret, the big Fox Feature soon to be released. Miss Adams is open to offers, and anyone desirous of obtaining the services of a capable leading woman can find one in her.

THEDA BARA, as she appears in the Devil's Daughter.
THE PHOTOLEYERS WEEKLY
Published every Thursday by
The Western Film Publishing Company
Application made for entry as Second Class mail matter.

Office
Room 217 Lasser Building.
Telephone: Sunset, Broadway 1780.
Distributed through
L. A. NEWS COMPANY
New York Representative Frank P. Donovan
1431 Broadway, Suite 208

Jack Sacker General Manager
Frank Wiltermoord Editor
Tay Garnett Cartoonist

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

SOME DIRECTORS SAY VISITORS ARE NUISANCE

WHILE a number of directors were talking together several days ago, awaiting the passing of some high fog and the coming of sunshine, their chat had for its subject the custom of some of the great producing studios in freely admitting visitors to the scene-making enclosures. All the directors present, seven in number, declared that visitors had become an impediment to the artistic atmosphere required by the players and producers in staging important episodes in dramas and that they, the directors, would be glad to see all the leading studios adopt a rule that henceforth Tom, Dick and Harry and their sisters, cousins and aunts of the vast John H. Ruberneek family would not be allowed to exercise the elastic inside their collars at the expense of the art demanded in the creation of films. Many of the curious folk who project themselves into the studios on various pretexts are tourists from Bohunks, Reubensville and Punkinburg, and some folk do say that these visitors, after returning home, tell the listening townspeople of the funny actors they seen amakink movin’ pictures back in Los Angeles. Hence the question seems debatable whether any good purposes are subserved by allowing everybody to swarm into the cinema plants and become goggle-eyed in gaping at players engaged in characterizations that demand genius and talents to win acceptance. Studio managers apparently could profitably spend some time in pondering on the interrogation, Why is it the proprietors of the big theatres everywhere will not allow visitors behind the scenes, while visitors are freely admitted to the big film-making plants?

COMPANIES’ POLICY STOPS PLAYERS’ PRESTIGE

ONE of the seemingly curious conditions surrounding the policies of several of the big motion picture studios in Los Angeles county is the rule that all the publicity concerning the players must be issued by the corporations’ press representatives situated in New York and Chicago. By this procedure the news of the players must perforce be sent to the Eastern headquarters, where it is mulled over and rewritten by the wise scribes of the firms and it is then sent back to the magazines and newspapers in the Golden State. One of the most famous producing studios of the Los Angeles dis-
Lew Short a Veteran, Talented Player

Universal Company Theplan of The Broken Coin Cast Has Had Sixteen Years' Experience as Actor

By Ford L. Beebe

Interesting as is the recording Lew Short, of the Francis Ford company of Universal players, it is one of the most easily told and it, like its owner, is Short (for which pun, oh, heaven, pardon me). Not unlike the old Roman, who "came, saw and conquered," Lew Short came tried out and succeeded.

And why should he not? Few people ever joined the western forces of the Universal film company with better qualifications for the place than did Mr. Short. Eight years he had put in on the stage, working in every sort of part imaginable. He had played comedy; he had enacted tragedy, and he had portrayed everything between the two. Then, about 1907, having seen the handwriting on the wall, he broke away from the legitimate end of the profession and began his career as a screen actor in the east.

For six years he stayed with the picture game during which time he proved himself a valuable asset to the producing companies with which he was connected. Coming west, he presented himself and a pocketful of credentials at the office of the Universal's Pacific Coast plant, at that time located at the old Gower street studios. Word of his talents had preceded him and he was given a trial part in a Francis Ford production. That practically ended the story, for his success was assured from the time of the running of that first picture in the company's theater. Since then, he has played in films too numerous to mention and in few of them has he failed to get unusually good notices on the part of the eastern critics.

Some idea of Mr. Short's popularity with the public is reflected in the fact that after having cast him for important parts in many of his biggest productions, Mr. Ford should have chosen him to portray the important role of Prime Minister of Gretzhausen in his latest big serial feature, The Broken Coin.

Just as the proof of the pudding is in the eating, so is the proof of the film and the film actor in the seeing. That is why it is so much more satisfactory and so much more convincing to say (instead of offering more or less empty words of commendation) to see him in his pictures. That is my advice and I believe nothing could require more confidence. I am sure we are all willing—for we know Lew Short.
MOROSCO PHOTOPLAY PARAGRAPHS

Jane Darwell of the Oliver Morosco film forces is planning a short vacation trip to the East in a few weeks. Her itinerary will include a visit to Dana Hall, Wellesley, of which she was a graduate and which she has not seen since embarking upon her successful stage career.

"Jim" Van Trees, assistant camera man at the Oliver Morosco, is falling into Fred Dobson's evil ways, which means he is beginning to espouse the puritan that is mossy and the wheee that savoreth of the nut they use in turkey dressing. The other morning bright and early he cornered the stage crew and unlimbered this one with breathless eagerness.

"Say, you know yesterday I had to make Miss Ruby cry with that onion, and Miss Stedman the day before, and last night I got to thinking and thought up a peach!" His eye shone with pride. "I ought to be called the Chief Criterion."

As "Dob" folded his tail between his legs and silently stole away "Jim" added naively:

"And all the time I was so blamed afraid I'd go to sleep and not be able to remember the morning."

The doctors are still out.

Forrest Stanley, who has withdrawn from the Burbank stock company (where he reigned supreme for four seasons) to join the Oliver Morosco Photoplay Company, is a Columbia graduate in engineering. He accordingly took time to figure out that where he was appearing to perhaps 1,700 people in a day on the speaking stage he was introduced to not less than 175,000 upon the screen. He also enjoyed the advantage of multiplying this performance so that he appeared simultaneously before audiences in over thirty different parts of the civilized globe at one and the same time. Aside from this mathematical mania the fair haired matinee idol is quite a human person.

Blanche Ring has been engaged for an early production by the Oliver Morosco Photoplay Company. Anyone who has ever witnessed the remarkable success with which this magnetic comedienne and cantatrice can get even the coldest audience to singing with her can realize what a sensation she and her smile will be upon the screen.

Master Mechanic Earl Olin is directing construction operations at the Oliver Morosco studio which will give a large new corrugated iron storehouse and an additional floor space of over 10,000 sq. ft. Meanwhile, Chemist Hollibone is superintending the installation of four new printers in the laboratory, and also two powerful Sirocco blowers of the most improved type which change the air throughout every 20 seconds. The increased output of the studio and the augmented working force make the larger facilities imperative.

WESTERN VITAGRAPH NOTES

Feature director Rollin S. Sturgeon is again at work at the Western Vitagraph Studios in Santa Monica, after a vacation of some length. While the very elaborate settings are being prepared for his next Blue Ribbon Feature he is engaging on several other projects. This week he is staging a comedy for the first time in three years. It is called Love and Law, one reel, and features William Duncan and George Stanley in an amusing struggle for the hand of the pretty young widow, played by Ann Drew, who is especially engaged for the picture.

In his next short subject Sturgeon intends to give a striking exposition of adverse conditions on the Middle Western forms, and the method of righting those conditions.

Ulysses Davis is directing a one reel comedy drama, Her Last Flirtation, by Anna M. Larroque. Myrtle Gonzalez plays the part of a young eastern Miss who comes west with a string of hearts dangling behind her and an avowed intention of bringing to his knees the good-looking young westerner who owns a neighboring ranch. Alfred Vosburgh as the young man in question is his usual handsome self, and George Kunkel portrays the girl's good-natured old uncle, with the contagious humor that he puts into all his characterizations.

William Duncan, who plays the character of William Newhall in the forthcoming Blue Ribbon Vitagraph release The Challenge of Courage, astonished everyone around the studio recently by his流感 dancing. In the picture Love and Law that Sturgeon is putting on, Duncan, who by the way, is the author of it and several others take the parts of bankers who are in jail for speeding and are having a private cabaret of their own. The man hired to do the steps on the stage wasn't to be seen when it came time to rehearse and Duncan suggested that he take his place—so with a slight change in the script matters were so adjusted and the scene was taken, with Bill doing some great stepping.

Marguerite Reid, ingenuine of the Vitagraph Company, recently assisted the local paper, The Daily Outlook, to get some booster pictures. She posed in the character of Winifred White, a visitor to Santa Monica, and there is much enthusiasm and a demand for more pictures, owing to Miss Reid's charming personality and her sweet smile.

The Vitaphotographers recently gave a huge box party and supper in honor of Sam Spedon, publicity chief of the Vitagraph Company. It was attended by everyone in the studio and many of their friends. Saturday July 31st the Vitaphotographers gave a supper party at the Sunset Inn, for Spedon—and his well-known humour had everyone in a gale of laughter all evening.

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Our Camera Man

Our Director
disease every time I look at a picture which I have just completed, and in which I am the star character. I realize that they are not infallible and that some pieces are sure to be poor.

I am very fond of music, and I play the violin, 'cello and piano by ear. I smoke just a little bit. I work hard all day and, in the evening, as I love walking, I sometimes walk for miles and miles and during these jaunts I enjoy mental relaxation and am able to concentrate my mind on my work. I trudge through the city streets and out into the country and during this hiking I think up more stories and situations and ideas. As to the type of person I represent in my comedy characters I have studied, I have seen, salesmen, floor walkers, barbers and many others. I have studied the facial expression of one, the walk of another, and so on. Comedy is much harder to portray than drama. Yes, decidedly so, because unless you are absolutely correct you cannot give a real genuine laugh and unless you are really sincere there is only a hair breadth of a laugh. Sometimes I have laughed at myself in certain situations on the screen, but to me, in seeing myself in the pictures; it is like laughing at something entirely away from one’s self.

As to what I consider the best laugh-making stuff, I can say that the funniest things are those that are near and true to life. The really funny things in life are the greatest in comedy. I try to please the multitude and not a few individuals, and I strive to entertain the middle class of people to whom a certain extent are my people. The main thing is to get something they all recognize. I am continually studying how to make progress in my art and in fact I have to study in order to get new situations. There are so many things to be thought of, the construction, the building up and continuity of a comedy. It is one long study all the time, hard grinding work to create the new, funny situations.

I quit work at 5:00 o’clock in the evening and report for duty at 8:00 o’clock in the morning. Many of the hours of the evenings I spend in planning my work for the next day. It is all so exacting on one’s nerves. I am not very physically and the work tells on me. I am not a beauty among men and have not so very much room for facial play, but my make-up causes me to appear funny and is a wonderful help to my acting. My moustache is just large enough not to hide my facial expression and is so small and tucked away so snugly under my nose that it does not hide my nose lines and then I have room for any expressions I may want to get.

The little bamboo cane I carry is merely the traditional English gentleman’s walking stick. My slouching leaden-footed stride is meant to show a man with sore feet from much walking. He is trying his best to look aristocratic in his old shoes and togs; some such almost-penniless fellow as you might see trying to pass for a polished gentleman in a grand hotel lobby and not getting away with it, with the gentleman sitting around and nudging each other and saying, “That guy must be crazy.” The fellow I depict is a shabby man who tries his best to act the part of a gentleman, and my character is always on the defensive. By that I mean that he is always quick to do things for his own protection and he is clever in dodging brickbats and rebuffs of other characters and sliding adverse conditions off on some other fellow. He does not care who falls so long as he gets out safe and sound.

The character I represent is absolutely an English type, one that I have in mind in one of Dickens’ novels, “Bleak House.” I forget his name, but I think it is McComb or some other such cognomen. This character is a vain boaster and braggart and a general all around false alarmy as a would-be wealthy dandy. The character was born to me out of a situation that they put me in once in one of the first screen comedies I ever appeared in. There was an elaborate hotel lobby and I came on with this terrible make-up of mine, two thin my cane in the air and trying to appear like a wealthy guest. I remember that the studio setting was a very elaborate one, and there was so much elegance around me, that I was actually embarrassed and I endeavored to hide my disposition from my fellow players by trying to appear at ease, with a result that good comedy effects were gotten out of my embarrassment.

I can concentrate my mind and forget my own personal problems.

Cartoonist Garnett’s Sketch of Chaplin in One of His Poses by Which He Earns a Salary of $1250 a Week.

(Continued on Next Page)
sonality, but I try to effect an easy air and not be con-
scious of my shabby clothes. The moment I and my
company complete a comedy production we all have a
terrible anxiety to know whether it is good enough. That
is one season of unrest for us, and then we have more
anxiety to know the verdict of the public. When we see
a picture in the projecting room, after having just
finished the last scenes, we can tell whether we have
made a success of our work. As for myself, in viewing
a picture after its completion, when I see my own antics
before my eyes, I coldly scrutinize the work of myself
and associates and if my doings are good comedy I
don't have to be told that I have made a successful pic-
ture. I know very well when I have put it over good,
but sometimes it seems impossible to win success.
That particular character I enact causes me to bear in
mind certain things that must be done to bring the
laughs, the little idiosyncrasies of different people I
have met. For instance I have copied the big, sore feet
from one real live man and, some of the other parts of
the costume, such as the hat and the semi-gentle char-
ter of the clothes. I have tried to combine all these refined
actions into a generalized characterization
and put these oddities of individual actions into one
character in which I always appear.

For literary recreation I read many books. I am a
great admirer of the French novelist Balzac and I am
fond of poetry, having a great liking for the poems of
Edgar Allen Poe, Browning, Tennyson and other
masters of inspired verliscation. I have found
the
English novelist Dickens’ works to be full of suggestions
for my comedy actions and I often read Pickwick or some
of the many other novels of Dickens to sort of inspire
me to better comedy efforts.

When I first began work in pictures it was very dif-
ficult for me to get anything like satisfactory results.
I found that I had a tendency to copy the work of others
and I have successfully fought, I believe, against this
inclination. I made my first comedy picture in Los
Angeles and I like this city and its people better than
those of any other place in which I ever lived.

Now there is one thing that I want to make a big
point of right here and that is this: The attacks made
on me by certain prudish people who declare that some
of my work is vulgar I do not believe I have made any vulgar pictures. In certain films I have pro-
duced the work has been questioned, and to see for
myself whether it was really as bad as the critics
claimed, I went into a theater where this alleged vulgar
film of mine was being shown, and I saw that hundreds
of intelligent refined people laughed heartily at these
so-called vulgarisms. The fact that these refined people
laughed heartily at my work proved to me that it was
neither vulgar nor indecent, for if it had been so the
people would not have indulged in laughter over it.

I do not wish to desert the five-cent theater audiences,
ancestors of which would be shown in theaters where more than five cents is charged
for admission. I am one of the common people and I
cater to them more than to any other class. I am in
motion pictures because I love the work. It is highly
profitable to me and because of the money I make I am
able to give my invalid mother the very best of care in
the evening of her life.

I study to make progress and I intend to keep going
forward as an entertainer of the people. Whatever the
good people want I shall try to give them. My happiest
days are those in which I do good work. Sometimes I
have taken a whole day on a few scenes so as to get
the right comedy situations. I spend all the time that
every gesture of my fingers and arms and every con-
tonation of my facial muscles will be witnessed by many
millions of people seeking entertainment.

The Face Behind the Moustache, as Written by
Cartoonist Garnett.

CHARLIE EYTON
Loses His Prize-Fight Voice

Charles Eyton, general manager of the Oliver Morosco
studio, will always remember his recent tonsillitis but
not so especially for the minor operation he had to
undergo at the hospital. Nor for the time he forgot him-
self and sat down on a bottle of brown, goosy gargle
which “diffused” over his new, light gray courtin’ suit.
Nor because his birthday dinner at his sister’s fell on the
day his throat was sorest, and forcing a bite of roast
beef rare over the painful lump this side his larynx was
hard as making the cow jump over the moon. What
really got his goat was the jam he got into downtown
when he could not speak above a whisper. A couple of
stringbean sports picked him out of five-thousand peo-
ple to bump into his machine and try to steal the right
of way. Failing that, the two smartalecks tried to bluff
it through, and administered a tongue-lashing which the
noted fight referee and amateur wrestling champion
simply had to take for lack of vocal organs to reply
after his clothes. I have his opera hat that did not
get out and wring their necks, as he very easily could, be-
cause of their youth. But as soon as speech was re-
stored he was heard to observe:

“I never realized before how much of fighting talk-
ing was!”
Universal City Items

Under the direction of Norval MacGregor, Hobart Bosworth is this week working in the title role of a four reel feature, written by Ronald Bradbury entitled Big Bill Brent. Mr. Bosworth is supported in this offering by Albert MacQuarrie, Anna Lehr, Maudie George, and Jane Novak.

Al. E. Christie and his company of Nestor comedians, having returned from a week's stay in San Diego, are finishing two one-reelers which they started in that city. They will be released under the titles Their Happy Honeyymoon and Too Many Smiths, with Lee Moran, Eddie Lyons, Carmen Phillips and Dolly O'neill, appearing in the leading roles.

He couldn't fool his Mother-In-Law is the interesting title of a one reel comedy which was written and is being produced by Allen Curtis' Joker Comedy Company. Max Asher, Gale Henry, Billy Franey, and Lillian Peacock play the leading roles.

Horace Davey, Director of the second Nestor Company, is this week staging another of the comedies from the pen of Al. Christie. Just what the Doctor Ordered, is the title of the story, the leading parts of which are taken by Neil Burns, Jack Dillon, Billie Rhodes and Harry Ratterbury.

Jos de Grasse and his company of Gold Seal Players, are camped in the mountains in the Bear Lake Country where they are staging a three reel drama entitled The King's Keeper with Cleo Madison, Arthur Shirley, and Lon Chaney essaying the principle roles.

Under the direction of William C. Dowlan, Carter de Haven and wife, well known members of the legitimate, are working on the production of a four reel comedy entitled At Watt College. The story was written especially for the de Havens, by L. V. Jefferion of the Universal's Pacific Coast Scenario Staff.

The Surrender, a two reel story written by L. V. Jefferion, is still occupying the attention of Harold Entwistle, latest arrival at Universal's Pacific Coast Studio. Marie Valcamp, Joe Singleton, Willis Marks, Helen Wright, Clarence Burton and Scennour Zelfiff have the leading roles.

Francis Ford and his company of Special Feature Players are rapidly approaching the end of the Universal's latest serial offering, The Broken Coin. With more than thirty thousand spectators present, the company has spent the past two Sundays at Venice staging the battles and sea fights which take place in the Fourteenth Episode. Several hundred extras were employed for these scenes which are regarded as the most sensational ever attempted before the eye of the camera. It is during this battle, between the forces of Captain Glenn Martin, the well known aviator makes a sensational rescue of Kittie Gray in his latest model bi-plane. A submarine and a torpedo boat also enters into the scenes with unusual effects.

Joseph Franz is this week producing a two reel story by Ess Meredith entitled The Ghost Wagon. Dea Sterling, Sherman Bainbridge, Warren Ellsworth, Rex de Rosell and A. Edmundson play the principle roles.

In addition to directing the production, Charles Giblyn, of the Universal's Pacific Coast Studios, is this week playing an important role in a two reel drama entitled The Deceivers. The remainder of the cast is composed of Agnes Vernon, U. M. Wells, Mack Dillon and Willis Marks.

At the Lake Tahoe Studios, J. Warren Kerrigan, under the direction of Jacques Jacobson, is this week staging a three reel drama of the woods entitled A Kentucky Idyl. Mr. Kerrigan is supported in this production by Norbert Myles, Buck O'Connor and Mrs. Norbert Myles.

Leon Kent has this week started the production of a two reel drama entitled The Eagle. Hobart Henley is featured with Grace Thompson, Harry Mann and Ray Hammond supporting him.

Burton King has completed what is regarded as one of the best three reel Western features ever produced at the Universal's Pacific Coast Studios. The picture will be released under the title of The Sunset Country. The story was written especially for the King company by P. McGraw Willis, of the Western Scenario Staff. Wilford Roger, Sherman Bainbridge, Luella Maxam and Charles Benson comprise the cast of this offering.

With all possible speed Robert Leonard is pushing forward the production of Peter B. Kyne's four reel story, Remuneration, featuring Julia Dean, well known Broadway star, with Harry Carey playing opposite. The scenario for the story was written especially to meet the company's requirements by Harvey Gates of the Universal's Western Scenario Staff.

E. J. Le Saint, the former Selig producer, who recently joined the Universal's Western forces is hard at work on the production of a filmization of Peter B. Kyne's novel, The Long Chance, scenario for which was prepared by Harry Carey. Harry Carey, known as the legitimate, is being featured in this production with Stella Rossetto, Jack McGraw, Mr. Blazing, Mr. Church and Miss Boughton supporting him.

Carl M. Le Viness has completed a three reel drama of unusual interest under the title, A Social Adjustment, in which Sydney Ayres and Doris Pawn play the leading roles.

The Cry of the First Born, a three reel Hawaiian feature, written by Qaza Printzlau Clark, is this week occupying the attention of Norman Macdonald, the former Essanay director who recently joined the Universal forces at their Pacific Coast Studios. William Quinn, W. L. Roger, Abe Mundon, R. C. Ryles, Jack Curtis, T. H. Gowland, Yona Landowska, Bobbie Mack, Peggy Morris, Antrim Short and Bert Law comprise the cast of this unusually big production for its class. A number of striking sets also have been erected along the river that borders Universal City-In, representation of the little villages of the South Sea Islands.

The Finest Gold is the title of a one reel drama which MacQuarrie Brothers has this week been producing at Universal City with Hazel Buecham, Arthur Moon, and MacQuarrie himself in the leading roles.

Lynn Reynolds is at work on the cast, costumes and sets for his next Universal production Every Man's Money, a two reel drama written by Harvey Gates of the Universal's Pacific Coast Scenario Staff.

Daddy Manley is this week being featured in a one reel drama, by Ben Cohn, which is being produced by Dr. H. G. Stafford.

Otis Turner is still at work on the production of a filmization of Octave Mirabeau's French tragedy, Business is Business, featuring Nat C. Goodwin, the well known Broadway star.

F I L M P R O D U C E R S T O M A K E T H E I R O W N P R I N TS

Film Producers (Inc.), composed of six subsidiary picture producers, announces that $100,000 will be expended weekly for finishing motion pictures, beginning the later part of August. The work will be conducted at the Masterpiece studio in Hollywood.

Manufacturing of positive prints for distribution throughout the country will be made here. Heretofore all work has been done in New York, Los Angeles studios merely furnishing the negative, which represents only one-fifth of the cost of production.

The officers of the new company are: President, Freeman Hill; secretary, Harold Parker; treasurer, Harold Parker; general manager, R. E. E. Nathan, all local men.

The first release will be made the middle of September.
SIEGMANN, MOVIE STAR, ONCE CARRIED A SPEAR IN PLAY TO GET MONEY FOR MEALS

Tully Marshall, featured in The Sable Lorch at the Griffith studio, is amusing with his stories of the stage. A number of his present supporting cast have at some time or other worked with him, while he was stage manager for E. H. Sothern, Charles and Daniel Frohman, Henry Savage, Lee Shubert and Klaw & Erlanger. It is interesting to hear Tully Marshall and a former associate talking over the past. One story, worthy of mention, took place approximately 14 years ago, when Charles Frohman was producing To Have and To Hold, and Tully Marshall was stage manager. George Seigmman, who played Silas Lynch in The Birth of a Nation, drifted into New York to make his theatrical debut, and was almost penniless. He had been selected by Marshall to carry a spear, much to the disapproval of the stage director. He, realizing that it would be cruel on his part to dismiss Seigmman, who didn't know where his next meal was coming from, communicated with the author and convinced him that Seigmman was the correct type to carry the spear. The author, E. E. Rose, personally demanded that Marshall's request be granted, the result of which was that Seigmman was awarded one of the minor parts of the play. Now that Seigmman is producing pictures at the same studio where Tully Marshall is playing, they have many laughs through this and other experiences.

JOHN EMERSON PLEASES GRiffITH FOLK

John Emerson, the well-known Broadway actor, author and director, has been retained at the Griffith studio, to be starred in another multiple reel feature photoplay production. He will portray a character similar to the one he created in the Charles Frohman success The Conspiracy, that of Winthrop Clavering, the eccentric con-eliever of mystery stories. The plot of this feature is melodramatic, with John Emerson as the master crim-
Berst Disagrees with Griffith

J. A. Berst, vice-president and general manager of the Selig-Scope company, differs with D. W. Griffith, who is quoted in a Chicago newspaper as saying that plays appearing in the better houses should be given the same freedom that is accorded to legitimate productions, and that the smaller houses should be the only subjects of censorship.

"This latest idea," said Berst in a recent interview, "is but another method of discrimination. Film productions should be as freely shown in smaller theaters as in the larger. If the discrimination as above outlined should be carried out, the manager of the smaller theater would be barred from presenting high-class films.

"The films shown today in the large theater will have to be shown later in the smaller theater and how are price limits to be drawn? There is the large theater in the small town and at the same time this large theater might not be able to ask large prices."

"Take the Selig production of The Spotters, for example. This is, in the opinion of film critics, one of the greatest motion pictures of true American life. Released over a year ago, this production is going right along crowding the theaters. If this film production and light comedians with Thomas E. Shea's traveling company, which produced Dr. Jekyll and Mr. Hyde, The Bells, and many other plays of similar nature. With the Shea company, he toured the United States often. Darien was then engaged to play a featured part with the Skeet in a vaudeville act, but the producer refused to let Darien play in the Proctor and Orpheum circuit, and with Homer Mason and Margaret Keeler in two vaudeville acts. His vaudeville engagements were followed by a season under the management of an actor who has been much interested in his career. Darien then re-entered the vaudeville branch of the profession and for two seasons, on the Orpheum circuit, was featured in his own act.

"This season in vaudeville, Darien was engaged to play with the American Stock Company in Spokane, followed by engagements with the Baker Theater in Portland, eighteen consecutive months at the downtown theater and at the Orpheum Theater in San Francisco. He came to Los Angeles for a vacation and became acquainted with Director Edward "Komic" Dillon, who invited him out to the studio. A week later, Darien was made a permanent member of the Reliance and Majestic studio, where Komic films are produced.
Neil Hardin, a Sterling Actor

Neil Hardin, graduate of the University of Michigan, protege of Allan Darnaby, former stage director of Richard Mansfield, student of classic and modern dances, under the tutelage of the Castles, all-round athlete with the boxing-championship for the University of Michigan, Neil Hardin, member of the cast in the Francis Ford-Grace Cunard serial, The Broken Coin, is easily one of the most versatile and capable of the many stock players at the Universal's Pacific Coast studios.

With so many to choose from it is difficult, indeed, to determine just where to start to enumerate the various qualities of Mr. Hardin which, combined, all go to prove his worth as a screen actor. This much however, is indubitable, while there are many men who possess one or perhaps two of the requisite qualities with which he is gifted, there are few, very few, men who have them all.

Hardin is at present playing the role of Hout, the spy of Graffaren, an important part which calls for some exceptional acting, together with wonderful ability as an acrobat and athlete. Important as is this role, however, it is by no means the most prominent part for which he has been cast. William C. Dowlan, in his production of Dear Little Old Time Girl, cast Hardin to portray the type of modern, society-loving young man whose actions contrast so sharply with the idealistic youth of a few years ago. This called not only for an actor of no mean ability but a man thoroughly conversant with the different forms of the dance.

Nor are Hardin's abilities limited to the stage and to the ballroom. In the production of Otis Turner's The Scarlet Sin, it was Hardin who was called upon by the writer to make a number of the acrobatic and feet dive from the rail of a bridge to the water below. And so it goes. A man whose versatility is able to carry him successfully through scenes varying in their nature from the rough-and-ready hand-to-hand scrapper to the refined manners that grace the ballroom, and from that on to intensely dramatic scenes calling for histrionic ability, cannot help but be a valuable asset in the cast of any film company. And that is the recognition he has earned. As a second contract has been made by the Balboa Amusement Producing Company with Pathe Freres for the delivery of eleven more photoplays a week. This covers a period of two years and is in addition to the five-year contract made some time ago. It means sales amounting to $600,000 a year to Balboa, which is in position to supply the material by reason of recent enlargements to the plant.

As an incentive to Director Harry Harvey to lose no time in completing Neal of the Navy, the patriotic movie, Balboa has given Pathé a bonus. President Horkheimer has offered him a bonus of $500. If he completes the work by September 15. It has taken six weeks to make the first seven episodes and Harvey says the bonus is as good as his.

Jackie Saunders is appearing in a strong three reel domestic drama, under the direction of Bertram Bracket. The piece which is as yet unnamed offers Miss Saunders splendid opportunities. Playing opposite her is Lewis J. Cody. The support includes Frank Mayo, Mollie McConnell, Daniel Gilfether and R. Henry Grey.

In The Message from Reno, Ruth Roland has a comedy part which will present her in a new light. H. M. Horkheimer produced this piece for the legitimate stage some years ago, when it made a metropolitan sensation. Now, it has been turned into a five reel photoplay. Director Sherwood MacDonald has charge of the screen version.

One of the liveliest participants at the Balboa picnic last week was Major Daniel Gilfether. In spite of the many years he has been active, the Major was one of the youngest members present. He ran a hundred yards in record time and when the barbecued was served disposed of a second helping, all the way round.

Some one gave William Lamp's little boy a quarter the other day. The lad didn't want it, saying he preferred a penny. "How is that," asked the surprised donor. "Grandama takes all the quarters and puts 'em in the gas meter," the youth explained. Mr. Lamp doesn't know yet whether his hopeful will make an actor or not.

O. Kerlin, one of the owners of the Kinema Theater at Fresno, was a guest of President Horkheimer during the past week. He came to look over the studio where the Who Pays pictures were made. While here, he said that this series proved a big success in his house. Many managers report that they have requests that the pictures be repeated.

William Elliott has returned to New York, having finished his engagement with Balboa. While here, he was a star in the stage made April trial run, President Horkheimer was so favorably impressed that he wished he had contracted with Elliott for a longer time. But he had to go east to get ready for several productions he intends making on the spoken stage this fall.

Director Frank Cooley has just finished a photoplay dealing with the life in the Parisian Latin quarter. It is an exceptional production and will be four strong parts. They were taken by Paul Gilmore, Alma Rubens, Ethel Fleming and Philo McCullough.

To provide cold water for the laboratory, a 16,000 gallon tank hasjust been erected by the Balboa Company. The city water is usually so warm that it melts the gelatin off the films, while they are being developed. To provide this tank his desire for better refrigerating expert was employed. The cooling system is unique. While the initial expense for it is heavy, it will save many losses in the long run.

Edwin J. Brady says he is going to be a director before he quits the picture business. At present, he is an actor and a good one. He plays heavies, although he is his own character. But Brady has some work of his own that he wants to try to put over. His intelligent acting in the Who Pays series attracted much favorable comment.

After they had their license, it took William Courtleigh, Jr., and Ethel Fleming four days to get married. He was ordered north to do some scenes about San Francisco just as the hour for the ceremony approached. But the结婚 couple had work along, as she was working in another picture. But the knot was finally tied; so that all's well that ends well.

Ruth Lackaye, one of the best character women appearing on the screen today, has a good part in Neal of the Navy. Since joining the Balboa forces about ten weeks ago, she has made a fine impression. Her work is warm and sympathetic.

Aside from H. M. Horkheimer, the one man about the Balboa plant that every employee knows is Edward Moore. He pays off. Besides that, Mr. Moore has charge of the books. Before coming to the coast, he had a responsible position with the Astor Hotel in New York.

George Rizard's photographs in a picture recently completed by Henry King is exceptionally fine. Some novel effects have been obtained which are new to the screen.
In order to make the people of Los Angeles and vicinity thoroughly familiar with the diversified entertainment to be enjoyed at the Poststock Arena and to familiarize them with the way of making moving pictures, David Horsley has been giving generous complimentary benefits on the first three days of each week, on which a certain portion of the receipts will be turned over to a charitable organization.

The afternoon of Saturday, August 14th, has been set aside as San Fernando Valley Day, upon which occasion excursions will be run from Burbank, Lankershim, Van Nuys and other towns in the San Fernando Valley. Accommodations are being made to take care of five thousand people who will be entertained with new and thrilling acts by the Poststock animals and their trainers, the making of motion pictures with animals in the scenes as well as the filming of one reel comedies.

A competent manager of the scenario department of the David Horsley studios, is now en route from New York City. He will be accompanied by a number of professional people with whom Mr. Horsley contracted during his recent trip East.

A great deal of interest has been aroused by the sudden appearance of a Red Devil pilot upon the front of all the David Horsley automobiles. Mr. Horsley imported this idea from abroad and had the castings made to his own specifications. It is the only device of its kind in American and rumors are running high that it has a mysterious relation to the name of one of the new brands of pictures soon to be released under the Mutual Program.

When Los Angeles reaches its place of business every morning Capt. Bonavita and the trainers of the Poststock animals are at work educating the four-footed actors to perform deeds of daring with their trainers. Situations which are only possible where animals are trained for the purpose will be filmed in the pictures soon to be released by David Horsley upon the Mutual Program.

On Saturday, August 14th, the animal jungle arena, especially constructed for the photography of the wild animals in moving pictures will be thrown open to the public for inspection. Five-thousand people can be accommodated upon the grounds, which will have the attractive diversity of a three-ring circus. In the jungle studio the directors will be making pictures with the animals, while the comedy and drama directors will be working upon the regular moving picture stages. In the arena proper a new program of difficult acts will be performed with the animals and their trainers. Children will enjoy free rides upon the backs of ponies, elephants, etc. The moving picture camera will take scenes of everyone upon the grounds which will later be seen upon the screen.

SANTA BARBARA PLAYERS PROGRESSIVE

Helen Rosson, one of the new Flying A stars, and Beatrice Van, appear to advantage in The Mighty Hold, a single reel drama directed by William Bertram. Roy Stewart, who plays Detective Blake so satisfactorily in The Diamond From the Sky, carries the masculine lead in the story.

Carl Morrison, chief of the American cowboys, has issued a challenge to every film cowpuncher in the business for a fifteen-mile race through the mountains. Morrison claims to possess the fastest pony in the West.

Director Henry Otto has discovered that night scenes can be taken to better advantage in the early twilight than in the real dark of night. He has obtained some striking results in night scenes, as shown in Detective Blinn, a two-part Flying A drama released August 2d.

Cupid Takes a Taxi, is the newest of the American Beauty releases. Neva Gerber and Webster Campbell have injected an abundance of snap and dash in this pretty little comedy-drama.

Lottie Pickford and Irving Cummings, heroine and hero in The Diamond From the Sky, were invited last week to appear before the Woman's club of Santa Barbara to tell how it feels to be idolized by thousands of unknown friends. Lottie and "Irve" sat up all night writing their speeches.

A new song, based on the continued photoplay in chapters, The Diamond From the Sky, is making a hit in cafes and vaudeville circles. The title of the piece is Like a Diamond From The Sky. Leo Bennett wrote the music and Leo Wood the lyrics. It is published by a music company in New York. A picture of Lottie Pickford, heroine of The Diamond From the Sky adorns the cover.

Suppose you were a genial, jolly, peace-loving individual, how would you relish being called upon to live the life of a harsh, blustering, fight-provoking villain? George Serafin and his pal, Periolat, have these features literally thrust on him, and, would you believe it, he actually is growing fat in the villain business. Periolat plays the role of Luke Lovell in The Diamond From the Sky. His interpretation of the character of Luke, the undiscovered villain, who plots intrigue and who plays to gain his avaricious ends, is very good.

It will be a novel experience for May Allison, who plays opposite Harold Lockwood, to see herself on the screen two or three times a month, and this is what she will do, in the near future; for while she is acting in several photoplays under Thomas Ricketts, the new features are being written for her. Miss Allison has already become one of the Mutual program favorites.

In the last Diamond From the Sky instalment, W. D. Taylor, the director, staged a most realistic fight, and it is expected to cause a sensation when seen on the screen. With hundreds of men employed, he drilled them until the action was perfect, and these extras staged afterward that they had never undergone such severe work in their lives. At the same time, it is significant of the director's magnetism, that they got together and gave him a rousing cheer when the day's work was over.

Admirers of Harold Lockwood will be pleased to learn that he will be seen in several two reel subjects for the American. He will appear in several features and then came the shake-up in the Mutual, and while the American is making big arrangements for forthcoming features, it was planned that Harold should appear in the two reels until the arrangements had been completed. This means that he will be seen on the screen frequently for a time, and that theater-goers may look forward to his appearance in further big features a little later on.

Walter Campbell, the American actor, cannot get away from the automobiles. It is a fact that his bad luck pursues him all the time, no matter how careful he may be. A week ago he started from Santa Barbara for Angeles, and get as far as Ventura when something or other blew it and busted something else. This week he got as far as Los Angeles, and then met a gentleman in another auto who did not know one side of the road from the other and it is a case of another lay off in the shops and going back by rail.

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Reliance Majestic News Notes

Elmer Clifton, who enacted the part of the crippled Japanese artist in The Fox Woman, is in receipt of the following letter.

Los Angeles Japanese Club: Dear Mr. Elmer Clifton: We have been much impressed by your portrayal of the Japanese man in picture The Fox Woman. We are looking over so much that we are very glad your company think of us in just light and this is a memorial thing to us, am indeed glad, yours truly, M. Yashida, G. Kin.

Adoni Fovieri, in addition to her duties as film actress at the Reliance and Majestic studio, has formed a class of French and many of the Reliance and Majestic players are Miss Fovieri's students. Principally among them are Billie West, Verell Lewis, William Hinckley, Mary Alden, Master Chandler Touse, Sige Auen and Irene Hunt. The mentioned players assemble at the domicile of Miss Fovieri two evenings each week.

Augustus Carney, a faithful son of Ireland, rejoices in relating old Irish tales. He has been nick-named "The Chautauqua of the Majestic studio." The Chautauqua was started a few weeks ago. Sixty or seventy men and women go to the Majestic studio, of which Raymond Wells is the leader. The membership list includes Director Lloyd Ingraham, Howard Gaye, Frank Bennett, Carl Pormes, Jr., George Walsh, Margie Wilson, Gregory Allen, and Alfred Pegat. Each morning at 7:00 o'clock promptly the members of the walking club assemble at their starting point, the East Hollywood branch, and then they walk to the foot of Mt. Hollywood, which is a distance of three miles. A rest of ten minutes then takes place, and the walking club return to their starting point, making their daily walk a distance of six miles. This daily exercise aids in keeping the actors in the best of physical condition. The movement was started a few weeks ago.

Howard Gaye, the English player of the Reliance and Majestic studio, is a true Englishman. He does not seem to enjoy any of the humorous American stories related to him by his studio associates, but his friends are hoping to strike the right story yet.

Josephine Crowell, who enacted the principal part in Old Mother Gray and The Way of a Mother, both released as Reliance pictures, is remarkably well read. Mrs. Crowell is not only interested in affairs of the day but can discuss intelligently almost all of the prominent topics of ten years hence.

Dark Cloud is being kept very busy of late at the Reliance Majestic studios. He is very much in demand by the directors. It often happens that as soon as Dark Cloud finishes a part with one director, another one is ready for him. He is an exceptionally clever actor, and is "camera wise."

Loretta Blake, the Reliance actress, when not actively engaged in picture work, romps around the studio in a summer athletic costume, which consists of a neat middy blouse, three quarter length Palm Beach skirt and white smoker slippers. In the hottest of days Miss Blake looks comfortably cool, and many of the Reliance and Majestic actresses are considering seriously adopting Miss Blake's mode of studio dress.

Gladys Brockwell, prominent in the constellation of talented players employed at the Reliance and Majestic studio, made her film debut with the Lubin Company, followed by an engagement with the New York Motion Picture Company—then she was engaged as star of the Majestic and Majestic studio a few months ago. Since then she has taken part in a number of one and two reel subjects as well as in two Reliance Mutual Master pictures. A Man and His Mate, with Henry Woodruff, and in Up From The Depths, with Courtenay Foote as the star player.

William Brown started his theatrical career as call boy to the Todt Opera House in Northrup, Mich., when a lad of fourteen, and after two years of continuous announcement of overture and first curtain up, he joined a young minstrel troupe, playing one night stands in and around Massachusetts. However, it was soon discovered that this was not the life for him, and he expressed an enthusiastic singing voice, and he was then engaged by the original Bostonians. He remained in this line of work for some time, until at last he wandered into filmdom.

Fred Burns, who as a Western roping artist has appeared before the crowned heads of Europe, entertains many of Mr. Griffith's guests while visiting at the studio, with his skillful roping feats. "The same might apply to Eagle Eye, the dare-devil Indian player, who can perform many sensational horseback turns without any apparent risk to his person. These may be seen in recent picture news." Buried Gold. Eagle Eye are very useful for thrilling riding scenes.

Director Edward Dillon is producing the one reel Komic, Faithful to the Finish, written by Chester Withey. In this Komic, Fay Tincher makes a re-appearance in her familiar role, that of the "dapper" stenographer. She is ably supported by Frank Darien, Chester Withey, Edward Dillon, Bobby Fuehrer and Max Davidson.

The Fatal Hour, the two reel Majestic, is a detective drama, based on unique circumstantial evidence, in which the recent victim of the law is the hero. Sam De Grasse appears as a detective, with Charles West in another leading role. The picture is being filmed by F. J. Crandon and the supporting cast includes Frank Bennett, Margie Wilson, Vester Perry, and Edwin Harley.

Ralph Lewis has been cast for the leading role in the one reel Reliance. The Turning Point, which will be put into production in the near future. It is to be produced by Frank Powers, who has many successful one and two reel Reliance pictures to his credit. The main theme of The Turning Point is an experiment in the courtroom, where Ralph Lewis portrays two parts, one a famous congress man with crooked methods and addicted to drink, and the other an open hearted, upright Westerner. In appearance they are synonymous and therefore when the congress man is to testify against the voters to put over an illegitimate franchise, he takes to drink and the Westerner takes his notes and performs the task for him. However, he tells the voters to vote down the illegitimate franchise. They, ignorant as to his true identity, agree to do so. The Westerner tells the congress man what he has done, which meets with his approval, thereby causing a reformation, on the crooked congress man's part.

Douglas Fairbanks, who is to be starred in a feature comedy-drama of the new series now being produced at the Griffith studios, has leased a California bungalow, where he is living the life of a rural person. It is his contention that it is quite a relief to get away from New York life, especially during the summer months.

Fairbanks is proving very successful in his motion picture venture.

FRED MACE BUYS HIMSELF A NEW AUTOMOBILE

Fred Mace purchased a new car last week, bringing the total of automobiles owned by members of the Keystone company to thirty-five. Roscoe Arbuckle sent his big Alco to the garage for overhauling last week and bought a new Ford to use while the repairs are going on. After that he will use the Ford in comedy scenes and during just such emergencies as the present one.
In the Metro Feature "The Shooting of Dan McGrew" Breese enacted the Star Role with great Success. The Scenario was from the Poem of the same name by Robert Service.
Henry Stanley, Famous Character Player of the Balboa Studios, with Pen and Ink Sketches of His Versatility in Facial Make-Up as Limned by Cartoonist Tay Garnett. Stanley was for Many Years a Star of the Comic Opera Stage. He is a Relation of the Celebrated African Explorer, Stanley. In the Balboa Serial, Who Pays?, Stanley had Many Important Roles.
KENNETH O'HARA, News Writer of The New York Motion Picture Corporation, at Inceville, who is slated to be Promoted to the Directo...
SETH D. PERKINS, Manager of the Garrick Theater, Broadway and Eighth Streets, the Home of Great Feature Film Attractions. For a Long Period Mr. Perkins was Manager of the Optic Theater on South Main Street. He is a Veteran Authority on Moving Picture Subjects, an Indefatigable and Talented Worker, and His Friends In and Out of the Profession are Legion.
Stars of Balboa and Pathe Features

William Courtleigh
Leading Man of Balboa - Pathe Serial, Neal of The Navy, in which Courtleigh enacts the title role.

Lillian Lorraine
Leading Woman of the New Balboa - Pathe Serial, Neal of The Navy, to be Released next month

Lionel Barrymore
One of the Stars in The Romance of Elaine, who, with Pearl White, enacts many Thrilling Scenes.

Creighton Hale
Leading Player in The Pathe Serial, The Romance of Elaine, Sequel to The Exploits of Elaine.
The purchase of a mammoth electric power plant at Alhambra, to be utilized for the more efficient lighting of Inceville, is one of the latest steps taken by the New York Motion Picture Corporation toward the general enlargement of its scope. Determined to supply his studios with an equipment that will eliminate the necessity of occasional delays on account of inclement weather, Director-General Thomas H. Ince has bought the apparatus. The system embraces two three-cylinder engines, each of 125 horsepower, two 35-kilowatt direct-connected Westinghouse generators, and a four-panel marble switchboard, together with all the numerous smaller accessories. The engines are started by compressed air and are capable of lighting two thousand 25-watt incandescent lamps, nine hundred and forty sixty-watt lamps and the twenty 25-amps. Winfield-Kerner lamps, which are now a part of the Inceville properties. Preparations are now being made to remove the entire equipment from Alhambra for installation at Inceville.

ATTORNEY DANZIGER WRITES PHOTOPLAYS
Adolph Danziger, one of the leading attorneys of Los Angeles, beguiles his leisure hours by writing big picture plays. He is famous as a literary light, having written, in collaboration with Ambrose Bierce, the English version of the classically tragic German novel, The Monk and the Hangman's Daughter. Mr. Danziger recently made a big feature photo-drama out of this story. He lately has completed many scenarios, including The Ghetto Apostle, The Human Devil-Fish, The Fatal Love Letter, and Dr. Clarendon's Discovery, all of which are feature productions. For more than a score of years he was a San Francisco attorney, but several years ago the lure of the Southland won him, and he moved to Los Angeles, where he has since made his home. He is one of the world's best-posted experts on theatrical contract laws, and is especially qualified to represent players and producers in legal actions of every kind. His offices are in the Higgins Building.

AH WING, A CHINESE, WORKS AS ACTOR
Ah Wing, recognized as the most talented of Chinese actors working in pictures, is to be seen in The Scare, which is being produced by Director Garcia for the National corporation.
Cartoonist Tay Garnett's conception of the Kalem "Ham" comedy stars, Lloyd V. Hamilton and Bud Duncan, under direction of Reub Miller, with Ethel Teare as leading woman. Continue to produce films at the Hollywood Studios which furnish merriment for millions of theater-goers. Miss M. E. M. Gibson is manager of the Hollywood Kalem Studios.
Horkheimer Tells Studio Art

BY H. O. STECHMAN.

Efficiency in studio management is what the executive heads of all the movie producing companies are striving for. The business has become so big in a comparatively few years that even an overgrown boy who finds it hard to speak gracefully, the studio manager has his ingenuity challenged to make the many different departments run smoothly and deliver the maximum results.

One of the men who has made a special study of studio efficiency with notable success is H. M. Horkheimer, president and general manager of the Balboa Amusement Producing Corporation. He has combined along this line, one needs but to visit the plant in Long Beach, California, and then recall that two years ago Mr. Horkheimer did not know that what a motion picture camera looked like.

"It's pretty hard to give a definite idea of how to obtain the maximum of efficiency in studio management," said Mr. Horkheimer when asked to explain the wonderful results he has attained. "The first essential is to know what you want to do. Then get a practical department head and supply them with capable workers. The spirit of co-operation must prevail among all your people and there must be loyalty between employer and employee. That is universal, but in the Balboa plant, which now spreads over four corners of two intersecting streets, has its specific place. To save time, all property has been card-indexed that it may be found in a second. All employees are held accountable for keeping everything in its place. Cleanliness is one of the prime requirements for efficiency, according to Mr. Horkheimer. No motion picture concern in business today has a more complete "prop" book to a grand piano, aggregating upward of a hundred thousand odds and ends. In the interests of cleanliness, as soon as linen is used in a set, it is sent to the laundry. All clothes are pressed immediately after taken off; the glasses must be washed and the furniture kept dusted. In this way, everything is ready for instant use, so that no time is lost, when a director requires a change.

"The little green room" where Mr. Horkheimer holds forth is the clearing house of the Balboa Company. In the machinery for efficiency, it is a most important cog. Each one of the 250 employees has entree to this and the president and general manager encourages them to bring their problems to him. Here, Mr. Horkheimer meets his directors daily and gets a detailed report of how they are getting along. He never walks on the stage and questions what they are doing; but waits until the picture is finished and then judges the product. He is not infallible, but has had a lot of experience, and at times, speaks out frankly what he thinks, sparing no one.

"I am not infallible," says Mr. Horkheimer, "but I do believe a review will show that I have right at least 51 per cent of the times. The growth of our plant bears witness to this fact; for if I had blundered oftener than being right, it would have been impossible to win in the small fight that I have had."

"I never take a stand unless I am sure I am right. My word is law and once I have laid down a principle I expect it to be followed. I am happy to say that the people with whom I am surrounded have confidence in me. That is the way we pull together and get results. Of course, occasionally, I change my plans; as the exigencies of such a business as this sometimes require on short notice. But as a general thing, we proceed along the same lines, and are a great deal of advance. I play no favoritism. Every man and woman has an even chance with me and when differences arise, as they sometimes do between actor and director or director and cameraman, I try to arbitrate. I seek to impress each employee that I am interested in his or her welfare, and much ability the manager or head may have, he cannot do it alone. It depends on the corps spirit. So many different elements enter into the production of good motion pictures.

The best equipment, the best conception, and the best direction, that it must be good stories, good direction, adequate sets, capable acting and a dozen other things. That is the end we have been working toward and we are getting closer to it every day. It is the one purpose that we seek to inspire in each employee, too. There is no place on our roster for the man whose only interest is in pay-day and quitting time. I am happy to say that the most of our people and the days too short for their work. They are interested and that is what we have said a thousand times that success in a big organization depends on loyalty. In proportion as my people are loyal, our plant will become efficient. What Balboa has accomplished is due to working along these lines. There are still some chances for improvement. If we can continue for the next two years as we have done during the past two, there is no telling what we will not achieve."
“Ham” and “Bud” Started Comedy Work When Kids

WRITTEN FOR THE PHOTOPLAYERS WEEKLY BY MISS M. E. M. GIBSONE

“All ready for the big show, come to the big show.”

This invitation was given to the world at large, or at least that portion of it which had congregated in the back yard of the Hamilton residence, by Bud Duncan, part owner of the Hamilton and Duncan mammoth aggregation.

Those who possessed the necessary two pennies entered the hastily erected tent, followed by Bud who proceeded to tell the fortunate ones just how “Ham, the Wonder,” would slide down the fifty-foot pole. After much effort on the part of Lloyd Hamilton, the afore-said wonder, the top of the pole was reached.

“All ready, get ready, for the big spectacle you are about to.....

Bud’s preparatory speech ended as Ham losing his hold on the pole unexpectedly descended to earth, or to Bud, for it was on this unfortunate individual that he landed—and to the plaudits of the audience.

This probably was the first comedy team work attempted by Ham and Bud.—Bud Duncan (he was even then called Bud) was visiting in Oakland, Mr. Hamilton’s birthplace, and the two boys mutually interested in the show business were giving a correct imitation of a circus. Bud returned to his home, Brooklyn, New York, and attained his heart’s desire by appearing in child parts in his father’s stock company in that city.

Then followed for both boys school and college days, but these over, they both again returned to their chosen work. Lloyd V. Hamilton in stock at San Francisco-Albert E. Duncan (Bud) in stock in New York City. Later Mr. Duncan appeared in that now familiar popular vaudeville sketch A Night In An English Music Hall, which served as vehicle for the American debut of Charles Chaplin. He, Bud, played the bad boy in this sketch, and also the bad boy of Peck’s Bad Boy later.

Mr. Hamilton had chosen heavier and more dramatic work than Mr. Duncan, and at the time the latter was starring in Peck’s Bad Boy, was playing in James K. Hackett’s company, and meeting with a certain measure of success in these heavier roles.

“East is East and West is West...” but in this case as Bud did not meet. Bud had left a vaudeville tour in San Francisco, and he and Mr. Hamilton again saw each other. Lloyd Hamilton had, in his desire for a schooling in every branch of the business, joined a burlesque company, and in this company he and Mr. Duncan worked together—and laughed over the Hamilton and Duncan show of earlier years.

Following this, Mr. Duncan appeared with Kolb & Dill for two seasons, and later with Lew Fields, while Mr. Hamilton played leads with the Elleford Stock Company, San Francisco.

Pictures, however, were gaining in popularity, and Bud entered this field. Not as a player, however, but taking his own company to Mexico, he as cameraman and director, to make pictures of sea life peculiar to those waters, and other educational subjects. This voyage to Mexico was made in a forty foot yawl from Frisco, and many were the adventures and experiences undergone by its crew.

In the meantime—Lloyd Hamilton had also turned to pictures, and was playing dramatic leads for the Frontier Company. His director seeing him burlesquing a part he was playing one day, assigned him thereafter to comedy parts, and he was given a company of his own. He left the Frontier Company, to join the Kalem Company about a year and a half ago.

At this time the Mexican Revolution took on a more serious aspect than expected, and Mr. Duncan with his company sailed for America as refugees aboard the U.S.S. Justin. Arriving in Los Angeles Bud heard of Mr. Hamilton being with the Kalem Company at their Hollywood Studios, and journeyed thither to see him. The Kalem Company, under the direction of Marshall at this studio, realizing the amusing contrast the diminutive Bud created to the six-foot two Ham engaged him to play opposite Mr. Hamilton in Ham Comedies, in which they are both still appearing.

To sit in an audience watching a Ham Comedy on the screen is to realize that these two, Ham and Bud, call forth the same spontaneity of applause as they did at their first appearance, when Ham slid down the pole. It is genuine mirth at genuine comedy and fun, which is as unforced as was their earliest performance. Small Bud, in his lovable characteristic manner is constantly causing trouble for the merry, grotesque Ham, who evidently believes in the Mutt and Jeff method of rebuff.

There is no resort to the vulgar to gain a laugh in these comedies, their comedians being blessed with the natural gift of making others see with them, the wholesome fun in any situation in which they may find themselves.

Teddy Sampson, the Majestic stellar actress, has completed the fifth chapter of a book she is creating. In her latest literary effort Miss Sampson deals with the present war situation in Europe. Some of her friends, to whom the Majestic player has outlined the synopsis of her book, are enthused with the idea and predict unusual success for her story when published. For the present Teddy Sampson is playing the principal female part, that of the title role in A Child of the Surf, a two part Majestic fisher village story written by Mary H. O’Connor.
New York Studio News

BY FRANK P. DONOVAN

Dainty petite Claire Whitney, who has to her credit the honor of having starred in the first feature made by the Fox-Film Corporation, has been selected for the leading feminine role in a new five-part photoplay, the work of Rex Ingram. As yet a title has not been selected for the feature. J. Gordon Edwards will direct the piece, rehearsals of which are now under way at the studio of the Fox Film Corporation on Jersey City Heights.

The star visited the home of "Silent Bill" Haddock at 544 Argyle Road, Flatbush, Brooklyn, New York, July 20th and left a nine pound baby girl now known as Eleanor Max Haddock. Silence when applied to "Bill" is a misnomer and this is duly attested by the fact that he has been selected to do the announcing at the Gala Carnival and Field Day to be held at Brighton Beach, Saturday, August 21st under the auspices of the Motion Picture Exhibitors' League, New York Local No. 1.

The Fad Films, with offices in Paris, Amsterdam, Munich and Chicago, have opened temporary offices at 1451 Broadway, and will start at once to make one part comedy films, and at a later date feature subjects that are to be written by W. P. Adams, better known for his novellas and magazine stories both in English, French and German. He is also the author of a book on scenario writing soon to be offered for sale. This company will make picture for other concerns and will finance parties with start-up and insufficient capital to make the same. They will also make feature, industrial and educational subjects. Many well-known players have been engaged by this concern, among them appear the names of Tammey Young, the former Mutual star, and Griffith, the, star of the birth of a Nation picture, and many others of equal prominence in the moving picture art.

In some of the New York small time vaudeville theaters, where the Chicago Tribune pictures of the Eastland disaster were shown, women in the audience turned their heads away, in tears, as the views disclosed bodies being removed from the overturned boat. It is safe to say that only a few of the population of the Eastland, taking pictures of its departure, when the accident occurred, they securing full views of ensuing scenes.

The Rev. Lester G. Leggett of the Reformed church in Red Bank, New Jersey, is conducting an air-drome next to his church running a straight picture show during the week with stereopticon views and a choir of pianos used on Sunday. This is said to be the only air-drome in the country run for church purposes. The proceeds go to the fund for a new church.

The Savoy and Garrick theaters, both in the 24th street and Broadway neighborhood, have sent out a notice that their prices of admission hereafter will be 15 and 20 cents, with the 15-cent seat entirely eliminated. Both houses are operated by Walter Rosenberg, who gave as a reason for the advance in prices the increased cost of a selected program of daily release subjects, changed every day. This, said Rosenberg, costs the Savoy and Garrick $500 weekly each, too expensive a show in conjunction with the overhead charges, to play at the former prices obtaining, 10-15.

Fire Commissioner Adamson has started an active crusade against the picture exhibitors in the custom of carrying films in the subway. A city ordinance forbids this but has not been strictly enforced. Monday 500 summonses were taken out but with only one arrest that day. More than 150 were summoned, however. Films may be carried on the surface and elevated lines when enclosed in fire proof containers, but not in the subway under any conditions.

Geraldine Farrar's Carmen picture will be ready for release on the Paramount program in October. At about the same time a talking machine company will start a country-wide advertising campaign costing $100,000 on behalf of the operatic star. At present there are 9,500,000 of her song records in homes throughout the country. Miss Farrar will return from the Pacific coast during the last week in August and remain for several months in the mountains, after which she will begin a three months' concert tour.

Further Indications that the Vitagraph is going to re- trent to a greater extent is evident in the notice having been given to some of its oldest directors and players. The Vita on the salary thing alone will cut expenses from $1,500 to $2,000 a week. In reducing the forces they have reorganized their contract system. We are also to report that the Vita has quite a number of features stored in its vaults that are expected to last out the winter and being more employed stocks keeping up the supply regularly called for. Those slated to go within the next fortnight are George Ridgwell, director; Harry Northrup, considered one of the best "heavy men" in pictures and long with the Vita; Nicholas Dunaw, Gladden James and Muriel Ostriche.

The Loew vaudeville circuit intends playing a feature film in all of its programs that change twice weekly. The features will probably be used in addition to any serials. to special film shows. These films will be of the type Loew people will pay to see. on average running time 14 or 15 minutes to a reel. This will reduce the number of vaudeville acts on the Loew program to about six in each house. The Loew circuit pictures deal definitely and probably take its features from the open market. Loew will book about 30 houses at the opening of next season.

W. H. Hudkinson, president of the Paramount, who has been on a trip taking in the principal cities of the Pacific coast, has returned to New York and immediately set to work to do things on a larger scale than ever attempted before by a feature program. Hudkinson has thoroughly over the outlook for the picture business, especially the rapid advancement of his own concern, the Paramount. After his inspection throughout the country Hudkinson is of the opinion the higher admission and the larger feature are the most profitable for the exhibitor. Co-operation between the exhibitor and the manufacturer is most necessary, says Hudkinson. Just now the business is overcrowded with manufacturers and theaters, he adds, and a quick run out or survival of the list will take place and then the picture industry will be on a much better basis.

The Mr. and Mrs. Vernon Castle feature picture is expected to be finished soon. So far the Castles, with Inez Ragan, playing the other woman, and supporting players, have done nothing but engage in dancing, canoeing, and polo, under Mrs. Castle and Harrison Gray's orders. Recently the company worked at Manhasset Beach, and in Central Park, New York.

Lubin of Philadelphia announces the engagement of Jack Pratt, who directed the filming of The Garden of Lies, as an addition to its staff of directors; and the engagement of Allen Farnham as general art director in the promotion over the whole of the Lubin productions. Louis Reeves Harrison has written an as yet unnamed five-reel masterplay, which Lubin will produce at once as a special feature. The play deals in a big way with the present war situation and is pregnant with things vital to today.

Lubin of Philadelphia has captured a prize beauty in the person of little Judith Ann O'Conner. A pet of Adolph Peck, who was the second most beautiful girl in America in a contest held at the San Francisco fair, Miss Peck, who is only sixteen, is petite, with large brown eyes, a small mouth, and silken, wavy brown hair. She is in Swars, N. Y., where most of her youthful career was spent.

For the last nine years she was on the vaudeville stage, and only recently joined the Lubin forces. Miss Peck submitted her photograph to a committee of beauty experts, headed by Mrs.lake and Harrison Gray. Results. Recently the company worked at Manhasset Beach, and in Central Park, New York.
Kenneth O'Hara to be Director

Kenneth O'Hara, news writer of the New York Motion Picture Corporation's studios near Santa Monica, will soon be a member of the company's dramatic players at that plant, his promotion being a reward for his long and highly successful work in furnishing newspapers and magazines with excellent articles concerning the industry. He will be afforded every opportunity to achieve success in his new work.

He was born in Scotch-Irish parentage in Brooklyn, N. Y. The story of his rise to such a splendid position is one of such minor importance that the date of it has long since been lost in oblivion. He was up-stage, even as a youngster, and consequently refused to attend the public schools. At St. Ambrose's Academy in the City of Churches, he gained a smattering knowledge of elementary subjects. Then he matriculated at Seton Hall College in South Orange, N. J., and later Brooklyn College, in Brooklyn, N. Y. He "got away with it" at both institutions. A rough talent for declamation and grotesque face-making, topped by the winning of several gold medals for eloquence and dramatic reading, gave him the idea that he was "cut out" for an actor. He was "cut out"--"kick out"--to go on the stage, by the influence of his relatives who would have him be a wonderful lawyer. He believed what they told him and entered Fordham University School of Law in New York City. At the end of a year and a half, he "got cold feet" and sold his copies of Backstone to a second-hand book dealer. When he had spent the revenue, he forced his way into the editorial sanctum of the Brooklyn Daily Eagle, where his reputation as an athlete, who had never broken his novice on the track but who had broken many bones on the gridiron, gained him the position of cub-reporter on the sporting staff, under the veteran authority, Abe Yeager.

In June, 1913, he was so enraptured at the high cost of living in California, during a visit there, that he made them give him a job on the city staff of the Los Angeles Tribune. He so frequently disobeyed the rule to "keep all stories within 300 words" that his prolificness imbued him with a desire to purvey publicity. Thomas H. Ince gave him a job, which he still seems to be holding down.

3-RING FILM SHOW

It looks as though the "three ring show" at the Grand Central Palace in New York, is a success. Twenty-one reels for a dime, never less and sometimes more, is the policy. The three shows are divided naturally into three scenes, designated as A, B, and C, by the giant pillars rising from the floor to the ceiling. Each of the "houses" seats approximately 500, and each presents a separate program consisting of a feature, either five or six reels in length, and several single reels, usually one comedy and one drama. The admission, ten cents, permits one to see all three shows, in other words a five and a quarter hour show for a dime.

The arrangement of the three scenes allows the projection from the rear. Three separate booths are situated at the 47th street end of the building, each equipped with two projecting machines, with an operator in constant attendance in each booth. This is particularly attractive, because of the fact that from the rear there is little visible of what is being projected on the screen.

In the A theater the first half of the week the World's Mutes is housed, the entire series of seven, consisting of six Chapters, producers, Jabs and Flashes and Splashes. Another reel here was one of the You Know Me Al series. This made eight reels in all. In theater B the attraction was Tom Terris in The Chimes, another World feature of five reels, and one additional Universal. In theater C had In the Land of the Headhunters and a Universal two-reeler, another total of seven; grand total of twenty-two reels.

One organ furnishes the music for all three shows at one time. The features shown were from six to nine months old but the public seems to like them all.

Charles J. Wilson A Veteran Direct PR: Has 10 Years Experience in Cinema Art

Charles J. Wilson, director-general of the Major School for Motion Picture Acting, is one of the oldest men in the business. Nineteen years ago, with the original projecting machine, known as the vitagraph, he gave the first show pictures in New York. Until that time, he used carbon light of his own perfection. He was associated with the Bison Company at the time. Wilson later went into the legitimate producing line, spending considerable time in Europe, as well as in this country. He is the author of "Hollywood," published through the Thonet Press, in Paris for two years. Returning, he built the People's Theater, St. Paul. Besides managing for Col. Sinn, he was business manager for Francis Wilson for several years. His daughter was a noted "babe." For several years he put on popular operas in New York.

Exception is taken to D. W. Griffith's statement that he produced the first juvenile pictures. Wilson states that he produced the juvenile pictures of Chivalry Days for the Universal several years ago, antedating Griffith. He also claims to have produced the first juvenile feature for the World Film Corporation. In his position as director-general for the Major Film Manufacturing company, Wilson is doing splendid work and, in conjunction with his usual duties, Wilson will have a strong company organized by the time the Major company is ready to proceed with its producing work.

NORBIB STUDIO NEWS BULLETINS

Things are moving with the consistency of a buzz-saw at the Norrib studios, in Edendale, and the hum-hum of action can be heard at all times. James Youngdeer, with the assistance of Alyn Santell, is staking an equal show story this month, the principals being a romance to be produced by Rose Mendel, who is featured as Rose in the story. D. E. (Slim) Voorhees, who plays her rustic lover, Mrs. Geo. Gehart plays her mother, and Jack Coleman, of the Keystone and Vitagraph, will appear in the thespian who inspires Rose's dream.

Rose Mendel, who plays Rose in the series of comedies being produced at the Norrib Studios by James Youngdeer, was accosted the other day by one of the Edendale kids who wanted to know how to make up like Rosie, the Country Girl. Rose took the girlie into her dressing room and a few minutes later the studio was thrown into laughland by the antics of Rose and her miniature. Rose is some favorite with the kids.

Alyn Santell, scenario writer and assistant to James Youngdeer, recently left the Keystone Company. He is "just across the street," however, and mingle freely with his friends of yesterday.

James Youngdeer was their unwilling source of a serious argument the other day. He was walking down the Rialto when two of the fairer sex took glances at his bowed legs and commenced a fusillade of It is's and It isn't's. When the smoke cleared away one of the Venuses triumphantly put her arms akimbo and remarked, "If it is, I don't see how he does it." Oh Yes! Jimmy is some ground cover when it comes to producing.

KEYSTONE HELPS BOOSTERS

The Keystone Film Company supplied more talent for the Boosters Club show, held at Shrine Auditorium on Monday night, Aug. 2nd, than all other motion picture producers combined, according to Managing Director Mack Sennett sent Raymond Hitchcock, Jan Schwartz, Fred Mace, Harry Williams, Eddie Foy, and the seven varieties of little Pops, Flora Zabelle, Charlie Murray, Ford Sterling, Roscoe Arbuckle, Syd Chaplin, Mack Swain, Chester Conklin, Mabel Normand and others.

Raymond Hitchcock acted as chairman of the committee that auctioned the boxes, and Charlie Murray was stage manager of the performance. Every seat in the house was sold and the thousands of dollars raised came largely through the efforts of Mack Sennett and his willing Keystone comedians.

10 THE PHOTOPLAYERS' WEEKLY
Universal City Items

Madame Schumann-Heink, internationally famous singer, together with her sons and daughters, last week visited the Universal City in response to a personal invitation extended by President Carl Laemmle of the Universal Film Company. Accompanied by several of the company officials, the party was conducted throughout the plant and shown everything of interest. At her own suggestion, a picture was taken of the famous singer inside the cage with Princess, an untamed Sumatra tiger. As Madame Heink left the arena, she smiled and remarked, “I have been made honorary citizen of eleven countries, but I have never before been so proud as now that I have been in the tiger’s den.”

Nat C. Goodwin, Broadway star, has finished his work in the first Universal feature in which he is starred, a popularization of the French tragedy, Business is Business, being the vehicle which was chosen for this Broadway favorite.

Workmen from Universal City are busy constructing a number of special sets in Topanga Canyon near the Malibu river, to be ready for the use of Smallley’s company in their production of The Tunk Girl of Portici, upon their return from Chicago, where Anna Pavlova, the dancer, in the leading role, has been working with them.

One of the saddest men about the Universal City studios, is little Gus Alexander, connection with the Christie-Nestor company. The reason lies in the fact that Mrs. Alexander has left her husband for a few weeks, which is to spend time in the theatre, the meantime, little Gus is wrestling valiantly with restaurant cooking and thinking sorrowfully of the days that must elapse before the return of good friend wife.

One more has been added to the long list of heroes at Universal City. This time it is Harry Lyons, brother of Eddie Lyons, of Nestor comedy fame, which has been written in large letters close to the page of the advent. During the recent stay of the Nestor company in San Diego, the sister of Lee Moran, while bathing at Coronado, suddenly found herself beyond her depth. Being unable to swim, she did the next best thing. She yelled. Harry Lyons heard and running across the sand, plunged into the surf and within a few seconds had the struggling young woman back to the safety of dry land. Harry disclaims credit, but the rest of the company has unanimously dubbed him Hero.

The big punch in The Broken Coin serial, the battle between the forces of Greifenhagen and Brahen, has been accomplished. Between five hundred and seven hundred men ranged themselves on the sides of the opposing factions in the streets at Venice and at a signal began firing, with the cameramen busy getting views of it all from half a dozen angles. It is regarded as one of the most spectacular scenes ever staged by the Pacific Coast forces, more particularly as about it hinges the denouement of the entire serial.

Joseph De Grasse and his company of Rex players are still encamped in the Big Bear country where they went some ten days ago to stage the exterior scenes in their production of The King’s Keeper. Cleo Madison, Arthur Shirley and Lon Chaney appear in the leading roles.

Among last week’s most interesting visitors at Universal City were Governor Arthur Capper, of Kansas, and party who stopped over a day while en route to the San Francisco Exposition to visit the picture city.

Frank Ormonst has assumed the position of Technical Director at the Universal City studios. Ormonst has been associated with the Pacific Coast studios of the Universal Company for some time and is regarded by the officials as an exceptionally good man for the place.

Under the direction of Norval McGregor, Hobart Bosworth has started work on another four reel Universal feature entitled Big Bill Rentel. Bosworth is to appear in the title role of this offering.

OLA PRINTZIA UL CLARK WRITES SEVERAL BIG DRAMAS FOR UNIVERSAL COMPANY

One of the Universal’s youngest and most successful writers, Ola Printzian Clark, has completed the following plays since her engagement some time ago by Carl Laemmle:

The Scarlet Sin, five reels, a drama of the mines, featuring Hobart Bosworth, directed by Otis Turner.

Coral, four reels, a sea story of a little cast-away, featuring Marie Walscamp and Wellington Player, late of the Famous Players.

The Cry of the First-Born, four reels, a love story of the Hawaiian islands.

She is engaged on a spectacular multiple reel drama, under Mr. Lemmlle’s instruction. This is withheld from the public for the present, but the idea is said to be immense. It will contain an original poem of fifty verses, and will feature every star under the Universal banner. She is doing some splendid work for the Universal, and the Scarlet Sin, from New York reports, promises to be a sensation.

ROSCOE ARBUCKLE’S ANNIVERSARY

On Thursday, August 5th, Roscoe Arbuckle and Mrs. Roscoe, professionally known as Minta Durfee, celebrated their seventh wedding anniversary. Mrs. Arbuckle presented a pair of diamond ear-rings and a beautiful diamond pin to his happy better but much lesser half and both received many valuable gifts and the hearty congratulations of their fellow players at the Keystone studio as well as many other friends in professional and private life.

MAEVE NORMAND PLEASES AUSTRALIANS

In an interview given out this week Mr. Harry G. Musgrove, secretary of the Australian Films Company, Limited, with headquarters in Sydney, Aus., expressed the opinion that Miss Mabel Normand, featured star with the Keystone Film Company, is easily the most popular screen actress in the estimation of the Australian public. While in this city Musgrove made arrangements for a quantity of special photographic advertising for Miss Normand in Australia.

MACK SENNETT CALLS BLUFF

One day this week a scene was being rehearsed in a Keystone comedy and a difficult piece of dangerous automobile driving was necessary. Two expert chauffeurs looked over the situation and declared that there was nothing doing so far as they were concerned, job or no job. The idea was to drive a machine at full speed across a plank bridge that was about ten inches wider than the distance between the wheels of the machine. One of the drivers averred that no man living would attempt such a feat. Sennett silently stepped into his 120 Fiat, drove a few hundred yards back, jammed into the high and whizzed across the bridge, straight and true. He turned around, brought the speed down to about fifteen miles an hour, drove across the bridge again, stopped and sat, chewing his cigar in a contemplative mood, silently and apparently oblivious to his surroundings. Just as silently the driver who had been loudest in his declarations that the feat was impossible climbed into his machine and the scene was made. Sennett had proved the theory that a director should be able to accomplish anything that he asks his people to do.
International Locates Here

The icy winds and chilly blasts of New York state have driven another film producing outfit to Southern California or, to be more explicit, to Santa Monica, right on the ocean front.

Last week, T. W. Geary, general manager of the International Film and Producing Company, made a trip to Los Angeles to look the local situation over. His studio at home was closed on account of wild weather conditions, which was quite all of the companies working overtime, getting out stuff that he was behind on. It didn't take Brother Geary long to make up his mind. Upon his return home everything was disposed of and westward he trekked, bound for sunny California, his future home.

His first work was to lease a studio at Santa Monica, where work will begin as soon as he gets his cast together and all details for his releases closed. At the present time the company has contracts for the production of a series of four-reelers, several comedies and a big feature film, that will insure work for some months.

The star will be a local favorite, whose name will not be given out for a few days yet. The rest of the company will be composed almost entirely of local favorites and it is the intention of the management to use as many as possible. Mary Pickfords as possible, with the idea of developing a star of great magnitude. Mr. Geary is of the belief that only by using as many as possible will you occasionally find a type that can be developed into a real star.

The direction of the International will be under the management of Frank Shaw, formerly with the Universal.

The local offices of the company are at 309 Bumiller Building, 430 South Broadway.

Happenings in Filmland

It is unusual to see a film director laugh heartily at one of his comedy scenes, while staging, for he usually treats the scenes in a serious light. But Director John B. O'Brien broke traditions while witnessing the opening scene of the Majestic comedy drama, "The Root of Evil." In this scene, F. A. Turner, presumably minus his mustache, takes the stage at the Photoplay studio. As the scene proceeds, Turner, to laughter and applause that Cameraman George Hill stopped the camera in surprise.

"Billie" West was a member of the party that traveled to San Diego by boat to secure scenes for the Majestic juvenile release, "The Little Cupids." Miss West contends that she saw some white fish, known as black fish, swimming around in the water. Her friends, however, can't seem to understand why a white fish should be called a black fish, but Miss West is firm in her opinion and attributes it to a veteran fisherman who was traveling on the same boat.

Richard Cummings, the Reliance-Majestic character man, is the owner of a twenty-five acre farm located at Bell City, California. This is a distance of fifty miles from the studio and Cummings commutes each day. On his farm are a great number of rabbits, horses, cows, sheep and other farm animals. Each day Cummings brings a basket of some fruit for his associate players at the studio. His son is in charge of the farm and Cummings spends all available moments attending to his recently purchased estate.

The dressing room occupied by Thomas Jefferson at the Reliance-Majestic studio is the coolest one within studio bounds. Reasons for same are that his windows are shaded by a huge eucalyptus tree, and that an invisible electric fan is going at all times. Mr. Jefferson believes in comfort, and he has purchased for his only dressing room a divan on which he rests between scenes.

Frank Darien, the Komic player, proved recently that as a make up artist he has a place all his own. It was in the Reliance Majestic lunch room, where Darien, in the garb of a woman, was at lunch. It so happened that Mrs. King, chairman of the Mothers' Civic League of Los Angeles was having lunch with Lucille Brown and suddenly she turned Miss Brown by the arm and exclaimed, "see that woman there, smoking a cigar!" Explanations followed and Mrs. King realized she had been misled by Darien's perfect make-up.

Max Davidson, the Komic player, has other accomplishments in addition to being talented as a film comedian. If one should look into the Davidson dressing room, they would see him busily engaged in the composition of music. He has submitted several ragtime ballads to a music publisher, and Davidson and his friends are anticipating with great anxiety the publisher's decision. However, should he become famous as a song composer, his intentions are to continue in his chosen profession.

Sam De Grasse, who is playing the detective in the Majestic drama "The Fatal Hour" (when not actively engaged in picture work), can generally be found sitting in front of his dressing room, smoking his cigar and reading. He also familiar with the methods employed by an expert cabinet maker. In Long's home can be found many demonstrations of his cabinet work. Recent Majestic releases in which Walter Long was prominently cast are "The Kinship of Courage and Hearts and Flowers.

William Hinckley has evidently been absorbing a fashion magazine for he has acquired a mahogany silver top cane, now in continuous use. Hinckley wouldn't think of going ten steps without the cane to offset his latest wardrobe addition. He contemplates playing his next Reliance part with the aid of the cane.

There is a certain amount of educational value attached to the exterior scenes of the Reliance "The Little Lumber Jack." These scenes are laid in a lumber camp, for which a typical lumber district at Bear Valley was selected. Though similar to the methods employed in cutting down trees, and other life in the back woods, will have an opportunity of seeing much of this portrayed in this two reel subject, "The Little Lumber Jack." The cast is headed by Paul Fitzgerald, Gaila Hods, Bert Hadley, Dark Cloud, Lucille Young and Charles Gorman, with Ray Myers as the producer.

Faithful to The Finish, the Komic release, has developed into an exceedingly clever farce comedy. Director Edward Dillon is doing excellent work.

The beautiful Hellman estate, located at fashionable Pasadena, served as a background for scenes in the Reliance two-part drama, "A Bold Impersonation." Director F. A. Kelsey secured permission to film scenes on this much-talked-of estate from its owner, Mr. Hellman, who is rated as an American millionaire. After completing their work, the players and directors were treated to luncheon by Mr. Hellman.

William Brown, of the Reliance studio, as a birthday gift, was presented with a solid gold diamond studed ciborium, bearing the insignia of the Knights Templar, of which he is an active member. Mr. Brown in a short period will attain the highest form of Masonry, that of a Shriner. The expensive ciborium was presented to William Brown by his wife, Lucille Brown, who is in charge of the so-called "extra" people employed for mob scenes in Reliance and Majestic pictures.

Shockings Stockings, by Chester Withey, is the title of a Komic release featuring infamity Fay Tinch. A good deal of the extra work done by Fay and his faithful papa, spend the day, followed by Ed, her faithful lover. Principally in Miss Tinch's support appear Edward Dillon, Chester Withey, Max Davidson, and Frank Darien.
Virtually all of Enid Markey's past successes have been scored in roles calling for a generous play of the emotions. Therefore, it will be surprising to see what a refreshing personality she has enacted in the part of Daisy Arnold, Queen of the Beauty Squad" in support of Bessie Barriscale in the production of The Matting, under the direction of Henry H. Ince Feature in five parts. Miss Markey was chosen by Mr. Ince to play the part only after long deliberation and investigation into the capabilities of the other leading comedienne candidates, Ethel Clayton and Doris Kenyon in company with her work is declared to have borne out Mr. Ince's assertion that the little actress is supremely versatile.

Louise Glau, who ranks among the top-notchers as a siren of the screen, has added another notable characterization to her list of achievements by her work as a landscape painter in support of Thomas Chatterton in When the Tide Came In, an attractive sea story released by the New York Motion Picture Corporation. While the part played in this production by Miss Glau is not of the vampirish type, it gives her plenty of opportunity to exhibit her talent as a painter of fascinating women for it is she who shatters the romance of two simple fisher-folk.

Lewis "Bull" Durham and Robert Kortman, regarded as two of the most perfect "heavy" types in film circles, form a strong combination in support of Walter Edwards in Tumble-Hill, a two-part release of the New York Motion Picture Corporation on the Mutual Program. Durham plays the part of "Soapy" Smith, leader of a gang of crooks, and Kortman that of "Ollie," master thug of the Yukon.

J. P. Lockney, the veteran character actor of the New York Motion Picture Corporation, has added another triumph to his string in his interpretation of Nutty Ike, an eccentric old western prospector in The Golden Trail, a two-reeler in which Richard Stanton is starred. Lockney has specialized in these parts since his affiliation with the Ince forces and each of his performances has been acclaimed superbly true to life.

Inceville's artists, those who wield the brush, are busier than ever preparing a new and larger number of the elaborate sets for The Golden Claw, the powerful society drama in which Bessie Barriscale is starring, under the direction of Reginald Barker. The set, in which the paintings will be hung, will be the interior of a mansion of fascinating view and will contain, in addition to the copies of masters, rich rugs, tapestries and other expensive and appropriate adornments. Half of the new glass studio is being used for the setting.

American football—the red-blooded game that provides a thrill a second—is portrayed with striking realism in The Matting, the five reel feature of the New York Motion Picture Corporation, in which Bessie Barriscale is starred. More than five hundred feet of film are devoted to the scenes depicting a battle on the gridiron. In the plot the story deals with the adventures of a footballpixie who, in the absence of her girl, is suddenly kidnapped by the other students, because of her shabby clothes, and how, by a ruse, she wins the love of the greatest football player in collegiate circles. To obtain the scenes, Producer Thomas H. Ince, under the personal supervision of the feature and based upon the student life of a well-known Southern California college. He employed two regular "varsity" elevens and gave Lewis J. Cody, who plays "Bulldog" Ames, a place on one of the squads. Cody is a former football player and consequently found no difficulty in entering into the spirit of the play. His line rushes and end runs are real in the extreme and render the gridiron scenes full of excitement.

An explosion of dynamite four miles away necessitated the re-take of an important scene last week, at the New York Motion Picture studios, in Whither Thou Goest, the feature in which Orrin Johnson is now appearing under the direction of Charles Swickard. The scene depicted the interior of a pretentious home and had, as one of its principal appointments, a grand harp. The roping of the pendulum was wholly necessary to the scene. Johnson already had rehearsed his action a dozen times, when Swickard gave the word to "shoot." Just a few seconds before the conclusion of the scene, a road racer, working in Toluca canyon, blasted some rock. The detonation stopped the motion of the pendulum. Swickard said: "Damn it!" Johnson repeated the Imprecation. Then the scene was re-taken. No other damage was done.

Although Bessie Barriscale has played under many management conditions and has been a star of the companies of Broncho and Domingo companies.

Richard Stanton has a wonderful record with his last five stories at the New York Motion Picture Corporation, studios. Here they are, On the High Seas, The Golden Claw, The High Case, The High Case, and Phantom Extra, and this leaves out the five reeler he is now completing, with Willard Mack starred. Each of the above named pictures is a big one with big things incorporated and the plot is different to the others. His present production was delayed a few days, owing to a fall sustained by Mr. Mack when he hurt his back severely.

Frank Mills, one of the most popular of Broadway's leading men, has arrived at Inceville and begun work in support of Bessie Barriscale in The Golden Claw, under the direction of Reginald Barker. Mills has appeared with many of America's most renowned stage stars and is particularly well fitted for the part he is now playing for the films. The "heavy" in The Golden Claw is being interpreted by Wedgewood Powell, the well-known stock actor, who recently was recruited from the middle west by Thomas H. Ince.

Willard Mack, the author-actor-producer, who is now a member of the Ince forces, is practically recovered from the injury to his back, which he sustained last week, while carrying Enid Markey down a mountainside for Aloha Oe. He is now engaged under the direction of Walter Edwards in The Corner, a tremendously powerful human interest story of a man's redemption. At present, Mack, with George Fawcett, the character actor, and others of the company, are using the studio section of Los Angeles as the locale of their current scenes.

DILLON LEASES A BUNGALOW

Edward Dillon, producer of Komic releases, for the summer months has leased a bungalow at Santa Monica beach, in Southern California. Dillon commutes to the studio each day in his racing Stutz automobile.

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The New Glass Studio Building recently completed at the Inceville Plant of The New York Motion Picture Corporation, in Santa Ynez Canyon, North of Santa Monica. The Building, 120 feet by 120, is one of the best Equipped and Most Advantageously Located Indoor Studios in America. Being Situated so that the Sun is in a Commanding Position at all Times During the Day. With Artificial Lighting in Winter a Dozen Directors Can Simultaneously Film Scenes in the Structure Despite Rainstorms, Clouds and Fog.

NOTES OF WESTERN VITAGRAPH COMPANY

Director Sturges, at the Santa Monica studios, is putting on a two reel drama by Reverend Clarence J. Harris, entitled The Yellow Streak. Sturges has a very efficient cast headed by Anne Schaefer, George Holt and George Kunkel. Sturges finished up his comedy last week and expects that he will finish the present picture in another week. Meanwhile, preparations are going forward for the big feature production, Sir Henry Morgan, Buccaneer.

Director Davis is engaged on a love story of the old mining days, A Cripple Creek Cinderella, by Daisy Eloise Smith. The cast is composed of old favorites like Alfred Vosburgh, Estelle Allen, William Duncan and Carleton Weatherby. Davis has an opportunity once more to work in some of the excellent scenery that made his three reel Man From the Desert such a notable picture.

Otto Lederer is preparing a sketch for production on a local stage, using members of the Vitagraph Company in presenting it. All concerned are more than enthusiastic but are keeping details a secret at present.

The Vitagraphers had a dinner dance at Sunset Inn Wednesday, the 4th of August, which was very largely attended. Everyone had a great time and Sam Spedon gave them all a sensible heart-to-heart talk about publicity and their work. Spedon has endeared himself to all with his geniality and good fellowship during this visit, his first vacation in six years.
Wilbur Joins Ince Folk

Crane Wilbur, ranked among the foremost screen matinee idols of the day, has been signed by the New York Motion Corporation, to appear as leading man in photodramatic productions under the supervision of Thomas H. Ince. Wilbur will soon take up his duties at Inceville in fulfillment of a long-term contract.

The engagement of Wilbur is only another striking illustration of Producer Ince’s intention to obtain the best supporting casts available for appearance with his big legitimate stars in the elaborate pictures to be released by the recently-organized Triangle Film Company. There is, perhaps, no more favorably known man in the film world today than Crane Wilbur. Hero of a thousand thrillers, Romeo of a thousand romances, he has won his way to the hearts of the millions, not solely by his handsome face, manly physique and graceful carriage, but by his supreme artistry as an actor. He often has been characterized as “a Davenport in twentieth century clothes.”

Wilbur’s first drama at Inceville will probably be an original script from the joint pens of Mr. Ince and C. Gardner Sullivan or J. G. Hawks.

SANTA BARBARA STUDIO PARAGRAPHS

Helen Rosson paid a flying visit from Santa Barbara to Los Angeles, on purpose to get some photographs taken. She had just three hours in the Angel City and met her mother and sister down town, so as to be able to get away in time. Strenuous persons, these picture actresses.

If William D. Taylor were anything but the well balanced person he is, he might get his head turned at the compliments showered upon him for his direction of The Diamond from the Sky serial at the American. The most valuable compliments come from the exhibitors who remark on the steady improvement of the serial, and the sales register show the best compliment of all, big selling of the films—and that is what counts after all.

Two interesting items (if Kenneth R. Clark can be considered an item) are connected with Producer Henry Otto’s two reel picture The Senator’s Silver Buckle. One is, that said “item” K. R. Clark, who is a Saturday Evening Post contributor, wrote the photoplay and another is, that the very interesting dwellings known in Santa Barbara as the Ysidore cottages were utilized in pictures for the first time. Mr. Clark is keenly interested in Henry Otto’s artistic methods of production.

During the taking of a two-reel photoplay at the American studios last week, Harold Lockwood was stabbed by a fellow actor, the wound running two inches and going quite deep, too. It was an accident of course, and Harold generously lays part of the blame on himself, and the zeal of them both. The wound has been treated and no bad results have so far occurred, though Harold is acting against the doctor’s orders in continuing work.

May Allison proved what a capital nurse she is when Lockwood was stabbed by accident, at Santa Barbara. She knew just what to do and how to do it, and it is to her quickness of action that he was saved the loss of much blood. She has acted as a capable nurse to bathe and dress the wound since. Miss Allison attended Red Cross classes in New York City, and at one time had thoughts of being a nurse. The fascination of the stage was too much for her, however.

In a recent photoplay, Webster Campbell was supposed to jump into the water with his clothes on and rescue a girl who was also full robed. Now everyone who has tried to swim in clothes knows how hard it is, even without rescuing someone else. One Sunday, Campbell and a friend framed up a little rescue business on the Santa Barbara beach, so as to have the scene perfect when it came on. The friend fell in the water in the most approved style and struggled in the same good manner that he might have been in the drowning” man. Neither of them gave away the thing, either. Campbell then got into his bathing togs and went out after the upturned boat.

Dick Rosson, brother of Helen and Queenie, the juvenile lead, will join the Beauty pictures in Santa Barbara. John Dillon has been engaged to direct comedies, and Homer Scott, the camera man, will all go to the American in the near future. All are prominent in the film world. There will be three members of the Rosson family in Santa Barbara now.

It is curious how certain people become associated with certain branches of films, for instance, every one associates Neva Gerber with The Beauty Brand, even as Margarita Fisher was closely won with it some time ago. When one thinks of Beauty brand, one also thinks of pretty Neva, and she gets lots of letters saying, “Whenever we see a Beauty picture advertised, we go to see YOU.” This is good for Neva, and good for the brand.

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Budget of Balboa Brevities

Bertram Bracken is one man active in the amusement world who doesn't care for publicity. He says that his work as director of Balboa feature films takes so much of his attention that he hasn't time to think about publicity. "If my pictures are any good," Bracken asserts, "they'll advertise me enough." In some men such a position is a pose. Not so with Bracken. He means it.

One of Balboa's fixtures is Mollie McConnell, who can play anything from grand dames to effervescent negro mammites. She began her stage career twenty-five years ago and isn't ashamed to admit it. In the American version of old Heidelberg, she created the part of Frau Rudder and played it with Richard Mansfield's production. Because of her distinguished appearance, Miss McConnell is known to all viewers of Balboa pictures.

The Saunders family promises to become even better known to the film world, since the member known as Ed has been made an assistant director. He is a younger brother of Jackie Saunders, a leading woman of the Balboa company. In school, Ed Saunders was restless and didn't know what he wanted. He came to Long Beach recently and President H. M. Horkheimer gave him a chance. Under the guidance of Henry King, he is making good.

Lillian Lorraine's dashing beauty is going to prove a revelation to screen followers, when they see her in the leading feminine role of Neal of the Navy, which Balboa is filming for Pathé. Her previous experience on the stage was not along dramatic lines. But under the direction of Harry Harvey she is demonstrating her fitness for cinema work. Co-starring with Miss Lorraine in this patriotic serial is William Courtleigh, Jr.

Every week, Balboa sends out 2,000 pennants. They are divided among forty Pathé exchanges, in all parts of the world. The exchanges distribute them among their patrons, the exhibitors. A new design and a different shape is provided each week. The latest one shows Balboa in the attitude of saluting a Rooster, which is the familiar Pathé emblem. The novelty of these pennants has elicited much favorable comment.

Henry Stanley is known as "old reliable" about the Balboa studios. He has played in most of the productions of note, as he has been a member of the studio force since the beginning. In his line of character work, he has no superior. At present, Stanley is appearing in Neal of the Navy.

A young woman of promise who is a newcomer to the screen world is Lillian West. She has joined the Balboa forces lately and will soon be seen in some good parts.

E. D. Horkheimer, secretary and treasurer of the Balboa company is expected to return from New York shortly. While in the East, he has concluded some important business matters.

When Comrade John is released, a new screen star is going to blaze before the public. He is Lewis J. Cody and for his first real chance in pictures he is indebted to Balboa. Mr. Cody has appeared in a number of other camera productions, but none of them gave his talents full scope. Although he does not have a sympathetic or popular part in Comrade John, Mr. Cody's splendid acting is sure to win him many admirers. He divides the honors with William Elliott and Ruth Roland. Director Bracken had charge of the production.

Two years ago Roland Groom shipped with Balboa as an extra man. Then he became a member of the stock company and one month later, "Billy" Beckway, the chief camera man, selected him for his assistant. Today, Groom is a full-fledged cameraman. As a recognition of his application to business, President Horkheimer promoted him. The first shots he made indicate that no mistake was made. Groom is now Bertram Bracken's cameraman, with whom he played his first engagement as an "extra."

People looking at the finished pictures seldom think of those who enter into their making, except the actors who appear before them. But there are many others concerned, of some importance. One set of workers, practically unknown or unheard of are those in the assembly department. They cut and paste the film, or put the story together for the screen. At the Balboa studio, this intricate work is supervised by May Brotheron. She is one of the most efficient members of the entire staff and much credit is due her for the finished way in which the pictures finally get to the public.

An interested visitor at the Balboa studio recently was Burt Armstrong, a well-known Los Angeles newspaper man. In the course of his business, Armstrong has been investigating the various important motion picture plants in and about the Angel city. Balboa's magnitude and completeness surprised Mr. Armstrong, and he said he had seen no studio that equaled it for cleanliness. That is one of the things that President Horkheimer insists on, above everything else. Armstrong admits being a motion picture "fan." Since becoming such he says he has lost interest in the spoken drama, so that now he prefers the screen substitute.

When Norman Manning, Balboa's business manager, takes his vacation next month he is going to Payette, Idaho. He will return with Arma Modeste Jacobson, only her name will then be Mrs. Norman Manning. She was a recent visitor in Long Beach, when the engagement was announced.

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RUSHMAN AND COMPANY OF STAR PLAYERS
GO TO BEAR VALLEY FOR SCENES IN FEATURE

Francis X. Bushman, heading the company of Quality Players, has departed for Big Bear Valley where the production of Pennington's Choice will take place. Bushman is leading an all-star cast composed of Helen Walcott, Roland Parras, Lester Cuneo and Helen Dunbar. 

A great feature in connection with this story that sport fans will be interested in is the fact that James J. Jeffries, the prize fighter, will be seen in the production to good advantage in a number of training scenes which will be taken at his camp in the Sierra Madres. The story is one of the Canadian-Northwest — simple, yet thrilling to the extent that many unusual and hazardous deeds will be performed. The picture is of five reel length and will be directed by W. J. Bowman.

The new studio of the Quality Picture Corporation is fast becoming one of the most modern motion picture studios on the Pacific Coast. The new diffusing system was installed last week and has proved to be a wonderful asset for picture making. The artificial studio will be equipped with Cooper-Hewitt lights and will be finished by October. The floor space is 100 feet long and 50 feet wide. The new laboratory will be built as soon as the electric studio is finished.

Among the many visitors at the Quality Picture Corporation studio in Hollywood last week was one of the world-renowned Madam Schuman-Heink, who is on a visit to Francis X. Bushman, and expressed her admiration for this well known star. She said, "I honestly believe you are the most popular actor appearing in motion pictures, and it has always been the one big desire of my life to meet you and shake hands. You are such a handsome man..."

Lester Cuneo of the Quality Picture Corporation has bought a new Stutz Roadster car and is trying to break all the California speed laws.

Miss Marguerite Snow has been ill at her home in Hollywood the last few weeks. Her condition was so serious recently that an operation was necessary and was performed immediately. This will keep her out of "Pennington's Choice," a five reel production that is now being produced. Miss Helen Walcott, formerly of the Bosworth Company, will play the leading role.

Thomas Walsh, assistant director of the Universal Company, has joined the Quality Picture Company as assistant director to W. J. Bowman. Lee Smith, also of the Universal, will act as Walsh's assistant.

ALBERT W. HALE ENJOYS ARROWHEAD OUTING

Albert W. Hale, one of the best known and most talented of producers, is enjoying a vacation at Arrowhead Springs, in San Bernardino county. He was for many months a director with the Thanhouser company, at the Boyle Heights studios, and staged many big feature releases. In former years he was stage manager of big musical comedies and dramatic shows on Broadway, New York.

SEZLNICK NOT TO LEAVE WORLD COMPANY

The announcement that Lewis J. Selznick is to be vice-president and advisory director of the newly formed Equitable Motion Pictures Corporation has given rise to the rumor that his new duties will cause him to leave the Universal Company. However, Mr. Selznick is firm in the belief that he will continue to direct the destinies of the World Film Corporation, as he has since its organization, and will also act as vice president and advisory director of the Equitable Motion Pictures Corporation. The contracts between the two companies insuring the release of Equitable features through the World Film Corporation are on a long term basis, making it possible for the Equitable to market their features without any overlapping with those of the World Film. Therefore the World Film will be able to give its exhibitors two features a week.

Oscar Eagle, who is making the big production of The Cotton King, for the World Film Corporation in which George Nash is starring, had the privilege of having in his company the youngest living actress. In fact she is only seven days old. Mr. Eagle wished to have in his picture a new born baby and luckily, a woman of the

GORDON SACKVILLE, Renowned Player at The Balboa Studios. Photo by Witzel.

Among the distinguished players at the Balboa Studios in Long Beach, Gordon Sackville holds a high place, for he is a veteran character portrait, has a commanding personality and always invests his work with excellent artistry. One of his most notable characterizations was in the Bosworth feature release, Jack London's An Odyssey of The North, in which Sackville enacted the highly important role of the Alaskan sea captain who steals the bride of a trader and in later years is pursued to his death by the trader, nemesis of the sea captain and his wife.

Sackville was for a long period a stellar character actor with the Bosworth Company, and he also was associated for many months with other leading film producers. He joined the Balboa forces about a year ago and has steadily advanced in his art. In a recent Balboa feature production, A Witch of The Mountains, he played the leading male role. This film has been sold to the Pathé Frères Company and shipped to France, where it will be hand-colored.

One of Sackville's chief qualities as a player and a citizen is his thoroughly unassuming deportment at all times. Unobtrusive in his words and acts, he impresses everybody with whom he comes in contact as being a genuine gentleman, and this truth is borne out steadfastly in his work as a player and as a friend to everybody.

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Garfield, or as his friends know him, "Garry" Thompson, one of the best known scenario authors in the country, has been engaged by World Film Corporation for a place in its scenario department at the company's studio, Fort Lee, N. J. In earlier life Mr. Thompson had considerable naval and military experience in various parts of the world. About sixteen years ago, he entered the theatrical profession in which he remained until 1911, his last engagement being that of the leading role in the circus play, Polly of the Circus, which was written by Margaret Mayo.
Reliance Majestic News Notes

WRITTEN BY BERNIE ZEIDMAN

David Wark Griffith has purchased a handsome Fiat 1916 model automobile, the body of which is of a royal blue. It was described by him as being wonderful, and was approached by countless automobile salesmen. The fortunate one corralled the producer of The Birth of a Nation at his Los Angeles hotel recently, and convinced him to add it to his film stock. The collection of expensive belongings, Griffith was so impressed with his methods of doing business that he decided to take the order with him. The following morning the motor car was delivered to Griffith in exchange for a check of a large amount.

Four feature film productions are in the making at the Griffith-Los Angeles studio, to be released through the new Griffith-Sennett-ince combination channel. Douglas Fairbanks, America's most popular light comedian, is portraying the star part in a five reel comedy drama, the title of which is Blood Will Tell. Rozsika Dolly, the expert terpsichorean of Hollywood Boulevard, has been cast in a dramatic part in a multiple reel feature to be known as Mrs. Billie, in which she is afforded ample opportunity to display her admirable art as a dancer. With Rozsika Dolly as Mrs. Billie appear prominently Lilian Gish, the popular Griffith star, Wilfred Lucas, and Mary Alden. Tully Marshall, well known for his work in Paid in Full and The City, is characterizing the part of "Soy," the half-breed Chinaman in a picturization of Horace Hazeltine's novel, The Sable Lorna, with Thomas Jefferson and Elmer Clifton principally in his support. The Scarlet Band is the title of a feature drama with John Emerson, late star of The Conspiracy, in a prominent part. A cast of unusual strength is being selected to appear with John Emerson in this multiple reel melodrama.

Preparations are under way at the Griffith studio for the filming of high class feature productions with present day legitimate stage stars in the stellar roles. The present features are being produced under the personal supervision of Griffith, who will manage the making of all feature pictures intended for the recently organized program.

Robust George Seigmann, who was recently injured in an automobile accident, has returned to the Reliance-Majestic studio in the best of physical condition. He has resumed his duties of producer and has already completed the one reel Majestic drama, Providence—and The Twins. Seigmann, as a producer in his second Majestic picture, the title of which is Hearts and Flowers, with Francelia Billington, W. E. Lawrence, Walter Long, and Howard Gaye as his principal players.

A complete Indian and Mexican village is being constructed at the San Fernando Valley in California, where scenes for Blood Will Tell, the Griffith feature, starring Douglas Fairbanks, will be filmed. From present indications, Douglas Fairbanks will be a sensational hit when his first picture is shown. He has adapted himself to the technique of the silent drama and gone into his scenes like a veteran film actor. In this, his second Majestic picture, the title of which is Hearts and Flowers, with Francelia Billington, W. E. Lawrence, Walter Long, and Howard Gaye as his principal players.

To be fully equipped and capable of handling the special scenery for forthcoming Griffith features, a carpenter shop 42 feet in width, 70 feet in length, and 18 feet in height, is being erected at the Griffith Hollywood studio. Frank (Huck) Wortman, in charge of the carpenter department, is supervising the building of the studio. By Griffith. The six arm battery cars are traveling from their home in Lake Geneva, Minn., to the World's Fair in San Francisco. These automobiles are mounted with machine guns, ready for war use. Their mission is making a test for the government, with Capt. Dickson at the head of the party. Each of the six armor battery cars is intended for an individual purpose, and in the list of those that appeared in the picture was Blood Will Tell, Majestic drama. News of the destruction of the kitchen, signal, wireless, and a private car belonging to Capt. Dickson. Director Cabanne feels very much indebted to Capt. Dickson for the courtesies extended to him. Director Cabanne in order to photograph these scenes, traveled to San Diego, and included in the party were Douglas Fairbanks, Sigee Auen, Monroe Salisbury, Lillian Langdon, Olive Adair, Edward Warren, and the film artist Billy Hoag. Capt. Dickson and his party are the very few of expeditions that have ever successfully crossed Death Valley funeral range, located in a desert that runs along the eastern edge of California and Nevada. Their trip takes 45 days. The width of the range was approximately thirty-five miles an hour. It has been said that the government has already placed an order for two of these armor battery cars to be stationed permanently on the Pacific Coast.

Tully Marshall, featured in The Sable Lorna, adapted by Chester H. Clapp from Horace Hazeltine's novel, The Sable Lorna, contains many thrilling melodramatic scenes. It is being produced by Lloyd Ingraham, director of the picturization of John Luther Long's The Fox Woman.

De Wolf Hopper, the famous comic opera star, is due to arrive at the California Griffith studios in the near future to be starred in Griffith Features.

Douglas Fairbanks, starring in Blood Will Tell, the Griffith Feature photo production, has decided on his legitimate stage vehicle for next season. The play is Marriage at Second Sight in which he plays the part of a gay young rounder and proposes to eight debutantes in one evening. It is quite probable that Dolly, of Chin-Chin fame, will be his leading woman.

Robert Harron, during his recent pleasure trip to San Quentin, the Pacific Coast prison, made a discovery. He learned that an erstwhile schoolmate was imprisoned there for a slight charlatanery. The popular Griffith juvenile actor explained the circumstances to the prison keeper, who volunteered his assistance in securing the release of Harron's former schoolmate. Harron's trip being brief, it was impossible for him to remain and learn the result of the warden's investigation. He is expecting word at the Griffith studio any day.

Mae Marsh, accompanied by her brother and W. E. Keeffe, Western publicity manager of The Birth of a Nation, with Detective Donough, went slumming in San Francisco. One of the well-known dance halls they visited was the "Spider's Nest," the "hole where the 'dope' fiend immediately responded. The poor creature modestly related the story of her life, and when she left her table she was ten dollars richer, as a gift from Mae Marsh, and a promise that she would be featured in some of her home activities. During the time the girl was at her table, Miss Marsh memorized her actions and will endeavor to bear them in mind the next time she is cast to play a part of that nature.

Adoni Foviler, of the Reliance and Majestic studio, recently rejected a flattering offer to be starred in an opera about to be put into rehearsal. The authors, who approached Mr. Foviler, are Mr. Streicher and Miss Herbert, the well known composer of operettas and
Reliance-Majestic News Notes

vocal scores. Madam Favieri prefers to remain in motion pictures, and her contention is "why withdraw from an automobile that she has discarded and taken unto herself a landau and a thoroughbred trotting horse. No longer, for awhile at least, will the Griffith actress be seen riding in an automobile.

Dorothy Gish is cast to appear in a forthcoming Griffith feature opposite a well known theatrical star, whose name is unavailable at the present writing.

Lillian Gish is very fond of ocean bathing, and almost every day when work is over at the Griffith studio she swims to one of the California beaches for her dip into the sea. She has perfected a cure for the prevention of sunburn and, therefore, Miss Gish lacks the usual beach sunburn appearance. The same might be applied to her sister, Dorothy Gish, who considers swimming her pet diversion.

Madam Nazimova, starring in the much-talked of vaudeville sketch, War Brides, with the members of her company, recently paid Mr. and Mrs. Majestic a visit at their Hollywood studios. The leader and her players were shown over the grounds personally by David War Grif-fith, who took unusual pains to make their visit an interesting and enjoyable one. On the day Madam Nazimova visited the Majestic, she found the floor covered with ice and smilingly she said, "If my voice doesn't improve soon, I shall be compelled to enlist in the silent drama." To this replied Mr. Griffith, "Why be guided by your voice?"

Fay Tincher has been assigned to a new dressing room at the Griffith studio, and has been spending all of her available time painting the chairs white, hanging cretonne curtains, laying floor coverings and getting her new room in a presentable condition. The Konic star is very happy in the possession of her new dressing room, and believes that pleasant surroundings will help her in her work.

Josephine Crowell of the Reliance-Majestic studio is a vegetarian. She recently gave a luncheon, and the menu consisted of toast, spaghetti, tomatoes, peas, peppers, combination salad, pineapple, sliced peaches and devil's joy cake. Present at this purely vegetarian luncheon were Vera Lewis, Ralph Lewis, Signe Auen, Kaye Koncray, Alfred Paget, Adoni Favieri, Tedly Sampson, William Hinkley and A. D. Sears.

The popular music classic, Hearts and Flowers, loses its title and pathetic spirit in the one reel Majestic release of the same name. Alfred Wantrez is a violinist. He is attacked by a tramp, who steals his clothes. The tramp is killed in a train wreck. The musician's wife, thinking her husband dead, lives in tears in endless solitude. Through a number of novel situations and the aid of Wantrez' violin playing Hearts and Flowers, a reconciliation is effected between the musician, his wife and child.

The closets phrase, "Rome was not built in a day," could well be applied to the ever continuous erection of new buildings at the Griffith studio. In addition to the recently completed film drying room. The dimensions of this new building when finished will be 26x125 feet, containing all modern equipment. Positive prints of all Griffith features will be prepared in the new Griffith factory. G. W. Bit-zer, chief cinematographer, and Joseph Aller are in charge of the factory. A film vault 19x22 feet is also in the making, which will be built of reinforced concrete and be absolutely fire proof.

Francis J. Grandon is staging the two reel detective drama, The Fatal Hour, with the assistance of a well balanced cast.

Spottiswoode Aitken, the veteran character man, was recently the subject of a story published in the Majestic studio. A ventriloquist was visiting Wilfred Lucas, who requested his friend to make it appear that an animal of some sort was in Mr. Aitken's trunk, located in the next dressing-room. Aitken heard the peculiar animal-like sound in the trunk, and immediately turned to investigate. He opened the trunk, and in reality, no animal was found. Thinking perhaps the sound emanated from the Lucas dressing room, he headed in that direction. Upon his entrance, he was soon learned of the joke. Aitken has confided in a friend that he is staying awake nights, endeavoring to contrive a scheme whereby he will get even with Wilfred Lucas.

Charles West, for the past six years prominent in film acting circles, failed for the first time, in acting a scene, to meet with the approval of his director, Francis Gran-don. On the first take of a scene at film he had a false interpretation of an intoxicated person. Some attribute this to the fact that West and John Barleycorn are bitter enemies. However, after a second rehearsal, West displayed his acting ability and played the scene with winning colors. Director Grandon, who is staging the Majestic release, The Fatal Hour, is of the opinion that West purposely appeared ungraceful in this scene, in order to impress some anti-liquor visitors who were watching his work.

Fred Burns of the Reliance studio is the person who designed the special saddle owned by J. C. Miller of Los Angeles. Others 101 Ranch show, which cost $50,000 to manufacture. This is the much exploited saddle that is covered with diamonds. At the present time, Mr. Burns is at work on an improvement of his J. C. Miller model saddle, which he will use in Reliance Western pictures.

Irene Hunt, the Reliance actress, was the winner of a recent prize dance held at Venice, California, and was awarded a large silver trophy cup. This makes the third time Miss Hunt has been acclaimed the best dancer of the evening. C. Elliott Griffin, the well-known dancer, is, as a rule, her partner. This explains Miss Hunt's grace in Reliance pictures.

The most recent athletic occurrence of note within Reliance-Majestic studio bounds is the formation of the Reliance and Majestic Swimming Club. The members assemble daily at the Loyola-MacArthur swimming pool after studio hours, where they endeavor to introduce the unusual in swimming feats. Those prominent in Reliance-Majestic Swimming Club circles are Gregory Allen, Joseph Belmont, George Beranger, S. A. Franklin, Nat Deverich, Max Davidson, C. M. Franklin, Richard Markwell, Jack Hull, Frank Darien, Tom Wilson, M. L. Webb, Augustus Carney, William Hinkley, and Alfred Paget. To date, S. A. Franklin holds the undefeated record of long distance swimming.

Ten more new dressing rooms have been completed at the Reliance-Majestic studio and are being assigned to principal members of the company. A great number of players are permanently employed at this Hollywood studio.

The Majestic juvenile players proved themselves successful sailors recently while filming scenes on board the "Harvard," which travels between Los Angeles and San Diego. Co-producers C. M. and S. A. Franklin feared that their diminutive set of players would become seasick, but their usual assurance undercut the trip. The result was very favorable. Therefore let it be known that Master George Stone, Carmen De Rue, and Violet Radcliffe are very fond of traveling by water. The scenes photographed on the "Harvard" will be used in The Little Cupids, a forthcoming Majestic release.
THE PHOTOPLAYERS WEEKLY
Published every Thursday by
The Western Film Publishing Company

Application made for entry as Second Class mail matter.

Office
Room 217 Lissner Building.
Telephone: Sunset, Broadway 1780.
Distributed through
L. A. NEWS COMPANY

New York Representative....................Frank P. Donovan
1431 Broadway, Suite 208

Jack Sacker..................General Manager
Frank Willermond..................Editor
Tay Garrett..................Pen and Ink Artist

TERMS OF SUBSCRIPTION:
Single Copies..........................5 cents
One Year................................$2.00

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

WELCOME, ORPHEUS, AIDE TO FILM PLAYERS

As numerous perhaps as the leaves that strew banks of Vallambrosan brooks are the tributes paid by poets, painters and sculptors to powers of music in promoting romance, soothing savage breasts, affording inspirations of the mind, quickening the martial spirit of soldiery, and suggesting the harmonies of supernal choirs. Some poetical genius at Universal City recently conceived the happy thought that music could be advantageously utilized to induce more artistic emotions in the players enacting scenes. The plan was put into effect, by having a trio, two violinists and a cellist, play appropriate airs near the scenes being portrayed, with a result that the innovation has proved a pleasing, substantial success. For instance, if a group of players are depicting a scene of sadness in a household the musicians waft forth on the adjacent atmosphere mournfully plaintive strains of a creation designed to make the heroine really cry, or cause the hero to appear actually imbued by feelings of the gloomiest despondency and grief. But if the players are engaged in simulating an episode wherein the characters are joyous the violinists and cellist bring forth their merriest effusions, so that the spirit of the blithe some notes enters the souls of the thespians and infectiously stimulates them to vividly experience festive, jolly sensations. Poetically beautiful indeed is this new departure in cinema science! Thalla, Calliope, Orpheus and all the other deities of music are invoked to create improved artistry in the work of the followers of Thespis, the world's first player! Surely the marvelous cinema art is making rapid advancement toward ideal perfection!

SCENARIOS SHOULD SHOW SUPERIOR SUB-TITLES


NEW YORK AND CHICAGO LOSING FILM WORK

THE announcement made several days ago that a new building had been completed at the Griffith studio, for the making of positive prints of all films produced at that plant, shows emphatically that the local managers of cinematographic concerns are steadily aligning themselves against the making of prints in New York and Chicago, they believing that much more artistic tinting and printing can be done at the Los Angeles studios than at the plants in the East. All the prints of The Clansman were made at the local Griffith establishment, and thoroughly excellent work was achieved, under the personal scrutiny of Mr. Griffith. Many of the largest film producing concerns, as soon as a picture is completed, ship the negative to either Chicago or New York, 2,000 and 3,000 miles away from the studios, of course, the director thus losing supervision of the crowning work of his days and nights of strenuously artistic endeavor. While some of the Eastern printing establishments do good work there are others, however, which railroad the printing through with an alacrity that results in big assembling blunders, cloudy prints, uneven tinting, and generally inferior products. A recent example of the great mistakes made in Eastern film printing plants was shown by the juggling of scenes out of one release into another, a somewhat similar production, the transposition of the half-dozen scenes not being noted until two weeks after all the prints had been shipped to exchanges throughout the world, too late then to correct the weird blunder. And so a study of the printing situation seems to have only one conclusion, that the Los Angeles studios should make their own prints.

ANSWER TO A CORRESPONDENT

Mrs. S. H., Long Beach.—There are 1,000 feet of film in one reel, or part, with sixteen snapshot pictures comprising each foot, and hence there are 16,000 snapshots in each reel. When you witness a twelve-reel feature, such as The Clansman, your vision takes in as an entire 192,000 snapshots. In the making of pictures the film moves past the lens at the rate of a foot a second, with the snapshot shutter opening and closing 16 times each second of time, or foot of film.
National Studio News Notes

Members of the Talmadge family again are united and all are happy. Mrs. Margaret Talmadge, mother of the famous screen stars and president of the National Film Corporation, Norma Talmadge, has arrived in Los Angeles from New York accompanied by her daughter Natalie and Honey Talmadge, the latter being the pet Franch Poodle that Norma Talmadge admires so highly and which belongs to Miss Norma. With the arrival of the mother the game of "hunting the bungalow," which was taken up by Miss Norma and Miss Constance on their and Natalie's part, has been renewed, and "the International Darling," and her mother and sisters soon will be comfortably located in the heart of the screen industry in Hollywood.

William T. McCully has been added to the producing forces of the National Film corporation and is making comedies, featuring Miss Rena Rogers, Miss Powell and Harry Fischer. He has Louis Scherer as his assistant. Mr. McCully is a product of the Keystone studios and is putting plenty of action in his productions which fill a niche in between the slap-stick and the more refined comedies.

Norma Talmadge, "the International Darling," who is appearing in the National films under the direction of Hilliard Elkins, is getting an average of fifty letters a day from admirers all over the country. She is now in the person of "Bill" Parsons, president of the National Film corporation and principal comedian. Mr. Parsons, formerly one of the best known insurance men in the United States and who is still president of an insurance company, enjoys the acquaintance of about 25,000 persons throughout the country and all are anxious to see him succeed in the motion picture business, in consequence of which he travels with his friends, their writers all expressing a desire to see him on the screen and asking information of the release of his first picture. None will be released before September first.

Stepping Some is the title of a one reel comedy which Director Louis M. Chanteau has completed, featuring "Bill" Parsons and Constance Talmadge. It shows Parsons at his most strong as the feminine sex, including his several stenographers. He is through the wild antics of the wise stenographer, Miss Talmadge and his every expectation in the way of love making is turned to misfortune for him, the situations, chiefly at a beach resort, being reminiscent of a dream. The story is by Anthony W. Coldway, scenario editor of the National Film corporation.

"Bill" Parsons is again the victim of the wiles and deceitfulness of a young woman in The Little Puritan, in which he plays the role of a theatrical manager seeking the services of a Puritan girl in which role Constance Talmadge appears for the National Film corporation. Through a fake automobile accident, which results in the dancer being taken into the home of a Puritan general family, Parsons is led through a series of incidents which give opportunity for the screen and dancer, posing as a Puritan maiden, to get his bank roll. The story was written by Anthony W. Coldway.

Dudley Burrows, scenario writer of the National Film corporation, who will be seen as a reporter in Captivating Mary Carstairs, with Norma Talmadge and Bruce Miller, is nearly sight following the filming of night scenes depicting a powwow at an open public theater in Los Angeles. The high powered lights used in making the scenes affected his eyes and he was forced to remain at home for several days. C. R. Wal- lach, head of the National studio cutting room, who was assisting in throwing the light onto the scene, also suffered injury to his eyes.

The National Film corporation contributed to the entertainment of Los Angeles grocers and families at a recent annual picnic at the beach. Nelson Nichols, one of the mechanical staff of the studio, took a bride at the picnic. She was the daughter of Mary Holmes, the step daughter of Ben Lee, stage carpenter at the National studio.

J. H. Hazelton, who claims to be the only man who actually saw the shot which Booth fired assassinating President Lincoln in the Ford Theater in Washington the night of April 14, 1865, and who was a program boy in the theater, is playing an important role with Norma Talmadge, "the International Darling," and Bruce Mitchell, Alan Forwood and Jack Livingston in Captivating Mary Carstairs. Two of the leading gentlemen of mystery in the story, a prime mover in political intrigue.

OLIVER MOROSCO PHOTOPLAY COMPANY

The Oliver Morosco studio is behind the bars this week. In other words, the lofty concrete walls are ensconced in an open-work scaffolding while a large force of men and women will further its charm by glazing it with a snow white cement. The effect under the bright sun is dazzling, and makes the studio visible for several miles.

Charlotte Greenwood and Sydney Grant, stars of the sensational summer hit, So Long Letty, at the Morosco theater, have begun work at the Oliver Morosco studio in the elaborate new comedy production, Jane. Miss Greenwood had a test picture made of herself at the studio as a guidance in makeup which attracted attention from the stage force. Fearing they might make the musical comedy star nervous Director Frank Lloyd was for clearing the place but it was truly interposed and requested they be allowed to finish. "I'm nervous alright with that microscope sizing me up as though I were a bug, but it's not the boys' fault," she said. "So singing Let's All Die Together! the services proceeded.

Ethel Davis, prima donna of the cutting room and a cash subscriber to The Photoplayers Weekly (so don't fail to get this in) leaves August 14th for a six week's trip to New York. Anybody with money enough to take a six weeks' trip anywhere must be some celebrity, and in spite of the fact Miss Davis is also in charge of the corps of young women who sleuth the stealthy dig at the tables with the illuminated glass panes in the top she is really of an importance deserving the space herewith grabbed.

Sam Spedon, the father of Vitagraph publicity now on a trip to the coast, visited the Oliver Morosco studio in tow of Eddie Atkinson last week. Spedon knew Eddie back East when the latter was also with the Blackstone Smith corporation, and was quite pleased to hear that Eddie, who was active in the Christian Endeavor in the old Long Island days, had been careful to renew his affiliations on the coast, the gentleman being enrolled with Vernon chapter.

Jim Van Trees entertained Charlie Witaker, Fred Grafex Harris and other studioasts at his family's 923rd at a ranch up in the famous Sespe canyon in Ventura county over the week-end. The ranch boasts the finest swimming pool in southern California, a bowl the mountain stream has scooped out of the rock of the canyon wall and padded along one edge with a strip of sandy beach. When you wake up in the morning in that crisp mountain air you feel as though you had wings on your feet. But then you have to go light a cigarette and get all dopey again and spoil it all. Gee, how strange a fellah is!

Francis Powers, prominent in producers' ranks at the Reliance-Majestic studio, is the same person who was the author, producer and star, in the David Belasco success of some few years ago, The First Born. Powers characterized the part of "Chiao Wang," a Chinese high binder, and opposite him played May Buckley in the role of "Loey T. Sing," a Chinese slave girl. He has a number of legitimate stage successes to his credit, as author and producer since just at the Reliance-Majestic studio. Powers has achieved remarkable successes, and has proved himself a valuable asset to the film industry.

The Right to Live, the Majestic juvenile release, is one of the best pictures ever produced by the "kid" company. The cast includes Violet Radcliffe, George Stone, and Carmen De Rue.
PAUL GILMORE, BALBOA STAR, BEATEN UP BY HOODLUMS LED BY EX-PUGILIST

The day I went to work at the Balboa studios, said Paul Gilmore recently speaking of his reintroduction to motion picture acting, "I was set upon by a bunch of hoodlums—in the course of the play, of course. The director showed them how to hit me with the open hand. Notwithstanding, I was covered with black and blue marks."

The next day I rolled over a cliff, with a result that my teeth were loosened. Then came the prize stunt. With my hands and legs bound, I was to be thrown into the water. The body was wrapped only rubbery to be sure. Yet, strong enough at that. I protested mildly, but the director said that was nothing.

When finally he regained consciousness, after having being fished out, Gilmore began to make inquiries concerning his director's identity. He learned that some years before, the man had been lightweight champion of California, prize sprinter and an all around athlete. Frank Cooley is his name. Since reforming, he has become one of the best known motion picture directors.

Gilmore was one of the first actors from the legitimate stage to appear in pictures. Back in the old days when the Biograph started, he appeared before the camera, but later went back to the footlights. At the Astor Theatre, he was succeeded by Horkheimer, president of the Balboa Company, and was invited to join the Long Beach forces. Now, he is being featured in a number of multiple reel dramas.

TALMADGE SISTERS HUNT FOR GOOD BUNGALOW

Picking a bungalow is a game that many, coming from New York to work in pictures in Los Angeles, have played and are playing. None entered into it without the keenest desire to have their home in Toluca Lake, a refuge so that the Talmadge family, including the mother and sister Natalie, who will soon be in Los Angeles to make their home, Miss Constance Talmadge after their arrival for work at the studio of the National Film Corporation. They played against each other in earnest, too, for each had her ideas of bungalows. Miss Norma, the eldest, wanted the largest, to adjust the home for the Talmadge family, including the mother and sister Natalie, who will soon be in Los Angeles to make their home. Miss Constance won the first round in the rivalry for home-picking honors, for the absence of Miss Norma at Los Angeles harbor for several days, necessitated by the taking of some scenes for Captivating Mary Carlstars, the first feature of the National in which Miss Normand will appear, gave her the opportunity to do some looking around. Meanwhile, she did not find exactly what she wanted, and it is just as well, for her sister is determined that there shall be no Talmadge bungalow unless it is just as it wants it in every particular.

SOCIETY BELLES EXACT PARTS IN FEATURE

It remained for Producer Thomas H. Ince to be the magnet of attraction for Southern California society belles recently when tango teas and "the dance" had lighted their revellers. For several seasons those strenuous diversions held absolute sway in social circles, but early last Spring the "movie fever" became prevalent and young debutantes succumbed to the lure of the world. Just about this time, the Mating, with Bessie Barriscale, was in course of production at the New York Motion Picture studios in the mountains beyond Santa Monica. So one day, Miss Marjorie Thompson, prominent in the Hollywood social set, drove to Ince and said: "My sister, who is on the set, brought over to give her a job." Mr. Ince granted her request. That evening Miss Thompson enthused about the work to her friends and as a consequence, Miss Gertrude Connell and Miss Charlotte Wilson, two other charming belles, corresponded with their cousins, Mr. Ince, in regard to the studio’s following day. Mr. Ince put them to work, too, and so the campus scenes in The Mating, which is a comedy of college life, are refreshing with the bloom and beauty of society favorites.
Horsley Leads in Enterprise

Here are some of the many ideas that are painting the name David M. Horsley in luminous letters across the faces of the industry horizon.

Choose your players, directors and technical help from those now unemployed.

Make actors out of animal trainers, instead of vice versa.

Maintain a high-class, refined environment in the fullest sense of the term.

"Cut out" the make-up, fit the right type in the right role.

Make the director directly and wholly responsible for his productions invest him with complete authority.

These and many other forward movements mark Horsley as a man of remarkable brains and judgment. He has succeeded in stepping up with the Mutual Program one of the biggest contracts ever made. It calls for $5,000,000 worth of film during its life of five years, with an agreement to buy more if Horsley so desires.

"The fundamental element in successful pictures is, of course, perfect photography," he said. "There is no excuse for anything less than perfection. Then comes the director! Ah, there you have the soul of the whole production. Have a thoroughly capable director, invest him with complete authority over his own productions, make him absolutely responsible for their success, and I'll wager you'll have 100 per cent pictures."

The Horsley plant at Washington and Main streets, Los Angeles, is a marvel of completeness and efficiency and has many new devices for eliminating time and expense, as well as producing pictures of uniform quality.

One is a camera which boasts two lenses that may be focused so focussed that at one turn of the crank two scenes many feet apart are simultaneously recorded on the celluloid. This will make it possible to produce animal pictures of a highly sensational nature, showing, for instance, several savage lions mingling with a band of little children.

His continuous printer will turn out 12 copies from the same negative at one time. There is a light-changing device which automatically changes the intensity of light when the scene changes. Still another invention makes it possible for one boy to polish, within the same period of time, 32 times the output under the old regime.

The four reel Mutual Masterpieces will also be controlled by him beneficently, and will be made in his Hayonne, New Jersey, studio.

Last, but not least, are the ample provision made for accommodating the public. They will be admitted into the "innermost sanctum" of the producing studio. A high wooden platform above the animal arena will make it possible for them to see the animal scenes being taken in the commodious, hexagon-shaped arena, which is separated from the camera platform by a six-foot moat of water.

SOLDIERS HONOR KATHRYN WILLIAMS

The Kathryn Williams Association, recently formed by the soldiers boys of the Schofield Barracks, Oahu, Hawaii, in honor of their favorite motion picture actress, has grown in membership to 849. The club house occupied by the Kathryn Williams Association was built entirely by Uncle Sam's soldiers. In the club house proper only pictures of the Selig star actresses are permitted and all the members of the organization have pledged themselves to see all the pictures in which she appears if it is at all possible for them to get away. Miss Williams, recognizing the honor with which she is honored upon her recent forward a number of autographed photographs to the Schofield barracks.

Ernest Shields Popular Artist

In Ernest Shields, of the Francis Ford company of Universals, popular? Is he liked by fans and producers? If you think he is not, it is time to back up and take a fresh start. Proof positive: proof conclusive and indisputable of this statement lies in the fact that when Francis Ford took on the assignment of producing the latest Universal serial release, The Broken Coin, one of his first acts was to requisition Shields for the part of Count Sachio, one of the leading roles in the thirty-reel feature.

Yes, there was a reason for this, a good reason (as there usually is when Ford does anything). Shields had played the role of the crooked butler throughout the former Ford serial, Lucile Love, and he had portrayed the role in a way that left little to be desired. Result: the part of Sachio in the Broken Coin. All of which might come in under the heading of poetic justice, or perhaps, the law of compensation, if it were not that it is accounted for by the fact that he did what he had to do and did it well.

Prior to Shield's advent into the picture game, he was well known in the legitimate. As a follower of Theopis, his reputation is wide-spread. Both stock and traveling repertory has numbered him among their best known and more than one program has borne his name together, with those of international famous masters of the historic art.

Shields' popularity and success in his screen work are not to be wondered at. The principal requisite being versatility, how could he be otherwise? Real comedy has numbered him among its portayers. Emotional drama has done likewise as has tragedy, which leaves little more to be desired.

WILL M. RITCHEY, Scenario Editor of The Balboa Amusement Producing Company, as he appears Writing Feature Photoplays. Sketched by Tay Garrett.

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THE PHOTO CRAFT SHOP, 310 Pacific Avenue SANTA CRUZ, CAL.
Balboa News Paragraphs

Three of America’s foremost artists and illustrators are responsible for Jackie Saunders going into pictures. They are Harrison Fisher, Clarence Underwood and Howard Chadwick. They were engaged for them in New York, they saw her photographic possibilities and recommended that she work before the camera. She did so and in a comparatively short time became a leading woman. Since joining the Balboa forces at Long Beach two years ago, she has been featured in fifty multiple reel features.

Ruth Roland, the Balboa star, believes that when a picture play succeeds, the author of the scenario is entitled to most of the credit. She likens him to the architect who draws plans for a big building, which it takes an army to put up. In a similar manner, many people and a many-weeks’ run are needed for a play. When the scenario man does his work well, all the others have a dependable guide, says Miss Roland. In fact, a scenario should be more carefully developed than a play-script for the spoken stage; because it can be whipped into shape as the season continues. But a photoplay once “shot” remains so until the film is worn out.

Fifteen years ago William Conklin had $300,000 and a big dry goods business in Brooklyn. Today he is playing “leads” at the Balboa studios. This is no press agent story but absolute fact. Reverses came and he had to go to work. While affluent, Conklin had been the friend and manager of his friend and manager of William A. Brady. Both were interested in the prize ring then. Through Brady, Conklin started on a stage career and has since made good. Some years ago, he played in an Eastern company, owned by W. H. Horshbein, president and general manager of Balboa. The friendship persisted. Besides having strong photographic advantages Conklin knows how to act. This is evidenced by the fact that he was leading man in The Law of the Land, which played all of last season in New York.

Keystone

On Monday, Aug. 2nd, the Los Angeles Boosters’ Club show was given at Shrine Auditorium to a capacity audience, and hundreds were turned away. Managing Director Mack Sennett of the Keystone Film Co. supplied over one-third of the programme. The Keystone artists who appeared with the permission of Mr. Sennett were Raymond Hitchcock, Jean Schwartz, Fred Macer, Harry Williams, Eddie Foy, Flora Zabelle, Charlie Murray, Ford Sterling, Roscoe Arbuckle, Syd Chaplin, Mack Swain, Chester Conklin, Mabel Normand and others. Raymond Hitchcock was introduced as chairman of the Committee on Arrangements and Charlie Murray was stage manager. Mack Sennett received a personal letter of thanks from Mayor Sebastian and each artist who appeared on the programme was publicly thanked by the Mayor. Those who appeared on the programme were Mme. Schumann-Heink, Maud Allan, Blanche Ring, Nat C. Goodwin, Marcella Craft, Chas. Winninger, Florindo Constantino and many lesser lights.

Since the incorporation of the Triangle Film Corporation, the Keystone Film Company, under the managerial direction of Mack Sennett, has added a novel feature to its equipment. Hereafter each film that is released will be accompanied by special music, written and arranged by its own staff of musicians. At present Jean Schwartz, well known song writer, and Harry Williams, one of the Triangle Film Corporation, of which Sennett is a heavy stockholder, took a trip to Catalina. A freight steamer struck the small launch in which Mr. Hitchcock, Flora Zabelle and others of the party were fishing and capsized it, throwing its occupants into a heavy sea. A boatful of Japanese fishermen hastened to the wreckage and rescued Mr. Hitchcock and all concerned.

Miss Normand, the Keystone girl who has earned the title of “Queen of the Movies” was one of the first girls in Los Angeles to master the Texas Tommie when that dance was in vogue. She is able to keep up with the latest steps, including every dance that has been eventually popular. In consequence Miss Normand has received many requests to teach the art of dancing to ambitious young stepped girls. Miss Normand has been so busy a girl in Keystone pictures to spend other than her short evenings in pursuit of the dancing craze and then she is too busy enjoying her own dancing to slow up for the instructions of others.
Tammany Young,
Comedian, All Celtic Films.

J. A. Fitzgerald,
Director, All Celtic Films.

J. A. Badaracco,
Photographer, All Celtic Films.

1400 Broadway, New York City.

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COMING SUNDAY, AUGUST 22
Mary Pickford OF THE STORM COUNTRY

MARGARITA FISCHER IN "THE GIRL FROM HIS TOWN"
FOUR- ACT MUTUAL MASTERPICTURE MADE BY AMERICAN
Hazel Dawn, Charming Star Formerly Celebrated as The Pink Lady and Now a Bright Luminary of The Famous Players. She is the Star of the Next Paramount Program Release, The Heart of Jennifer, Which Will Be Shown at Tally's Theater, Beginning Sept. 6th. This Drama Was Especially Written for Miss Dawn by Edith Delano, Author of the Mary Pickford Play, Rags.
Ina Claire, co-Star with Carlyle Blackwell in the Lasky-Paramount Feature, The Puppet Crown, which was written by the Famous Author, Harold MacGrath. The Production is in Five Reels. She is to be a Lasky Star for Five Years. This will not exclude her from Appearing in Her Successful Roles on the Legitimate Stage, but her Services in Photoplays will be Entirely Devoted to the Lasky Studios.
Blanche Sweet, Beautiful Star of The Jesse L. Lasky Feature Play Company, Whose Big Production, The Secret Orchard, Shown at Tally's Theater this Week, affords Miss Sweet an Excellent Starring Vehicle. Coming Features of Which She is the Star Are the Lasky Productions, The Case of Becky, and The Cheat. While with D. W. Griffith she Scored Great Success as Leading Woman of The Avenging Conscience, and Home Sweet Home.
Miss Stedman, Star of The Morosco Photoplay Company, releasing on The Paramount Program. In London and Berlin, Buenos Aires and Sydney, not to mention the forty-eight States of the Union, The Millions of Theater-Goers Esteem her as one of the very best Screen Artists. She is co-Star with Cyril Maude in The Morosco Feature, Ibsen's Peer Gynt, to be released next month. She and Forrest Stanley Were the Stars of The Wild Olive, a Morosco Feature.
ED. J. BRADY WAS A TRAMP FOR YEARS BEFORE BECOMING AN ACTOR

For four years, Edwin J. Brady who plays "heavies" in Balboa feature pictures was an absolute tramp. He admits it frankly in telling the story of his life and says that during that period he learned many valuable lessons.

"The law was the family profession of the Bradys that I came from," says Edwin J., and my folks had it all mapped out for me to don the woolsack. Until the age of thirteen, I was agreeable. But then the travel bug stung me and I left home. In St. Louis, I was attracted by the gift and glitter of a cheap circus. That was my first venture in the amusement world. Needless to say, I did not last long."

Then for four years, Brady lived a happy-go-lucky life, doing as few days' real work as possible. In his wanderings, he got as far away as Australia. Coming back, he broke into musical comedy, in Poratello, Idaho, lasting just one day. Then came a series of ups and downs. Ambitious to be a great comedian, he finally got a job with a stock company playing small parts. But it seemed fate was against him, for "heavies" were more in his line.

In New York, one day, "Pat" Powers dragged Brady into a picture against his will. In spite of himself, he liked the work. Then he played at various studios, learning the new art. When Balboa put on the Who Pays? series, Brady's real chance came. H. M. Horkheimer had seen his work and engaged him.

Brady does not want to be an actor all his life. He longs for the day when he will have a chance to direct. He has some ideas of his own that he wishes to try to put over and he says he is going to get the chance or know the reason why.

WILLIAM S. HART'S TIP TO BELLBOY IS NOT FORGOTTEN IN THE AFTER YEARS

This will sound like press-agentry, but it's true and if you don't believe it ask William S. Hart, the noted Ince star. It is the story of an incident that occurred in Pasadena last week while Hart was there, working with House Peters and others of his supporting cast in some scenes for Between Men, the soul-stirring story of love and finance in which the great character actor will be starred. He and his company had gone to one of the big hotels for dinner. Hart was seated at a table, talking with Peters. A few tables away, sat a prosperous-looking young man, smoking a cigar. He refused to take his eyes off Hart. The actor is accustomed to being stared at and consequently thought little of the fixed gaze on the stranger's face.

Suddenly the man arose from the table and approached the actor. Thrusting out his hand, he said: "I know that you're William S. Hart. Well, my name is - - - - - - - ! I want to renew your acquaintance. A few years ago when you were playing an engagement in Chicago, I was fortunate enough to have the pleasure of escorting you to your suite in the - - - - - - hotel there. I was a bell-hop. You handed me the biggest tip I ever got in my life. Shortly after that, I was bequeathed a sum of money. I have established myself in business here and am doing finely. Now, I want you to take dinner with me and my wife at my home tonight." Hart recalled the Chicago engagement. He ate dinner that night with the former bell-hop. Immediately there sprung up a warm friendship "Between (the) Men."

Edwin Arden, co-Star with Romaine Fielding in The Lubin Feature, The Eagle's Nest, a scene in which is shown, with Arden robbing the Eagle's home.
This release was filmed largely in The Garden of The Gods, in Colorado.
Western Vitagraph News Notes

Producing Manager Rollin Sturgeon, at the Santa Monica studios, in discussing his present picture, remarked: "Though this little two-reeler, the Yellow Streak, hasn't the involved plot nor the big punches of The Chalice of Courage, it has for its theme a genuine, vital subject. I once listened to the suit of the wife of a well-to-do farmer, for divorce. She was very poorly dressed, and showed evidence of years of toil, in every feature. What she told me of her case, opened my eyes to a state of affairs all too frequent on our farms. She had worked for twenty years, slaving and pinching to save every penny—with the thought held always before her of the mortgage or taxes. Her husband was a good man, but a hard-driver, and in spite of the steady accumulation of money, earned for the better part by her unceasing over-labor, he still pleaded poverty to her demands for decent clothing and a few comforts. She stated that it was no uncommon thing for a man and his wife to start in together on a little farm, saving and scraping for years to improve it, the man devoting every penny to the acquisition of more land and stock, and the woman toiling toward an early grave. The general outcome seemed to be that, when the faithful drudge had worked herself to death, the farmer would choose a second wife, and the latter would live in comfort and sometimes luxury upon the results of the other woman's life-destroying labors. This particular woman, awake to a sense of the injustice done her, had no intention to follow the usual program, but had determined to take her reward by legal means. The proposition that, in the country especially, it is the woman's toll that creates the greater part of the wealth, struck me as being the basis for quite a story. So, when we had a manuscript submitted to us by the Reverend Clarence J. Harris, bearing on this general theme, I was very glad to utilize the idea and build it into a two-reel picture. The picture will have the especial advantage of having Anne Schaefer and George Holt, two excellent types, for the leading parts."

William Dunne, of Chalice of Courage fame, has just returned from a trip including both Pairs. He was accompanied by Mrs. Dunne, and they made the trip in the big red car that has become so well-known in the moving picture colony. Bill is beaming all over; he came through the whole trip without a single line, or broken lamp post, anything unheard of before in the history of his particular car.

Mary Anderson, recently arrived from the East to play leading parts with the Vitagraph company, has a cute bathing suit. She calls it a "real bathing suit—not a California bathing suit." She was shocked at the scantiness of some of the costumes she saw on the beach here, but some of the costumes she saw on the beach here recently, and just to prove that her costume is a real one and not only the promise of one, she has had several pictures taken in it, and they are more than charming.

The manuscript department has a new set of encyclopedias and George Kunkel has been hovering about said department with a list of words two-feet long, most of them war-zone names, with a lot of z's and c's all mixed up. He says he has been saving them up and he's going to learn to pronounce every one of them or die in the attempt.

Myrtle Gonzales, the beautiful and popular little leading lady, has revived an old hobby of hers—china painting. Miss Gonzales has a whole set of hand decorated china that she executed while studying at a local conservatory of art before she entered the picture game. So enthusiastic is she that she sits up till all hours every night answering the correspondence that accumulates because her days are so fully occupied with this fascinating work.

Director Davis is preparing for a three-reel feature, with Mary Anderson in the lead, a beautiful story by L. Case Russell. Miss Anderson is to be supported by a fine cast of western players.

THEDA BARA, in Lady Audley's Secret, Fox Film Corporation Feature, and three other Leading Players of that company.

Dorothy Bernard

Arthur Hoops

Theda Bara

William Shay
The Fox Woman, a romance of modern Japan, was written by the celebrated author, John Luther Long, and was produced with the following cast:

Ali-San, The Fox Woman;
Signe Auen: Jewel, the Japanese wife;
Teddy Sampson: Yasakuni, her father;
Bert Hadley: Marashida, the artist;
Elmer Clifton.
The story shows how love and innocence win the battle against the wiles of a vampire woman.
The feature was staged at the Griffith-Hollywood studios with startlingly realistic scenic effects.

Happenings in Filmland

A gymnasium measuring 30x30 feet, is about to be built at the Reliance Hollywood studios. To cover the building expenses, a subscription was taken up among the Reliance players. To this list largely contributed the various members and executives of the studio. An expert trainer, Tom Kennedy, will be in charge of the gymnasium and certain days will be put aside for the Reliance ladies. The movement was originally started by Fred Burns and Tom Wilson.

David Horsley, chief executive of the Mina Films, was a recent visitor to the Reliance Hollywood studios. Mr. Horsley renewed many former acquaintances and witnessed Director Edward Dillon stage a humorous scene, to be used in Over and Back, by Chester Withey. In this scene were Fay Tincher, Edward Dillon, Chester Withey and Frank Darlen, all of whom are prominent members of the cast.

At the Los Angeles Shrine Auditorium recently, during the first public presentation of the California $25,000 booster song California, twenty of the Reliance girls sold copies of the song. The money received was turned over to the California booster campaign. The Reliance ladies were under the supervision of Lucille Brown and their names included those of Teddy Sampson, Loretta Blake, Olga Gray, Billie West, Margaret Wilson, Juanita Horton, Francis Burnham, Mazie Radford, Lillian Webster, Mildred Harris, Marguerita Marah, Beatrice Buckner, Olive Dillon, Daisy Robinson, Lillian Langdon and Elmer Stone.

The apartment occupied by George Beranger, the Reliance player, was recently visited by a thief. As yet no signs of recovering the stolen goods have been revealed.

Approximately six thousand head of sheep appeared in exterior scenes of the Reliance drama Hidden Crimes. For these scenes, Director Joseph Belmont secured permission to use a large cattle ranch, located at Mt. Maceo, California. Irene Hunt, A. D. Sears and G. M. Blue played the principal parts in Hidden Crimes.

Irene Hunt finds sleeping in her screened porch, covered with honeysuckle, delightfully healthful. Miss Hunt has been sleeping outdoors for quite a period and the result is a healthy and ruddy complexion. Another reason for this is that the Reliance actress is an athlete. She is being visited by Harriet Sullivan, a recent graduate of the Chicago University.

For Love of Mary Ellen, adapted from the fiction story of the same name by Eleanor Hoyt Brainerd, is being picturized by the Majestic Juvenile players, as one reel drama. The motion picture possibilities contained in the original story by Eleanor Hoyt Brainerd were realized by the Majestic scenario department, and therefore the rights to same were immediately secured. Master George Stone, Violet Radcliffe and Carmen De Rue are the chief kiddies and the prominent grown-up parts are portrayed by Adoni Fovieri, Elsie De Wolfe, James Cosgrove and Jack Hull. For Love of Mary Ellen is being directed by S. A. and C. M. Franklin, co-producers of the Majestic Juvenile Company.

Director Jack Conway is producing the two reel Majestic drama, His Guiding Angel, featuring Charlie Clary and Gladys Brockwell. The story is based on Alaric Neal, notorious bad man, who sees a beautiful woman, Vivian Gray, play Fathern, and the course of his life changes. He idolizes the woman and she becomes his guiding angel. Jack Dillon and Bert Hadley are included in the cast of principals.
Reliance-Majestic News Notes

Adoni Fovieri, when leaving France two years ago to come to America, brought her five year old sister, moving against the disapproval of their mother. Miss Fovieri kidnapped the child and, with the boat embarked from foreign shores, sent word to her mother, who then cabled her consent. Nina is excellent company for her big sister, who plays in Reliance pictures, and confesses she is not at all lonesome for her French home.

G. M. Bitzer, who played a responsible part in the Reliance Mutual picture, The Absentee, is prominently cast in the recent Reliance single reel Western dramas, For His Pal, and Hidden Crimes. Both mentioned pictures were produced by Joseph Belmont; written by Chester B. Clapp. Other leads in the cast were Irene Hunt, A. D. Sears and J. P. McCarthy.

It seems that almost every Reliance player boasts of a garden which produces remarkable results. The two most recent Reliance actors who have elected themselves champion in this respect are F. A. Turner and Raymond Wells. What if they were compelled to prove theirarden assertions? Perhaps they could, but Joseph Henabery and Richard Cummings seem to doubt their enthusiasm, for reasons unknown.

M. Tokanaga, a prominent Los Angeles Japanese merchant, recently tendered a dinner in honor of the players who appeared in the picturization of John Luther Long's The Fox Woman. Japanese food and entertainment was provided by six petite geisha girls. Those who attended the Japanese party were Director Lloyd Ingraham, Teddy Sampson, Elmer Clifton, Signe Auen, Bert Hadley and Cameraman George Hill.

Clyde E. Hopkins is a recent addition to the Reliance studio. As a juvenile player on the speaking stage, Hopkins was well known. Hopkins is very promising as a picture actor, as he has an expressive face and a pleasing personality.

While Josephine Crowell, of the Reliance studio, does not and will not recognize any such thing as superstition, still she is very willing to admit that certain happenings in every day life, cast their shadows before then. “For instance, to have a strange cat come to one is considered lucky and while she was playing in The Way of A Mother, she was fairly taken possession of by a tiny, coal-black kitten, which insisted upon becoming a member of her household. Miss Crowell couldn’t very well say ‘no’ to the kitten’s insistent pleadings, and ever since the first night she took the kitten good things have been coming her way.

George McManus, creator of Bringing up Father. The Newly Weds, and other cartoonic creations, is using Fay Tincher, the Komic star, as a principal character in his daily Hearst cartoon stories. In her familiar black and white bathing suit, George McManus has had Fay Tincher a beach coquette. Miss Tincher, in her black and white striped dress, is widely known wherever motion pictures have ever been projected.

Charles West is absorbed in another of his series of well known character studies, and this time he is playing Nicholas, a young Russian lover. It is the principal part in the two-part Majestic Russian drama, Her Oath of Vengeance, being produced by Francis G. Grandon.

Billie West celebrated her twenty-fourth birthday on Thursday, August 5th, by giving a party at which were present many of her Reliance studio associates. A three piece orchestra played music for the dancing, which lasted until midnight. This was followed with a salad luncheon and professional entertainment. Miss West, in honor of her birthday, was presented with a countless amount of gifts. The party took place at her palatial apartment in Hollywood.

“Props,” the intelligent dog, who is the Reliance studio mascot, has switched his affections from Chester Withy to Frank Bennett. “Props” follows Bennett home each night, with the assurance that his dinner will be ready for him upon his arrival. In a forthcoming Reliance picture to be produced by Ray Myers, “Props” is to play a principal part. He has had two years of theatrical experience, having played dog parts at the Morasco Burbank Theater in Los Angeles, previous to his film debut.

An original humorous situation is presented in the one reel Komic release, Over and Back, featuring Fay Tincher. The plot is based on the doings of Fay and her two rival sweethearts. Supporting the Komic star in her latest effort are Chester Withey, Frank Darlen and Max Davidson. Over and Back is being produced by the prominent mirth general, Edward “Komic” Dillon.

News from the front—Fay Tincher, the Komic player, has been granted a vacation and contemplates spending her two weeks in the wilds of New York. Miss Tincher for the past two years has toiled faithfully under the Komic banner, at their Southern California studio, and deserves her awarded rest. A reputation such as possessed by Miss Tincher, the result of untiring efforts, is not a common occurrence. During her absence, the Komic Company will use the best possible substitute.

Some unusual atmosphere is being introduced in the two part Reliance release, The Divorcee, by Bernard McConville, in which is discussed the divorce question in general. The production is being supervised by Director F. A. Kelsey.

Billie West, the popular Reliance player, is being co-featured with Ralph Lewis in the Reliance Mutual Master production, The Wolf Man, written by Chester B. Clapp, and produced by Paul Powell. Others in the cast playing responsible parts are William Hinckley, Richard Cummings, Alberta Lee and William H. Brown.

Joseph (Baldy) Belmont, since assuming directorship at the Reliance studio, is making unusual progress. His recent pictures have demonstrated that he is capable as a film producer. Hidden Crimes and For His Pal are two recent Reliance pictures staged by the former Komic player.
Universal City Items

Helen Ware, Broadway star, has arrived at Universal City, where she is to star in the title role of Frances Hodgson Burnett's novel, Thatlass O'Lovries. Robert Leonard has directed Helen Darrell, who directed in Peter H. Kyne's Renunciation, is to direct Miss Ware in her work before the eye of the camera.

The Smalley's company of Universal players who have been in Chicago for the past six weeks staging scenes for their ten-reel feature, The Dumb Girl of Port Lyautey, which Pavlova is to feature, have returned to the Universal's Pacific coast plant where they are to complete the feature. Anna Pavlova came west with them.

George Fawcett, one of the best known of the stars of the speaking stage, is to appear in a forthcoming Universal release which is to be staged by Otis Turner at the company's Pacific coast studios. F. McGrew Willis, in charge of the studio department, is at work on the scenario for the production, which he is adapting from the story by George Hall. The feature will be released under the title, Tainted Money.

In the production of The Tenor, a three reel feature starring Hobart Henley, Leon Kent this week staged the entire production in the Majestic Studio in Los Angeles at the close of the regular evening's program. At the invitation of the theater management, the greater part of the audience remained to witness the making of the Universal feature. Besides Mr. Henley, Gretchen Lederer and Carmen Phillips also appeared in leading roles.

Joseph Franz this week started production on a three-reel animal feature entitled, The Queen of Jungle-Land. The scenario for this offering was written by Ben Cohn of the Universal's Pacific scenario staff from a story by James H. Curwood. Edythe Sterling, Rex de Roselli and Sherman Bainbridge appear in the leading roles. Ethel Weber, who has been employed for the past two years as head of the continuity department at the Universal Pacific coast studios, was this week made assistant to her sister, Lois Weber, at present engaged in the production of a ten-reel feature with Anna Pavlova, entitled The Dumb Girl of Portluyte.

At the Iris theater in Hollywood, Ca., on Tuesday night of this week the majority of the notables of Los Angeles' film colony attended an exhibition run of Otis Turner's production of Octave Mirbeau's French tragedy, Business Is Business, featuring Nat C. Goodwin. Representatives from all the other film companies were there and all were enthusiastic in their praise of the producer and the author of the scenario, F. McGrew Willis.

Joseph De Grasse and his company of Rex (Universal) players are still camped in the mountains surrounding Bear Lake, seven thousand feet above the sea. They have completed the three reel story, The King's Keeper, and are at present at work on the production of a story by Nell Shipman, to which no title has as yet been given. Cleo Madison, Arthur Shirley and Lon Chaney play the principal roles.

In order to get them in closer communication with the world, the Universal film company is this week installing at their western studios a second telephone line. To do this, it was necessary to string the line over new territory for more than three miles, but it was regarded as essential that the construction gang was put to work. This gives the studios two telephone and two telegraph lines in their administration building.

Since their return to the Pacific Coast, the Smalleys' company has been given the old Universal Gower street studio in which to produce their ten-reel film featuring Anne Cornwall, which is being assembled for the Universal City plant, but during their stay in Chicago, so many new producing companies had been added to the staff at the picture city that there was not stage room sufficiently available for the construction of their elaborate sets.

Helen Leslie, ingenue lead with the Kerrigan-Victor company at the Universal's Lake Tahoe studios, is rapidly recovering from the injuries recently sustained when her horse threw her.

The addition to the big stage at Universal City is well under way. A crew of carpenters are at work on it early and late in an effort to get it erected as soon as possible to relieve the congested condition of the main stage. The row of dressing rooms is practically completed and many of them are occupied by the leading players at the picture city.

John Copely, former technical director at the Universal's Pacific coast plant and later head of the technical department with the Fiction Players company, has returned to the Universal studios there to assume the duties of technical director for Otis Turner in the production of Universal multiple-reelers featuring Broadway stars.

Hobart Bosworth and his company of special feature players are well along with their production of another drama, under the title Big Bill Brent. Bosworth enacts the title role, besides directing the production.

Al Christie and his Nestor comedians are at work on a one reel burlesque, entitled Snatched From The Altar. The scenario, was written by Olive Field, Lee Moran, Eddie Lyons and Billie Rhodes appear in the leading roles.

No. 8 of the Lady Baffles series is occupying the attention of Allen Curtis, director of the Joker comedy company. The scenario for this was written by Clarence Badger. Max Asher, Gale Henry, William Franey and Lillian Peacock play the leading parts.

It Almost Happened is the title of a one reel comedy which Horace Davy of Nestor Comedy fame is staging at Universal City. The story was written by Al Christie and is being played by Neil Burns, Elsie Greenese, George French and Harry Rattenbury.

Francis Ford, Grace Cunard and company are at work on installments 13 and 14 of The Broken Coin serial. Practically all of last week was spent by them roaming the hills surrounding Universal City in two hostile armies which were formed, stopped by fire from the Universal City plant, but during their stay in Chicago, so many new producing companies had been added to the staff at the picture city that there was not stage
Broncho-Domino-Kay-Bee News

Bessie Barriscale was paid a splendid compliment recently by crowds of pedestrians in Los Angeles, when she was enacting the star role in The Mating, the forthcoming five reel Thomas H. Ince Feature of the New York Motion Picture Corporation. Under the direction of Raymond B. West, Miss Barriscale was in Los Angeles garbed in the quaint country lassie's costume in which she appears as Doris Willard. With her kitten in her arms she sat in an automobile on Broadway, while West crossed the street to telephone a message to Ince. The kitten unceremoniously leaped from the machine and started to scamper down Broadway. Miss Barriscale gave chase. A crowd collected and the majority of them, not recognizing Miss Barriscale as the actress, tittered and laughed. The little star was not in the least humiliated, but on the other hand rejoiced to think that her make-up was so genuine that it deceived the fans even of Los Angeles. Louise Glau, who plays the part of Kitty Molloy, the belle of the mining camp, in The Iron Strain, the photodrama produced by Thomas H. Ince, featuring Dustin Farnum, reads all of the great stories of the Alaskan country where the scenes of the forthcoming Triangle release are laid. She is particularly fond of Robert Service and Jack London and she has caught the spirit of the North, for she has clearly demonstrated it in her interpretation of the character she plays.

Music will be an added attraction to the forthcoming production of The Iron Strain, which is soon to be released by The Triangle Photo Company. Ince has furnished throughout America as a musician of highest standing and an arranger of great ability, is daily viewing the film and will soon have a complete score for the gripping picture. He has chosen a soul-stirring theme in the battle to the former I work. He has all of her great ability, a score for the picture, which he composed in the projection room. He is acting in the part himself, with Ince and Lois Wilson. Ince has begun the trend of introducing the music, which begins between Endi Markey and Louise Glau for the love of Dustin Farnum. Thomas H. Ince is one of the first big producers to recognize the vital part music plays in a photodrama and with every production he will give the public music that will be adapted to the picture.

That Ince has begun the introduction of innovations in his campaign to produce perfect picture-plays is further evidenced by the announcement that he has engaged Lee Bartholomew, formerly chief camera man at Universal, to supervise the development of negative film for the New York Motion Picture Corporation. Bartholomew already has associated himself with Inceville and the results of his work have manifested themselves on the screen in the projection room. He is acting merely in an advisory capacity, the position having been created by Ince for purposes of better acquainting camera men and directors with many of the seemingly insignificant mistakes the camera is likely to make. He views the film in the projecting room, immediately following its development and then, sitting in judgment upon its merits, prescribes any remedies necessary to perfection. Bartholomew is recognized as an expert of the first magnitude and Ince is satisfied that what he doesn't know about photography isn't worth knowing.

Another indication that the great director-general of The New York Motion Picture producing forces is earnest in his desire to provide the public with productions is furnished by the fact that he has engaged Henry Christen Warnack and William Stoerner for his scenario department. Warnack is nationally celebrated as a dramatic write and Stoerner is a promoter who has long been affiliated with theatrical enterprises. Neither will do any actual writing of 'scripts, but both will co-operate with Ince and his two staff writers—C. Gardner Sullivan and J. G. Hawks—in preparing the big vital plays to be produced for The Triangle. Warnack's duties will be principally to analyze and comment on the strength and availability of plots, as well as occasionally to furnish a story or theme from his own fertile brain. Stoerner will act as Mr. Ince's proxy in obtaining rights to plays or books which the director-general may want to adapt and will also negotiate, in a large measure, for the purchase of submitted scenario-synopses. These two acquisitions to the scenario bureau at Inceville represent another new departure that will be watched with interest.

Building operations at Inceville continue to progress with the same speed that has characterized the construction department since the decision made by Thomas H. Ince some months ago to widen the scope of the New York Motion Picture plant. The new glass studio has been completed, the finishing touches are being applied to the house that will serve as Billie Burke's dressing room and a large corps of carpenters is now busy building a structure to be used as a tinting room. Herefore all tinting of negative has been done at the Edendale factory of the company, but in future the work will be expedited at the Inceville studios. This step, it is believed, will facilitate the work for the reason that it will eliminate possible delays.

For the first time since he deserted the stage to be starred in the photodramatic productions of Thomas H. Ince, William B. Hart, America's premier interpreter of virile western types, is wearing evening clothes at Inceville. He is portraying the principal role in Between Men, a forceful drama of the west and New York, which is to be released as a part of the Triangle program. So accustomed are they they have been during the past year to see Hart in nothing but the regalia of a cowpuncher—chaps, spurs and six-shooter—that Inceville folk are gazing upon the noted actor as though he were something of a novelty. They admit their surprise, however, at the grace with which he carries himself, in spite of "the shroud." Hart is a big, raw-boned man, who, to see him in his western make-up, would not impress one as being built for evening clothes. Yet he presents a most attractive appearance and robed in the latest garments with his immaculate white shirt and tie, he walks about the Inceville stage. In the cast with Hart in Between Men,
William Faversham, as he appears as the Star in Sir Gilbert Parker's story. The Right of Way, supported by Jane Grey. This feature was produced by the B. A. Rolfe Company, and is released on the Metro Program. The drama tells of a brilliant criminal lawyer, known as Beauty Steele, who is ruined by drink, loses his memory, but later is a convert to religion. A singular romance is interwoven in the story.

FRED HORNBY, VETERAN PLAYER AND MANAGER HAS HAD 31 YEARS' EXPERIENCE AS THESPIAN

Highly interesting indeed as a contribution to the literature of theatrical history would be a volume setting forth the thirty-one years of work performed by Fred Hornby since he began his career as a player in 1884, when he was a thespian with the E. E. Rice-Henry E. Dixey aggregation in their New York production of Adonis. In the succeeding twenty-six years he continued work in light musical comedy, enacting hundreds of important roles, and during these years he made seventeen trips from the East to the Pacific coast, with famous organizations. He was with the F. C. Whitney Opera Company seven years.

For several years Mr. Hornby was stage manager for Fred Mace, in the large musical comedy productions of which Mace was the star. A notable attraction staged by Hornby for Mace was Piff, Paff, Puff, which toured the country with big success. Hornby esteems Mace as a genius in comedy artistry. Five years ago Hornby forsook the legitimate stage and made his debut as a film player, with David W. Griffith, at 11 East Fourteenth street, New York, where Hornby had as his colleagues, under Mr. Griffith's direction, Mack Sennett, Robert Har­­ron, Blanche Sweet, Henry Walthal, Charles West and Edwin August. The first drama Hornby acted in at that now historic studio was The Battle.

Following the experience in the silent drama, Hornby returned to stage work for a time, and then re-entered the film field, by enacting the important part of Utah Heep in Thanhouser's picture, David Copperfield. Later, Hornby signed a contract with the Vitagraph company, supporting John Bunny, and co-directing, during the nine months tour Bunny and his company made through England. In Bunny's production of The Pickwick Papers, Hornby was Nathaniel Winkle. Coming to Los Angeles later on, Hornby joined Fred Mace at the Boyle Heights studios, enacting parts in the Apollo comedy releases. Subsequently, Hornby directed August Carney, Alkali Ike, at the Universal studios, and later he directed John E. Brennan in comedies at the Santa Monica studios. Recently he staged a number of excellent comedies at the National plant. He is a veteran in every branch of his art and is esteemed throughout film­­dom as one of the very best posted experts on dramatic and comedy releases.

A BLACK SHEEP COMPLETED BY SELIG

Hoyt's A Black Sheep, featuring Otis Harlan, comedian, supported by an exceptional cast of players, includ­ing Grace Darmond, Rita Gould, John Charles and others, has been completed by Director T. N. Heffron, at the Selig Polyscope company's studios in Chicago. A Black Sheep will be released as a Selig Red Seal Play on October 18th. Gilson Wiltz pictured the comedy for the screen. Hoyt's A Stranger In New York will soon be put in production with Otis Harlan in the title role.

VICTORIA FORDE BACK IN WESTERN ROLES

Miss Victoria Forde, the dainty little motion picture favorite, has joined the Tom Mix Western company of Selig players now located at Las Vegas, N. M. Miss Forde is an exception­­al rider and excels in everything that pertains to outdoor sports. Her many friends will be glad to see Miss Virginia back in the western roles.

ORANG OUTANG BECOMES A CINEMA STAR

The latest motion picture star is named "Chang." He is a gigantic orang-outang, monarch of all he surveys at the Selig Jungle zoo. "Chang" is said to bear the proud designation of being the first of his kind to play the lead in motion pictures. He may or he may not become a motion picture matinee idol. One thing is certain, if "Chang" becomes the honored recipient of numerous notes such as are received by other actors, he'll do his very best to answer them, for "Chang" will try anything once.

"Chang" appears in the Selig Jungle Zoo Wild Animal picture play, The Orang Outang, released Saturday, Au­gust 14th. He takes the leading role, too. There is a logical story and "Chang" appears to enjoy being in the center of the stage and close to the camera. His performance is nearly human and his intelligence will create the liveliest interest and comment.

"Chang" joined the Selig Polyscope company some months ago, coming directly from Calcutta, India. Since arriving in the Selig Jungle zoo he has taken a complete course in the art of motion picture acting and has also acquired up-to-date table manners.
JULIA DEAN PAYS ELOQUENT TRIBUTE TO OUTDOOR LIFE OF MOVING PICTURE FOLK

Julia Dean, a featured star of the Universal company, in Robert Leonard's filmization of Peter B. Kyne's multiple reel drama, Renunciation, recently said:

"How does it seem to be working in pictures? I knew before I had seen a picture camera, because I had read what others of the spoken drama had said of it. I knew that I would enjoy more than I could tell this work under the real trees in the light of a regular sun, instead of the customary work in the shade of a sheltering contrivance made by a stage carpenter, aided and abetted by an under-paid scene painter, the cloth leaves of which protected me from the glare of an electric sun operated by a shirtless man with a cheek full of fine cut.' I knew that I would like the out-of-doors in pictures because I had always liked it out of pictures. I knew lots of other things that I should like about the picture game, and I have not been disappointed. I like it all except the omnipresent visitor with his funny little kodak who insists on peering around a corner at the most unexpected times to say sotto voce, "That ain't Miss Dean, is it? Don't they look funny right up close? What's she got the green around her eyes for? Is she one of them green-eyed adventuresses you read about?"

"No, I believe the strangest thing about my picture experience lies in the fact that in my mind no new illusions have been born, nor have any old illusions died. I knew from the experiences of others just what I was going to experience.

"Seriously, though, to me the charm of picture work lies in the fact of its reality. If it is a desert that is needed, it is desert that is secured, even if the players have to travel forty miles on horseback through 115 degrees Fahrenheit to get it. It is a real desert instead of a forty cents worth of burntumber and diamond dyes smeared across a four-bit expance of eleven-cent muslin. It is a desert made by the Creator and not a poor imitation made by a stoop-shouldered man wearing a green derby.

"As for the mission of the photoplay, I believe there is small doubt as to the continued growth of its popularity. I feel that it will undoubtedly drive the spoken drama, much of our so-called drama and practically all of the stock houses out of existence. A few will linger on, of course, but the trend is plainly visible to the theatrical world. There is, however, one form of spoken drama which I do not expect to see forced off the boards. That is the strong, intellectual drama—the drama whose strength lies in the beauty or philosophy of the words as the author has put them in the mouths of the players. Much of Shakespeare, much of Ibsen and of Shaw and of other dramatists, whose works have in them less of action than the cleverly-worded philosophy, come under this head."

A physician hypnotising his patient, and thereby causing the patient to alter his will in the family doctor's favor, plays an important part in the single reel Reliance release The Family Doctor, by Bernard McConville.

Joseph (Baldr) Belmont is producing The Family Doctor and his excellent cast consists of Irene Hunt, A. D. Sears, Adoni Favieri, G. M. Blue, Richard Cummings and William Moody.

Edna Mayo and Bryant Washburn.
Stars of Cosmo Hamilton's drama.
The Blindness of Virtue, are shown in the scene where the young man.
Archibald Graham, orders Effie Pemberton, the clergyman's daughter, out of his room, early in the morning.
The feature, released on the V-L-S-E Program, is a preachment that girls are more likely to take the wrong path in life through innocence than in any other way.
Others in the cast are Thomas McLarnie.
George LeGuere, Betty Brown.
Renee Noel, John Coassar and Harry Dunkinson. The drama was a big success on the legitimate stage.
Budget of Balboa Brevities

Realizing the importance of getting all possible publicity for the navy, Secretary Daniels issued credentials to the Balboa company calling on all of Uncle Sam's men to cooperate to the fullest extent in filming Neal of The Navy. This is a patriotic serial in twenty-eight reels, which gives an intimate view of life on the deck in the service of the government. It will undoubtedly help to make sentiment for a larger naval appropriation. Hence, the government's interest in the picture. Coming at a time like this, Neal of The Navy is bound to attract widespread attention.

In the filming of A Message From Revo, which is now in progress at the Balboa studio, William Beckway is called upon to do a great deal of difficult photographic work. Ruth Roland plays the lead and in a dozen of her scenes double exposure must be made. Beckway is a past master of the camera; wherefore a screen treat is in store for Balboa patrons.

The low, rakish craft standing in front of the Balboa studio in Long Beach nowadays, which looks like an armored gunboat, is Lewis J. Cody's automobile. No sooner does he shed his make-up than he mans the wheel and with it last week Cody had fifteen miles more put into the car and now he's waiting for someone to swallow his dust.

Over the Balboa studio hovers the dove of domesticity. Besides several marriages recently, Charles Dudley and wife decided to patch up differences and start things all over again. They were granted an interlocutory decree of divorce last year. But the baby would not agree to its becoming permanent; so the parents appeared before Judge Monroe last week and asked that it be set aside. They have taken an apartment in Long Beach.

Appearing prominently in Lillian Lorraine's support in Neal of the Navy is Lucy Blake, an accomplished player recently recruited by the studio. In real life, Miss Blake is the wife of William Conklin, who is doing character part in the same production.

H. M. Horkheimer, president and general manager of the Balboa company, has just added a new Stutz car to the studio collection. Its color is azur. The speed limit has not yet been tested. But it is guaranteed to go some.

While making some outdoor shots recently, Director Frank Cooley's company ran on to the hermit of Portuguese Bend. To show his hospitality, he produced some fresh caught lobsters, and treated the Balboa players. The next day a fish and game inspector served notice on each who participated in the party that he was liable to a fine of $25 for eating shell-fish out of season. Only by pleading ignorance and first offense were the picture players able to protect their paychecks.

Bruce Randall, of Balboa's acting force, is a talented amateur photographer. He snags many informal pictures of the players in odd moments, which come in handy for the press department.

Will M. Ritchey, scenario editor of the Balboa company, assisted by Mrs. Ritchey, entertained at his Pasadena home, last Sunday. Those who attended the dinner party were Mr. and Mrs. Henry King, Miss Ruth Roland and Paul Gilmore, all of them Balboa players.

Extensive work is being done in the way of beautifying the grounds surrounding the Balboa studio. A fountain has been put in between the garage and the bungalow. In part, the lawns have been sodded and the rest seeded, so that in due time the color scheme of green and white will be complete. President Horkheimer is a believer in harmonious and beautiful surroundings, as being inspiration to those who work amid them.

During the past week, Director Bracken had a few spare days on his hands while waiting to make-up a cast. He took advantage of the opportunity to put on a two-reel picture with Jackie Saunders in the lead. She plays the part of a street urchin. Miss Saunders delights to get away from dressy parts, now and then.


The scenario was penned by Douglas Bronston, of the Pathe Company's Scenario Department.

The first chapter will be released Sept. 2nd.

Asked by a visitor to the Balboa studio as to what is the picture-players chief pastime, Director Harry Harvey said eating. As he was explaining this thriftless weakness, one of the principals in Neal of The Navy came alongside and said to the director: "When do we chew?" "You see," Harvey spoke to his guest, "I'm not far from wrong."

Iabel Van Buren, now a member of the Balboa studio forces, has taken up her residence in Long Beach. She had to give up a pretty bungalow in Hollywood, which she acquired there while working at Lasky's plant. While Miss Van Buren disliked to give up the comforts of her home, yet she feels there is some compensation in being near the ocean.

Andrew Arbuckle is one man who doesn't want to lose weight, in spite of the fact that he weighs 235 pounds. That's why he doesn't take a dip in the salt water every day like most of the Balboa players. He considers his rotund shape his fortune, for he plays the sort of comedy that requires a rotundness. Hence, he wants to keep every pound he's got; although he does not pine for more.

Corenne Grant's lachrymosal qualifications were recently featured by an eastern magazine, much to her displeasure. This late addition to the Balboa forces is anything but a weepy type. While she can cry, almost at will, it is not an accomplishment on which she prides herself.

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ELECTROLYSIS OUR SPECIALTY FOR REMOVING SUPERFLUOUS HAIR, WARTS AND MOLES
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Films Rout Stage, Says Nicholson

Meredith Nicholson, author of the novel upon which the five reel Selig Red Seal Play, The House of a Thousand Candles, which will be released through Vitagraph-Lubin-Selig-Essanay, Inc., on Aug. 23rd, was filmed, recently commented on the great difference between screen subjects and those of the stage and printed page.

"Things that we see in the motion picture drama and which are plausible in every way on the screen would seem utterly out of place on the stage or written in fiction form," he said. "This may be one of the reasons motion pictures have given the speaking drama a body blow and has taken the melodrama clear off the stage. The screen has, without a doubt, been established for all time and all those within the industry must now bend their efforts toward improving the quality of the productions and the mechanical devices used in presenting them.

"The motion picture is a part of the great American democracy; it places the theater within reach of anyone, for even the poorest of families can afford a nickel for each member of their home circles at times to enjoy subjects at one of the neighborhood houses. That was the great trouble with the speaking drama—it was presented in theaters whose prices were beyond the reach of the poor. Motion pictures can be made a pulpit in which social and political ideas may be placed before the people in no other way. Their moderate admission price is their great democratic feature.

"Doubtless there are many plays which will not be as appealing in motion pictures as on the speaking stage, because of the absence of the human voice; but, there is no fact quite so visible at the present time as that the stage has suffered greatly from the popularity of the motion picture. It seems almost too bad, too, for only within the last fifteen years has the American playwright had his chance. Up to that time the producer refused to consider the work of any American playwright on general principles; they thought if a play were written by an American it was not worth producing. It was only after they had been proved wrong that the producers changed their point of view. Then motion pictures entered and the playwright is now forced to work under a handicap, unless he turns his hand to the new art, as many of them are doing."

Paramount Releases Announced

Announcing its program of photoplay releases to be made through the Paramount Pictures Corporation during the months of September, October and November, the start of the second twelve months of the Paramount Programme, the Jesse L. Lasky Feature Play company leads the list with the much anticipated production of Geraldine Farrar, internationally famous as a prima donna, in the picturization of Carmen. The version directed by Cecil B. DeMille, is complete.

Four times a year the Lasky company announces its program of productions for the ensuing three months. The autumn of 1915 establishes a record in feature productions from this firm as regards noted stars and famous plays.

September will bring Miss Blanche Sweet in the Lasky-Belasco production, The Case of Becky, one of the sensations of David Belasco's dramatic seasons several years ago. Other plays for that month are Charlotte Walker in The Revelation and Lou Tellegen in The Explorer.

In October chief interest will be centered in Miss Farrar's appearance as Carmen, followed by Donald Brian's photodramatic debut in The Voice in The Fox, and Laura Hope Crews' appearance in Blackbirds.

November will bring the second of the Climbie Fadden series, with Victor Moore as the star, based on E. W. Townsend's stories. It is entitled, Climbie Fadden Out West. The other two productions of the month will be The Cheat, with Blanche Sweet as the star, and The Chorus Lady, with an all-star cast, from James Forbes' famous play.

Charles Clary, the striking Majestic leading man, has detailed his younger brother to investigate a gold mine located in the Sierra Nevada Mountains. If his brother returns with a favorable report, the Majestic star contemplates investing a portion of his savings in return for stock certificates.

Stars of Pathé Dramas, via Wireless, and The Galloper
DESMOND AND MISS GREY WEAR RAGS IN FEATURE DRAMA CALLED "WAIFS"

William Desmond, known wherever theatrical lights blaze as a modern Beau Brummel, and Jane Grey, regarded as one of the most beautifully dressed actresses in America, are having a sadly difficult time, this week, at Inceville, trying to be comfortable in rags. They are co-starring in a spectacular production of Waifs, in which part of the action takes place in the slums, and are therefore compelled to wear clothes befitting their supposed rank in life.

Miss Grey is appearing as a disheveled "moll" of the Bowery, while Desmond is interpreting the part of a denizen of the underworld. It is a sight to make even the calloused actor stop and smile to see these two celebrated favorites of the footlights roaming about Inceville where Scott Sidney is directing the production for the New York Motion Picture Corporation—looking like a couple of beggars.

FIELDING OPERATES A UNIQUE OUTFIT

Romaine Fielding's Arizona company, equipped with a portable studio, dressing rooms, and scenery, also numbers among its novelties five immense touring cars, and five motorcycles. Three of the touring cars are for the transportation of the company. One has been converted into a huge truck for tents and camping outfit, cooking utensils, etc. The five motorcycles are used for emergency cases and the taking of scenes in the mountains or in places impassable to automobiles. When these are used, the cameras and apparatus are strapped on the back of the motorcycles. So that all in all, this is perhaps the most novel moving picture outfit in the world today.

Not many actors can lay claim to the proud title of landlord, but Paul Gilmore can and does. He is building a $100,000 apartment house in Milwaukee and paying for its completion as a result of an engagement he is playing at the Balboa Long Beach studio. Before going into pictures, Gilmore enjoyed a vogue on the legitimate stage. A part of his earnings he invested. In time, he hopes to be able to retire.

This scene shows Viola Allen, as The White Sister, greeting her co-Star, Richard Travers, the latter enacting the part of Lieutenant Severi. The story was written by F. Marion Crawford. It is released on the V-L-S-E Program. The drama tells of the separation of a beautiful Italian girl and her betrothed, but after many tribulations the lovers are united and wed.

Others in the cast are Florence Oberle, Thomas Commerford, Emelie Melville, John Thorn, Sydney Ainsworth, Ernest Maupin, Camille D'Arcy, John Cozzar, and Frenk Dayton.

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RICHARD STANTON AND RHEA MITCHELL
ARE STARS OF THE PHANTOM EXTRA

A virile newspaper-political story, in which a girl reporter prevents a young senator from betraying his trust to the people who elected him, has just been released by the New York Motion Picture Corporation on the Mutual Program. It is entitled The Phantom Extra and presents Richard Stanton and Rhea Mitchell in the principal roles, supported by Harry Keenan and Louise Glahn.

Stanton plays the part of John Zeldon, elected to the Senate from a small mining town upon his pledge to vote in favor of a safety device bill for miners. James Whalen, head of the lobby, seeks to gain Zeldon's vote against the bill and to that end wines and dines him. His confederate, a beautiful woman, aids in the effect and feigning himself under obligations to Whalen for the treatment he has received, Zeldon resolves to vote against the bill. Hazel Fleming, the reporter, learns of Zeldon's plans and persuades her father, owner of a newspaper, to print a phantom extra. This the girl wraps about an ordinary newspaper and throws under the door of Zeldon's office. Picking it up, Zeldon reads of a terrible mine explosion which could have been prevented by the safety device. He is so depressed by reading the bogus news that he hastens into the chamber and casts his vote for the bill, thus bitterly disappointing Whalen and his gang. Then Hazel tells Zeldon of the fake and he thanks her for saving him from disgrace. The scenario was written by C. Gardner Sullivan.

STAGE NAMES AN ERROR, SHE SAYS

"Actors and actresses should be compelled to tell their right names," said Claire Whitney, star of the Fox Film Corporation, recently. "I have just read an article in one of the theatrical journals, to the effect that a certain well-known senator was about to present a bill whereby the members of the theatrical profession would be compelled to use their right names, and not to be allowed to adopt fictitious ones. For my part, I think this is a grand idea, although I am sure that many of my fellow members of the profession will not take kindly to it, owing to the fact that their right names might not look well in print. Nevertheless, why should they be afraid or ashamed of having the public know their right names? If their parents did not object and carried them through their lives, why should they not do likewise? If a man or woman of foreign extract wishes to adopt a new name they must apply to the court. Why should the actor or actress be accorded at their own volition to annex their choice of names without going through the same process? I sincerely trust the bill will be adopted, although I am aware of the disfavor I will incur among my many theatrical friends for advocating the idea."

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CHARLES GIBLYN TO LEAVE UNIVERSAL AND DIRECT FEATURES AT INCEVILLE

Charles Giblyn, regarded by the profession as one of the best directors, has been engaged by the New York Motion Picture corporation to become a sub-ordinate director under the personal supervision of Thomas H. Ince. He will sever his relations with the Universal company within the next few weeks and immediately begin his duties at the Inceville studios, where he will undertake the production of feature photodramas in which Broadway legitimate celebrities will be starred. His acquisition augments the list of Ince directors to nine, the others being William S. Hart, Raymond B. West, Reginald Barker, Walter Edwards, Jay Hunt, Richard Stanton, Scott Sidney and Charles Swickard.

Giblyn long has been identified with the motion picture industry as a director. What is interesting about his change is the fact that it was under the wing of Thomas H. Ince that he acquired his training. For several years he directed pictures for the New York Motion Picture corporation, at the Inceville studios, and his work attracted the attention of the critics all over the country.

With the help of almost unlimited funds, masterly stagecraft and renowned actors and actresses, Giblyn will be counted upon to turn out some remarkably finished productions for the Triangle.

LASKY GIVES LESSONS IN GEOGRAPHY

"It is like lessons in geography—only more so," said one of the members of the Lasky Feature Play stock company in telling of her work the other day at the studios in Hollywood. She was quite right. In Carmen this young woman acted a Spanish girl in costume and in a setting that for all the world was Spain transplanted to California. Now she is a central African beauty in scenes of the play, The Explorer, by W. Somerset Maugham, and in which Lon Telegen, the romantic star, appears, some scenes of which show an African village. The village was constructed on a part of the Lasky 10,000-acre-ranch near San Fernando.

THOMAS CHATTERTON ARTISTICALLY PORTRAYS YOUNG FISHERMAN IN AN INCE FEATURE

Thomas Chatterton, the popular star of the New York Motion Picture corporation, is presented at the head of a strong cast in a pathetic story of the sea, entitled When the Tide Came In. Chatterton plays the part of a young fisherman of a coast village, who is in love with Nina, an orphan.

During the summer, Miss Arnold, a landscape painter, betrothed to a young city chap named Blake, visits the village to paint a picture for a wealthy patron. She chooses Glenn as her model and gratefully to have her, Nina one day observes the meeting of the two and overhears Glenn propose marriage to Miss Arnold. The latter has regarded the affair, however, only as an innocent flirtation and when she departs, leaves a note for Glenn, rejecting his proposal.

Nina is heartbroken and in the morning throws herself from a cliff into the sea. Brooding over the loss of Miss Arnold, Glenn seeks solace by the beach and as he stands there, the incoming tide washes the body of Nina at his feet.

Chatterton gives a remarkably finished performance of Glenn, while the work of those supporting him lacks none of the star's finesse. Estelle Allen, who has been coming rapidly to the front, appears as Nina, the fisher girl, Louise Glau as Miss Arnold and George Fisher as Blake. The story was produced under the direction of Chatterton from a scenario by Richard V. Spencer and Thomas H. Ince.

KEYSTONE DAILY PRESS SERVICE

A daily news service has been established by the publicity department of the Keystone Film Company, under the direction of Frederick Palmer. This is the first instance of any film concern issuing daily press sheets, practically every publication in the world that handles any motion picture news is supplied with this service and since the idea has been put into actual practice much favorable comment has been aroused among magazine and newspaper people.

EL NIDO THE HANDSOME PRIVATE HOTEL ON SOUTH FIGUEROA STREET, DESIGNED ESPECIALLY AS A HOME FOR MOVING PICTURE PLAYERS.

There is no other profession in the world that has more of the spirit of friendliness than that of the art of moving pictures. In El Nido, the palatial, thoroughly home-like private hotel at 1944 South Figueroa street, will be found a true home in every sense of the word, where all members of the photoplayer's profession are cordially welcome. Mrs. K. B. Beamer, the hostess of El Nido, offers the following inducements to film players to make El Nido their home while in Los Angeles: The best home cooking, ten private bath rooms, a large show-ebath room, garage for twelve machines; superfine silverware, the best of linen, welltrained, courteous servants, steam heat, elegant restful parlors, delightful trees and flowers, and generally first class service in every appointment of the building.

All the rooms are large and airy, handsomely furnished, single or en suite. There are spacious halls and sleeping porches, commodious, restful verandas, are among the attractions of this beautiful home. Many car lines traverse the neighborhood. In brief, El Nido is an ideal home for motion picture people.

Mrs. Beamer would be pleased to receive applications from motion picture folk, for apartments and board. A postcard or telephone call would bring information as to terms, which are notably moderate. Mrs. Beamer takes a personal interest in all her guests, to see to it that all home comforts are provided.

The management of the Photoplayer's Weekly receives with due respect the recommendation of Mrs. Beamer to all moving picture people desirous of apartments in a private hotel especially designed in every way for their general welfare and happiness.
Billie Burke is to be treated like a queen when she arrives in Los Angeles to make her debut on the screen in photodramatic productions of Thomas H. Ince. The magnetic little star is scheduled to soon reach the City of Films, and for the past six weeks, preparations have been under way for her reception and subsequent comfort. Ince has left no stone unturned in his efforts to provide the charming actress with every luxury that money can buy and hands can build and he feels content, now, that she will find no room for complaint during her stay on the Pacific coast.

The most pretentious extreme, perhaps, to which Ince has gone for the complete comfort of Miss Burke is a magnificent steam yacht, designed for her transportation to and from Catalina Island, where she will reside. The yacht is schooner-rigged and measures 123 feet over all and has been declared by marine architects to be one of the most graceful and generally-beautiful vessels in the waters of the Pacific. It is the property of Carlyle P. Anthony, the Southern California millionaire mining magnate, who is an intimate friend of Producer Ince. Mr. Ince had but to ask for the craft and it was immediately loaned him by Mr. Anthony, who is now in South America.

Next, in point of beauty, among the things Mr. Ince has engaged for Miss Burke is the bungalow. This is situated on the largest of the picturesque Santa Catalina Islands, thirty miles from the California coast, and has been the home of Mrs. Octavia Middleton, a wealthy Eastern tourist, who spends her winters in Southern California. The bungalow is typical of the style that predominates in the fashionable residential sections of Hollywood and environs and will, it is expected, prove a most comfortable, as well as luxurious, dwelling for Miss Burke. The actress will be taken there each evening aboard the yacht and brought back to the Long Wharf, adjoining Inceville, each morning.

The finishing touches are now being applied to the special dressing room, which will serve Miss Burke as her quarters while she is engaged at the big plant. It faces directly on the ocean and will therefore be continually cooled by the breeze from the Pacific. Three rooms are included within the structure, a reception room, make-up parlor and bathroom. Each is being handsomely decorated and equipped with the popular wicker furniture, odd rugs and other appurtenances to lend charm as well as comfort. A piano and victrola will be installed for Miss Burke’s amusement during leisure moments.

Miss Burke’s leisure moments may also be passed, if she so choses, in the water, for Ince has built a special private bathhouse for the star on the sandy beach which fringes Inceville. So anxious are they, even, to demonstrate their mettle as swimmers, that a number of the more athletically-inclined actors at Inceville have volunteered their services as life-guards. Truly, Billie Burke is to be treated like a queen.
A site of ground that lies directly adjacent to Griffith studios, has been purchased on which is being built an open air stage 60X190 feet, to be used for staging scenes of great depth in Fine Arts Films productions. Elaborate sets are in preparation, to be placed on the new stage when completed.

A great number of the Griffith players were very prominent in the annual Flower Festival Parade (Fiesta de Las Flores) which recently took place in Los Angeles. Five floats representing Griffith Features, The Birth of A Nation, Home Sweet Home, Judith of Bethulia, The Avenging Conscience, and The Escape, occupied prominent positions in the long line of floats as well as three floats containing various factory views, showing the manufacture of motion picture films. These floats were arranged under the supervision of William G. Biter and Wilfred Lucas.

Wilfred Lucas, playing opposite Rozsika Dolly, in the Griffith feature The Lily and The Rose, demonstrated recently at a Los Angeles church benefit, that he is well talented as a singer. On this occasion he sang in French, "Because," by Guy d' Hardelot, and in English, "Waiting For You," by Clarence Lucas, his brother. Wilfred Lucas is the possessor of a beautiful tone voice, of which he has remarkable control.

Douglas Fairbanks, featured in The Man and the Test, the Griffith-Triangle feature, tells an amusing story of some owls in the back yard of his California bungalow. Up until a few days ago Fairbanks hadn't seen his back yard in the daytime. When visited by friends he would delight in showing them his yard in the moonlight and attract special attention to some owls who were standing in the same position, same location, each evening. However, the first glance of his yard in the daytime revealed to him, much to his amazement, that the so-called remarkable owls were stuffed. Douglas Fairbanks tells this as a good joke on his friends and himself.

Howard Gaye, who ably portrayed General Lee in D. W. Griffith's The Birth of A Nation, is an unusually clever character artist, as demonstrated in the gigantic Griffith feature picture.

One of the unusual sets presented in Mr. Griffith's present feature production, occupied a space of 120 feet in length, 60 feet in width, and 30 feet in height. In this set will appear a great number of players of various types to secure the planned atmospheric effect.

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Edward Connelly, starring in the Metro Program Feature, Marse Covington, written by George Ade, and which was a stage success. The picture was produced by B. A. Rolfe, and is in five reels.

The story depicts a Southern gentleman, addicted to gambling, who goes to New York and becomes poverty stricken.
CAREFUL study of the titles of current releases of photoplays might lead, perhaps, to a conclusion that the managers of the big studios do not give enough attention to the important art of creating excellent names for their feature productions. Here are some of the titles of releases now being exhibited, and the reader may or may not be able to tell whether the productions are dramas or comedies: Not Wanted, The Kiss, The Deception, The Ruse, The Witness, The Failure, The Hammer, The Game, The Ingrate, The Adviser, The Proof, The Trust, The Monopolist, The Cub, The Renegade, The Reward, The Plunderer, The Commuters, The Fixer, The Octopus, The Quest, The Noonhour, Copper, Heritage, Rags, Conscience, Victorine, The Gopher, Homage, Vanity, Refuge, Quits, Sunday, Dope, Vampire, The Lifeguard, 'Twas Ever Thus, Destiny, It Was To Be, The Jilt, The Victim, and The Outcast. Do these titles appear to show the nature of the photoplay, comic or dramatic, or do they impress the reader as being artistic, well-thought-out names? On some of these features many thousands of dollars were spent, not only in producing the releases, but in the making and distribution of vast amounts of posters, heralds and other advertising literature. And yet many of these titles are puzzling, obscure, trivial and inefficient. A brief name of, one or two words, may, of course, appear good to the manufacturer of the release, but there are some people, however, who think that the really first class title of a photodrama contains five, six, seven or more words, some such names as these, Twenty Thousand Leagues Under The Sea, Around the World in Eighty Days, The Man Without A Country, The Strange Case of Dr. Jekyl and Mr. Hyde, The Fall of The House of Usher, The Strange Manuscript Found in a Copper Cylinder, The Girl of the Golden West, The House of a Thousand Candles, When Knighthood Was In Flower, The Man Who Could Not Lose, The Rime of the Ancient Mariner, Sunrise in the Vale of Chamouni, The Quest of the Holy Grail, The Story of an African Farm, Ships That Pass in the Night, An Elegy Written In A Country Churchyard, The Man in the Iron Mask, The Mystery of Edwin Drood, A Tale of Two Cities, The Vision of Sir Launfal, The Call of the Wild, Far From The Madding Crowd, The Song of the Shirt, How the Water Comes Down at Ladore, The Eve of Saint Agnes, When Mah Was King, The Adventures of Sherlock Holmes, The Lady of the Lake, The Heart of Midlothian, The Lady of the Dolls, The Lady or the Tiger?, The Rise and Fall of The Roman Empire. These sonorous, greatly artistic and profoundly impressive titles of poems, stories, novels, and plays were written by masters of narration, and it might be profitable to film producers to consider the question of giving their big, expensive releases a better name than such a title as The Cub, or The Gopher, for, to say the least, a theater-goer, unacquainted with the nature of The Cub or The Gopher might easily suppose them to be split-reel comedies, wild animal dramas or travel films. It is, of course, not easy to choose a first class title for a big feature drama, and, by the same token, neither is it easy to write a good play, or poem, or novel, all those things certainly devolve on art, brains and talent. An example of the trouble apparently experienced in selecting an adequate title for a great release is shown in Mr. Griffith's best work, which is called The Birth of a Nation throughout the East, while in the West the original title, The Clansman, is still used. Another case is that of the drama, The Sign of The Rose, which is known as The Alien in New York and other Eastern cities. Perhaps the Griffith feature could better have been originally entitled The Ku Klux Klansmen, for that name would surely be appropriate, according to the advertisements and the parading horsemen on the streets. Theater owners deck the lobbies of their places with great displays of printed matter, photos and lithographs to attract the passing hosts, and if the feature drama on exhibition has a big, high-sounding and greatly artistic name the fleeting pedestrians are duly impressed. Puzzling, obscure titles do not help, but damage, the profits of producers and exhibitors. There are some cinema experts who claim that a first class title of a photo-drama is much like, in its nature, a snappy, terse, well-written headline on the first page of some great metropolitan newspaper, for a reader, in scanning these expertly penned legends, is able instantly to sense the entire gist of the big news set forth in the text matter appended, and so, therefore, if the name of a feature release contains five, six, seven or more words describing the soul of the plot, the millions of people, on their first sight of this type of title, are able to discern fairly well whether the production is a comedy or a drama, and also learn something of the general character of the work, concerning its locale, romantic possibilities, costumes and general worthiness. A world famous author of novels once said that there is as much art involved in selecting a first class title for a fictitious narrative as there is the entire composition of the story. Any bookseller would say that an excellent title on a novel goes a great way in selling the book. If there are any important reasons against the use of longer titles for photoplays this magazine would be pleased to have anybody concerned write an article on the subject, so that it could be printed in some succeeding edition. Discussion of the theme might prove helpful to film manufacturers and their vast hosts of patrons, the theater owners and the theater audiences. If such titles as The Awakening, The Trial, The Strangem, The Captain, are first class, thoroughly excellent names for massive, pretentious feature productions costing many thousands of dollars and exploiting world-famed stars, then it would be very interesting to learn the why and the wherefore of this quality in cinema science.
"Back to the Mines, J. Dalton---I'm the Real King Now!"
Romaine Fielding and his company were on the Arizona desert last week taking scenes for The Great Divide. The thermometer, which had been hovering between 116 and 120 for several weeks, had shown no sign of any let-up and was at 112 in the shade at 10:00 A.M., when they left the studio: none knew how hot it was under the blistering rays of the sun in the baked desert, but several expressed themselves as to what they thought of how much the desert was like another place with a reputation for excessive heat. The general life saver was the big square tank of ice water strapped to the trucking auto and apparently the little stream of cooling quencher was always running.

Toward noon a scene was taken in which one of the horses was seen lying on the desert; supposed to have died of thirst. The animal being high-spirited and a bit irritable from the heat, resisted strongly the efforts to throw him and, when finally, by trussing him up and weighted by several men, he was forced to the ground he landed in a patch of chola, a species of desert cactus that penetrates like a needle and continues to work in the flesh, was useless to attempt to release the horse at that time—the task of throwing him had been too great, so the beast was compelled to lie there for some twenty minutes while the necessary scenes were taken. When it was discovered the horse had to be prodded before he would rise, the heat and the chola had almost overcome him. Someone suggested giving him water. The tank was quickly drained of its last drop and the refreshing draft given the poor beast who looked his gratitude.

Then came the long hot afternoon with no water. The company stood it bravely, although their speech became thick, their mouths hung open and their eyes bloodshot as it approached 4:00 o'clock. Fielding raised his voice that sounded like a croak and as through a fog, said, "No more today; let's get back to town." Over the twelve mile stretch of the desert the company hastened in the three big touring cars, their thoughts strangely dwelling on running water, bathing bowls and the horrors of death from thirst. At the edge of the desert an enterprising farmer had placed an ice box, a little stand and an alluring sign which read: Ice Cold Soda Pop. Fielding brought his car to a standstill and the other cars followed suit. "Give us some soda," thickly called Fielding. "How many?" politely asked the farmer. "Bottles?" yelled Fielding. "Get a bucket of buckets and put in a lake of ice and dump in all good sport." Till the astonished farmer did as requested and emptied 120 bottles of pop into the buckets while the company stood about with cups, dippers and glasses and drank the many colored combinations of taste satisfaction.

When the next trip to the desert was made a new and much larger tank held the water supply.

ROMAINE FIELDING'S NEWEST CONTRIVANCE

Romaine Fielding, like all other film stars, has a hobby. And it is a veritable mania for creating some new idea or inventing some heating contrivance which ultimately spells success and progress in the fast growing movie industry. His latest achievement is the installation of a portable lighting system—not the kind that can be operated only when there is juice to be had, but a contrivance whereby he can take a scene at any place and at any time—day or night. It is a novel idea and a bold one—one characteristic of the man who conceived it, and to Fielding should be given great credit for his addition to our picture development.

This independent traveling power plant—for that is exactly what it is—generates its own electricity and is as simple of construction as it is practical and useful. It consists of a high-powered automobile which is mounted a complete power plant which is capable of producing a lighting capacity of over 4,000 candle power, and is sufficient to give as good and evenly distributed a light for the camera lights as can be obtained, and all this in any studio setting. This plant is also equipped with the thirteen-inch navy searchlight projector type, which can be used in connection with the other lights when necessary.

So sure was Fielding of the practicability of this idea that he shouldered all the responsibility and expense of construction himself before advising Mr. Lubin of his de-

HARRY MESTAYER, STAR OF SELIG FEATURES

Movie fans will be delighted over the news that Harry Mestayer has re-acted an offer to return to the legitimate stage, and will remain in the silent drama.

Mestayer, for many years a stock favorite on this coast and more recently star with the Holbrook-Hillman players in New York and on tour, is with the Selig company, and is one of the fortunate players who are starred by that firm. A few days ago a London manager wired him a flattering proposition to come to London and appear in Kick in, with an increase in salary, but Mestayer answered in the negative.

"I'm in pictures now and I like them," he said the other day. "So long as my manager treats me squarely why should I go back to the speaking stage. Of course, I love the drama and the life, but the motion picture fever has got to get every actor some time. And it has 'got' me now."

Orvin Johnson, the notable Broadway star, with Rhea Mitchell and a large contingent of Inceville players, under the direction of Charles Swickard, have been baking in the sun on the Mojave desert, connecting some of the important scenes for Whither Goes Thou?, the feature by J. G. Hawke and Thomas H. Ince, in which Johnson is to be presented by The Triangle. A communication sent to the studies by Director Swickard contained the information that the members of the company were faring well, in spite of the extremely hot weather and that the early scenes are wonderful for their scenic beauty.
Oh Look Who's Here! Our Artist, Garnett, the Wonder!

During the last several weeks, this magazine has received numerous inquiries concerning its cartoonist, Tay Garnett. He has been showered with many letters from his admirers asking for original cartoons or a picture of himself. Garnett says he is a native son, born in Los Angeles. In fact he even boasts of that. Not that he really believes the wonderful prosperity of the golden state is due entirely to his own efforts or personality. It is quite probable that he simply takes pleasure in helping a good thing along.

There is a little "Carlyle" in the home of the Killie family at Lazerne, Pa. The news was sent to Carlyle Blackwell by a brother of the new comer who wrote as follows: "On March 16th a baby brother arrived at our home and two days after the question was what will we name him. Then mother asked me to name the baby and I said name him Carlyle after Carlyle Blackwell, a motion picture actor, and mother said all right, and father said name him just any name so long he has a name and I hope you will be well pleased, and when he is old enough to sit I will send you his picture." Of course, Blackwell sent the little Carlyle a present and his best wishes and he says he has lost count of the many little boys named after him.

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SANTA CRUZ, CAL.
MAJOR FILM MANUFACTURING CO. NEWS

"Abe" Lincoln, instructor of camera work in the Major Film Manufacturing company's school, promises a surprise, one of these days, by announcing the graduation from his class of the first woman to take up and complete the rather rugged course of instruction through which one must struggle. The mysterious woman's name is not divulged. Information at hand suggests that she will honor the profession and, incidentally, create a new field of work for the fairer sex in the motion picture industry.

A musical festival as a regular Sunday feature at the Majestic theater is one of the plans of Manager H. F. Moffatt of the Major Film company. Arrangements are being made to feature the new idea Sunday afternoon, August 22, at the beginning of the engagement of Petrova in The Vampire.

The staging of the second act of Carmen, scheduled for the Majestic theater Monday night, under the auspices of the Universal, didn't materialize as smoothly as was planned. The Majestic theater had been loaned for the purpose by Manager Moffatt, with the understanding that the Majestic audience would be allowed to remain after the evening performance to witness the making of the elaborate picture. Many of the faithful ones were still in the seats at 2 A.M., without any prospect of the completion, or even the beginning of the work. It was not until 5:00 o'clock in the morning that the picture was finally made. The Majestic management feels disappointment it occasioned its faithful patrons but knew of no way to reach them with an apology.

President Morse of the New Method laundry has purchased the entire balcony of the Majestic theater for the night of August 27, when the officials and their fellow workers of that institution will enjoy a theater party. Over 400 will be present.

Miriam Meredith, a recent graduate of the Major Film company's school for acting, is regarded by Director-General Wilson of that school as a "regular find." Direct from the school, she has become the object of flattering offers from several local studios. She is still unattached, however, and may be inclined to await the first producing work of the Major company. Miss Meredith is an extraordinary type and is especially fitted and prepared for heavy, emotional, dramatic work.

Major Film Manufacturing Company

SCHOOL FOR MOTION PICTURE ACTING AND CAMERA INSTRUCTION.

Latest technique; fully equipped stage and every facility for preparing students for professional engagements.

Thorough, practical, technical and artistic course in Camera Work, including FREE chemicals and films.

ONLY FILM COMPANY CONDUCTING ITS OWN SCHOOL.

CHARLES J. WILSON, Director-General.

301-2 Majestic Theater Building.

James D. Glenn, assistant superintendent in Los Angeles for the International Correspondence Schools, together with Mrs. Glenn has joined the Major school for acting. Both are intensely interested in taking the course, whether they ever make that profession a life work or not.

SYD CHAPLIN IN SAN FRANCISCO

Syd Chaplin, Keystone star, has been sent to San Francisco with his director and entire company by Managing Director Mack Sennett of the Keystone Film Company. A two reel comedy will be completed by Chaplin while in the Exposition City. Charles Parrott is assisting Chaplin in directing the picture and Phyllis Allen, Glen Cavender, Wesley Ruggles and others are working in his support.

SENNETT A PUBLIC JOY PURVEYOR

Mack Sennett, Managing Director of the Keystone Film Company has been called upon so frequently of late to send part or all of his clever players to take part in various benefit performances that Major Sebastian has made the whimsical statement that Sennett should be appointed to the office of Public Joy Purveyor and take personal charge of all such performances. Owing to the fact that the Keystone seems to have a corner on available talent, Sennett is always the first one consulted when a new programme is being made up.

MAEL NORMAND WRITES A SONG

Mabel Normand, the favorite Keystone star, has written a song which will be published in the near future. Miss Normand is an accomplished musician and frequently entertains her friends with her vocal and instrumental accomplishments, but this is her first attempt at really publishing a song. Sennett has his present work accompanied while Harry Williams and Jean Schwartz were present at her home one night this week and they, enthused over the beauty of the song, have urged her to take immediate action toward having it published. Misses Williams and Schwartz are now on the staff of Mr. Sennett and will write special music and make arrangements which will accompany all films released by the Keystone through the new Triangle Film Corporation.

Since returning to the Keystone Film company, Fred Mace has received flattering offers to join other producing companies. Mace was one of the original four Keystone stars, the others being Mabel Normand, Mack Sennett and Ford Sterling. Mace has headed his own company since leaving the Keystone, but treats all outside offers as a joke since returning to work under the direction of Sennett, at one of the largest salaries ever paid to a screen comedian.

LONESOME, SINCE THE MOVIES CAME TO TOWN
“Rafferty Sets the War,” “Rafferty Stops a Marathon Runner,” “Rafferty at His Summer Home,” “Rafferty Goes to Coney Island,” “Rafferty at the Hotel DeRest”—one reel a week.

JACK NOBLE
Directing Features for
B. A. ROLFE

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

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Week Starting Monday.
NAT GOODWIN, in
“THE MASTER HAND”
Added Attractions Monday, Tuesday, Wednesday.
“The Goddess,” Thursday, Friday, Saturday
and Sunday, “Romance of Elaine.”

The office of the Photoplayers Weekly is now
permanently located in the Lissner Bldg., Room 217.
Seven More Chapters Added to “The Broken Coin” Serial

Yielding to the plea of countless exhibitors and exchange men throughout the country, the New York offices of the Universal Film Manufacturing Company this week forwarded authorization to Francis Ford at Universal City to lengthen his present serial production, The Broken Coin, to twenty-two installments instead of fifteen as was originally planned.

Coincident with the arrival of the instructions to lengthen the production, Emerson Hough, author of the story, made his appearance on the coast and immediately all work on the film stopped to allow Mr. Hough and Miss Grace Cunard, leading woman in the story and author of the scenarios, to arrange the reconstruction of the fourteenth and fifteenth chapters to make them conform to the added episodes.

According to Miss Cunard, from the producer’s standpoint, this new order materially lessens the difficulty which the authors were about to experience in attempting to tell in two chapters what should have been told in at least half a dozen more.

The hills surrounding Universal City have been reverberating for the past ten days with the sharp sound of musketry, punctuated by the regular booming of the larger field pieces which mark the engagements between the forces of Gretzhoffen and Grahaffen struggling for the supremacy of those principalities.

Why Kingdoms Fall

History is full of stories of the fall of kingdoms through the utter folly of their rulers. Even Caesar himself did not disdain the wiles of Cleopatra, and the past hundreds of years are full of similar instances.

To find out how Kitty Gray, a beautiful American girl, becomes the instrument of vengeance on a silly old puppet, you must see the thrilling picture story, THE BROKEN COIN.

Follow this great picture serial. See the thrilling story unfold itself, week by week. Here is real romance. Stirring adventure, sterling courage, love, romance and intrigue, march together through each exciting episode.

Don't miss THE BROKEN COIN. Set aside one day every week to see Grace Cunard, Francis Ford and the big Universal All Star Company in this master serial picture story. Written by Emerson Hough, greatest of American descriptive fiction writers, author of "Mississippi Bubble," "34-40 or Fight" and others.

See THE BROKEN COIN Every Week

The Photo Play Serial Supreme — One Each Week
We believe that a satisfied depositor is a bank's advertisement that efficient service will reap its own reward.

We have many depositors among the moving picture people and they are well satisfied.

Our success has come from serving well, and the appreciation of the public of our endeavors to do the best possible, even in small matters, encourages us to continue our business on this principle.

We invite you to become a satisfied depositor of this worthy institution.

Citizens Trust & Savings Bank
308-310 South Broadway
Los Angeles, Cal.

In the film version of Harold MacGrath's novel, "The Lure of the Mask," the stars, Harold Lockwood and Elsie Jane Wilson, scored new triumphs in artistry. This production was filmed by the American Studios at Santa Barbara. Others in the cast are Irving Cummings, Hal Clements, Lucy Payton, Carol Hallaway, William rhfe, King Clark and G. E. Rainey. The scenes shift from New York to Naples, Monte Carlo and Venice. The drama is marked by romantic adventure and wins admiration by the mystery of its plot and the beauty of its scenes.
Courtenay Foote, Star of Bosworth and Mutual Features. Whose Portrayal of the Role of Evangelist Davids in Up From The Depths has added greatly to His Hosts of Admirers. One of Mr. Foote's Most Important Achievements was His Excellent Work as the Star in Hypocrites, the Bosworth Feature Produced by the Smalleys. For Many Years Mr. Foote was a Bright Luminary of the Legitimate Stage. Photo by Hartsook.
The Gish Sisters, Lillian and Dorothy, famous Stars of the Griffith studios. Lillian scored her greatest triumph as Elsie Stoneman in *The Clansman*, and won fame in *The Battle of the Sexes*, and *Home, Sweet Home*. Dorothy has made rapid progress as a featured player. Both are to be starred in the big releases to be staged by the new Triangle Company's Fine Arts Films, under Mr. Griffith's direction.
Herbert Standing, the Grand Old Man of Motion Picture Players, whose powerful characterizations in the Bosworth-Morosco Features, have won him great renown. For forty years he has been a player, having once shared honors in England with Irving, Wyndham and Hare. His seven sons are actors, and three are in the English Army, fighting at the Front. Guy Standing, star in The Right of Way, is the eldest of the Sons.

Photo by Hartsook.
Charlotte Walker and Thomas Meighan in the Paramount-Lasky Feature Drama, *Kindling*. Written by Charles Kenyon; Miss Walker Enacting the Star Role of Maggie Schultz, While Meighan's part is that of Maggie's Husband, Heinie, a Stevedore. Others in the Cast are Raymond Hatton, Mrs. Lewis McCord, Billy Elmer, Lillian Langdon, Florence Dagmar and Thomas Forman.
Balboa Gets New Contracts

Additional contracts for Balboa products have been brought back by Elwood D. Horkheimer, secretary and treasurer of the Balboa Amusement Producing Company, who has just returned from a five-weeks stay in New York. This means an even wider distribution for the picture-plays filmed in Long Beach, as a result of which this city will be benefited by more publicity.

"Business conditions are improving steadily," he said, in speaking of his trip. "Strange to say, one hears very little talk about the war abroad any more. People have come to take it as a matter of course. But the effect of big war orders is being reflected on the general tone of commercial life. The stock market is booming again. An optimistic tone prevails.

"With the fall revival of interest in amusement matters, the picture business promises to re-open bigger than ever. For the spoken stage, an active season is planned, but nothing big will be put on. In the cinema activities, it is just the reverse. The productions are constantly on an increasing scale of magnitude. Those who predicted a decrease of interest in films have not yet had the satisfaction of saying 'I told you so.'

"One of the features of the fall opening in New York will be the first run of the Neal of the Navy series which Balboa has been producing right here in Long Beach. These pictures which are released through the Pathe Freres exchanges have been booked by all the Marcus Loew houses in New York. As there are twenty of them which play to an enormous volume of people weekly, an important coup has been scored by Balboa. A big electric sign, right in the heart of the Broadway district, announces the series, and everybody is waiting for its opening."

"In view of the pronounced success of the Who Pays? series which Balboa recently filmed in Long Beach, the Pathe Freres have suggested that another group of photographic plays of a similar nature be put on. Their title will probably be Who Is Guilty? This is not in a criminal sense, as Mr. Horkheimer explained; but rather means "who is to blame," for the things that go amiss in everyday life.

"Among the big motion picture producers, there is a great deal of confusion, according to Mr. Horkheimer. "In New York, one can hear all sorts of predictions," he says, "as to what will be the outcome. Every play with new settings, new alignments, owing to dissatisfaction of some of the biggest companies which have been trying to use prominent actors on the screen have not been entirely successful. The battle of the survival of the fittest is on.

"I am glad to be able to report that everywhere I went I heard nice things about Balboa pictures and their surroundings and settings. This is a direct compliment for Long Beach. We have built a large industry here; and I am free to predict that it will become even larger, because the outlook is good, from our point of view."

Owen Moore, who is to portray the principal juvenile part in a film adaptation of Sir Gilbert Parker's Jordan Is a Hard Road, made his film debut with the Biograph company six years ago. Since then, intermittently, he has played in numerous New York productions and feature photodramas. His most recent engagements were with Oliver Morosco, and in Keystone feature comedies. Moore is the husband of Mary Pickford, and has often played opposite his film-star wife.

Major Film Co. Notes

Manager B. F. Moffatt, of the Majestic theater, has courteously turned his house over to Oliver Morosco for the presentation of The New Henrietta, beginning August 30, for one week, followed the next week by Omar the Tent Maker. On September 12, the Majestic will return to its regular motion picture program, featuring Miss Irene Fenwick in The Commuter.

Mme. Petrova's second appearance before the camera, as The Vampire, at the Majestic, is said to eclipse, in emotional acting, her wonderful portrayal of The Heart of a Painted Woman.

Sunday afternoon musical festivals, with elaborate programs, featuring leading vocal and instrumental numbers that are available at the time, is a novel departure of Manager Moffatt of the Majestic theater. The first program will be announced later. This will not interfere with the regular evening program of motion pictures.

There has been a succession of crowded houses at the Majestic for two weeks, featuring Bushman and Faversharn, with another promising week headed by Olga Petrova. In securing these first run photo plays from the Metro program, the Majestic has stepped into the forefront of the "best sellers." Crowded houses are the rule every night, while afternoon shows are exceptionally well attended.

Irene Fenwick, who will be seen at the Majestic, following two weeks of road shows, is known as the "woman much sought by film producers." For years she withstood their tempting offers, preferring to remain loyal to Savage, Frohman, Brady and Coham. Kleine finally landed her and, although still a New York favorite in life, she has successfully appeared in The Spendthrift and in the coming production, a comedy, The Commuters, September 12, at the Majestic.

The press department of the Major Film Company is a "regular place" now, with the busy advance men of The New Henrietta and Omar, the Tent Maker daily and pleasant visitors.

All Majestic photo plays are run strictly on schedule time, everything in the operating room being run like clock work. A new show starts precisely at the odd hours, beginning at 11 a. m., except on Sundays, at 1 p. m.

The trees and brush in Laurel Canyon, owned by the Major Film Manufacturing company, were endangered by forest fires this week for the second time this year. President Moffatt attributes the large number of fires in the Santa Monica range, including his company's studio property, to careless campers, of whom there are always a large number close to the deer hunting season.

Miriam Meredith, heralded as one of the coming heavy dramatic stars of the silent drama, is a graduate of the Major Film Company's school of acting, directed by Charles J. Wilson.

"The closing scene of The Right of Way, between Faversharn and Miss Jane Grey, at the Majestic last week is admitted by leading critics to be one of the most impressive finales in motion drama. Miss Grey, as Rosalie, bids farewell to the corpse of her sweetheart is a most daring love scene.
Employes Stick to Balboa Ship through Thick and Thin

The nucleus of the Balboa studio's original organization; the people who are chiefly responsible for its remarkable success: From left to right: Norman Manning, business manager; May Brotherton, head of the assembly department; William Beckway, chief cameraman; H. M. Horkheimer, president and general manager; Robert Brotherton, chief chemist; John Wyse, stage manager.

Five employees who joined H. M. Horkheimer two years ago and formed the nucleus of his original organization when he opened the Balboa studio in Long Beach, California, are given credit by their employer for the major part of his success in the motion picture industry to date. They are William Beckway, chief cameraman; Robert Brotherton, head chemist; John Wyse, stage manager; May Brotherton, superintendent of the assembly department, and Norman Manning, business manager.

Today, the Balboa Amusement Producing Company is one of the largest independent producers of motion pictures in the world, having a weekly capacity of 20,000 feet of negative film. But for the loyalty and splendid support that these people gave him, Mr. Horkheimer says there would be a different story to tell. The vicissitudes that he had to overcome caused many a concern with much greater resources to succumb.

As an evidence of their faith in him, when the clouds were blackest, some of these department heads even loaned their employer money of their hard earned savings, despite the fact that he was in arrears on salaries to them. Mr. Horkheimer has the faculty of inspiring those associated with him, so that they who know him best believe in him implicitly. A hard situation never causes him to quit. He fights it through to victory, which those who come to know him well understand.

After having met financial reverses in the theatrical business, although he scored a distinct artistic success as a producer, H. M. Horkheimer decided back in 1912 to make a venture into the cinema world. At the time, he did not know what a motion picture camera looked like. Taking stock of his resources, he could count just about $7,000. Those in control of the field then had millions at their command.

Not one whit taken back, Mr. Horkheimer canvassed the situation and started in. If he could surround himself with the right people, he was sure that he would win out. For six months, he investigated in a quiet way who were the unknown workers of the best known picture makers, on whom rested the burden of responsibility. When he ascertained those who had made records for faithfulness, he set about bringing them into his camp.

Most of the initial Balboa forces came from the Selig plant. And these five people are still with Mr. Horkheimer. There were many times during the first year of Balboa's operations when any one who had less than heroic faith would have been tempted to fall away. There was even one time when Mr. Horkheimer owed his workers $11,000, yet they stood by him, despite the fact that all sorts of stories were told of his insolvency, and the sheriff camped in his office. What is more, they refused to desert him when offered more money to join other companies.

They stuck and finally the clouds dispersed. The market turned in favor of Balboa, so that Mr. Horkheimer could pay every cent he owed and it goes without saying that he discharged a part of his obligation to the faithful ones, in so far as that is possible in a material way. That they have a life job with him is a matter of course. As soon as it is feasible, they will be rewarded with a working interest in the business which they have contributed so much to build up by their whole-hearted interest and unselfish devotion.

Besides the five already named, there are on Balboa's roster today more than forty people who have been with the company in its various departments the greater part

(Continued on Next Page)
Balboa's Five Employees

(Continued from page 6)

of the two years since it began. This is an unusual condition in the motion picture business, for there is much shifting from one studio to another. It is doubtful if any other organization can make a similar showing of permanence in the list of its employees.

Considering that all of these remained with Balboa when it was supposed to be on the rocks and breaking up, bespeaks volumes for their loyalty and is an evidence of the high regard they have for the head of the concern; because for eleven weeks they had nothing more than his promise that they would ultimately get their pay. They believed and their belief was not betrayed.

At the Balboa studio, these men and women are all on the role of honor. The names on the list, in addition to the five already mentioned, are Bertram Bracken, Henry Stanley, Joe Brotherton, Jackie Saunders, Mollie McConnell, Frank Erlanger, Daniel Gilfether, Charles Dudley, Fred Whitman, Gordon Sackville, Bruce Randall, Harry Harvey, Bruce Smith, Sherwood MacDonald, Roland Groom, William Reed, Frank Kearns, William Kearns, Gene Kearns, James Loy, Guy Ward, Mrs. B. Ahrens, Grace Scott, Nettie Clark, Edgar Moore, R. R. Rockett, Irma Mendenhall, Richard Johnson, Roy Freichett, Aiden Willey, John Cunnard, Percy Dewey, George Cramer, Marguerite Nichols, Madeline Pardee.

"Surrounded with men and women like these," says Mr. Horkheimer, "I couldn’t fail. Of course, we have had many others who dropped out, for one reason or another. Then, my brother, Elwood D. Horkheimer, joined the company and gave valuable assistance in putting it on its feet. We have other splendid people who came with us recently. But all in all, it is principally the loyalty of our original working force that has made Balboa what it is today."

BESSIE BARRISCALE REGAINS PET

Because a San Francisco man is honest, "Tipsy," the prize-winning pomeranian owned and recently lost by Bessie Barriscale, the Ince star, will be used in the current production at Inceville, of The Golden Claw, a powerful society drama now being made under the direction of Reginald Barker. When production of The Golden Claw, which is from the joint pens of C. Gardner Sullivan and Thomas H. Ince first commenced, it was intended to find room for "Tipsy" in some of the scenes. But along came the annual convention of the Motion Picture Exhibitors' League of America and Miss Barriscale forsook her duties temporarily to attend. Arriving in the Bay City, the dog leaped from her arms and disappeared in the maze of a hundred legs. Miss Barriscale was almost heartbroken by the incident, for the dog had been given her as a gift by a San Francisco admirer when she was playing in stock engagement at the Alcazar in that city. The other day, she received a telegram. It read: "Have found your pomeranian. Am bringing it with me to the studio. Arthur B. Conlin." Mr. Conlin arrived during the week, bringing with him the tiny animal. Miss Barriscale rewarded Mr. Conlin handsomely for his honesty and now "Tipsy" is doing service before the camera.

Inceville was honored recently with the presence of the beautiful and famed Kitty Gordon, the actress who has yet to desert the legitimate stage for the movies. Miss Gordon was playing an engagement at the Orpheum in Los Angeles and took the opportunity of making a visit to Inceville one morning. She was met by Producer Thomas H. Ince who extended to her the courtesies due, and later by Truly Shattuck, who succeeded her some years ago in Alna, Where Do You Live?

EXPERT PUBLICITY MAN, now employed, will contract with Motion Picture Producing Company or individual star. Present employment of similar character, but not satisfactory. If ingenuity, cleverness and consistent hard work are appreciated, compensation can be easily and quickly arranged. Address EXPERT, care The Photoplayer's Weekly.
Broncho-Domino-Kay-Bee News

Orrin Johnson, the popular Broadway star, returned to Inceville this week, from the Mojave desert, where, under the direction of Charles Swickard, he has been enacting some extenuate under the broiling California sun. With Johnson were Rhea Mitchell, the beautiful Ince leading woman, and Thomas Chatterton, both of whom are handling important roles in support of the star. They are now engaged in filming the conservatriary scenes for the production. These scenes have demanded the erection of a complete conservatory, so necessary is it to have the proper lighting. The building is made of oak, and it has been brought from the well-known wholesale florists of Los Angeles.

Crane Wilbur, late Lubin leading man, who has been engaged by Thomas H. Ince to appear, under a long term contract, at one of the highest salaries ever paid a regular stock player arrived at Inceville this week and is getting a wardrobe ready, preparatory to being cast in one of the big feature productions soon to be begun. This week he has been in the country ten years ago in support of Minnie Maddern Fiske. He marveled at the magnitude of the New York Motion Picture producing plant and stated he felt confident he was going to be contented in his new workshop.

Building operations at Inceville continue to go on. Having completed the new tinting room, the carpenters are now busy erecting two projecting room slides, a new administration building and a new cutting room. These improvements have been made necessary by the general expansion begun several months ago with the organization of the Triangle. The projecting rooms will supplant the structure heretofore employed and the purpose of the new building is to provide more frequent exhibitions of productions. The administration building will be in the nature of an auxiliary to the present quarters. Accommodations will be provided for the additions to the office staff and for the publicity department, which has been esconced on one of the hills adjoining the stages. The cutting room will simply augment the size of the present department. Additions have also been made to this department to facilitate the work.

Willard Mack, the author-actor-producer, who is now at Inceville working under the supervision of Thomas H. Ince in forthcoming Triangle productions, announced this week, that his play, Small Town Stuff, has been accepted by H. N. Prazonof and Marie Carroll. He has also received notice, he declares, that another product of his pen, King, Queen, Jack! will open at the Republic theater in New York, under the management of Cohan and Harris, during the first week of October.

In accord with the general policy of expansion adopted by Thomas H. Ince, the scenario bureau of the New York Motion Picture producing plant is being enlarged. The latest announcement concerning the department is to the effect that Monte Katterjohn, the well known eastern free lance writer, has been signed to write photoplays for the Ince forces. Katterjohn is recognized as one of the most accomplished authors in his profession, yet he will work only to the end of carrying out the ideas of Director-General Ince. Another author of note is also engaged recently by Ince is S. Barrett McCormack. McCormack is the author of the Disciple, the five part drama of the West in which William S. Hart and Mabel Conklin have been a memorable. Within the past six weeks five photographers have been added to the scenario bureau.

KEYSTONE STUDIOS NEWS NOTES

Charles Avery is back at the Keystone after two months’ “vacation” in a Los Angeles hospital as a result of a fall which he sustained while directing a Syndie Chaplin picture at Santa Monica beach. The genial Charles is entirely recovered and is impatient to get back in the harness.

Harry Booker, now a member of the Keystone acting forces under the direction of Mack Sennett, was once a greatest member of the Keystone and managed that star for several seasons. He has a valuable collection of old time programs and souveniers and his tales of the theatrical business of bygone days would fill an interesting volume.

Roscoe Arbuckle has a pair of character shoes which he has had soled, heeled and repaired until there is no portion of the original shoes left. “Patty” has had the same treatment since his first work in pictures and refuses to part with them.

Chester Conklin has taken to tennis as a dissipation and the time before and after Keystone studio hours that “Droppington” spends at this game places it in the dissipation class without a doubt. He is batting around three hundred, frequently ties with Col. Bogie, sometimes makes a strike and has had two royal flushes. And that is all WE know about tennis.

In making The Battle Of Ambrose And Walrus, Chester Conklin met with what might have easily been a fatal accident. In one of the numerous explosions that were used in this thrilling feature a charge of powder that contained more of the explosive than had been intended exploded in close proximity to the comedian and threw him into a puddle of water. This is the second time in the past few months that Conklin has been the victim of a misjudged powder explosion. Chester says that if it happens again he will apply for a membership in the G.A.R.

Mack Swain makes weekly trips to his new ranch in Riverside, Cal., where he is setting out fruit trees, buying hogs, harvesting alfalfa, etc. That is, he sits on his wide veranda and tells the help how to go about these things. Mack is too busy mixing juleps for his guests to do any actual labor.

Eddie Foy has purchased a site for a home in Hollywood and will build a house in the near future. Mr. Foy owns a home and extensive property in New Rochelle, N. Y., but will hold his California residence with the possibility of moving to the Pacific coast later or as an investment. In either case he will be a winner.

Balboa Brevities

Neal of the Navy, the smashing patriotic photoplay serial which Balboa is filming for Pathe, has been booked by all of the Marcus Loew theaters in New York for first-run exhibition. As this is the most important circuit in the metropolis, from the standpoint of patronage, it means that a big money picture has been scored. In this picture, Lillian Lorraine will make her initial screen appearance. Playing opposite her is William Courtleigh, Jr.

A recent visitor at the Balboa studio in Long Beach was Miss Mary Leffler, who is the moving picture editor of one of the foremost newspapers in Texas. Miss Leffler says that the people of the Longhorn State are such enthusiastic fans of the movies that their daily quota of screen news as much as baseball or any other departmental subject. She was particularly interested in seeing Balboa, for she said that one of the two best photoplays she had ever seen was Reaping The Whirlwind, in which Jackie Saunders was the featured player.

When William Courtleigh, Jr., won a wife, Lillian West lost a pal. She and Ethel Fleming have been chums for six years and fill their experiences in stageland have been together. But now they have been parted. Miss West does not think it fair Dan Cupid should have caused her to be deserted, without recompense. Naught remains for Miss West but to plunge deeper into her art and into the Balboa studio, she is doing all she can to win forgiveness.

One of Balboa’s busiest workers is Gordon Sackville. He has been a member of the playing force, almost since the first production. He can do anything from a “lowbrow” to a polished gentleman. Sackville has been seen in many of Balboa’s best productions.
**Triangle Makes Great Plans**

BY HENRY MACMAHON, GENERAL PRESS REPRESENTATIVE, TRIANGLE FILM CORPORATION.

Plans have been completed for the extensive exploitation of the new enterprise, The Triangle Film Corporation, which Messrs. D. W. Griffith, Thomas H. Ince and Mack Sennett are actively interested and in which the Griffith, Keystone and Inceville studios will actively cooperate. The big undertaking means the installation of highest class motion pictures as regular theatrical entertainment at regular prices, with more stars than were ever assembled before in one managerial combination and with the three great directors lending the resources of their studios to the creation of new art modes. In fact, it is the launching of the so-called "$2 play," and it is an interesting coincidence that it takes form at the opening of the third return engagement of Mr. Griffith's The Clansman, which has led the way to this extraordinary development. The Clansman, the eastern name of which is The Birth of the Nation, is being shown to 20,000 patrons weekly in several cities is the only theatrical attraction having any financial draft and offers the best proof that the public would rather have great pictures than any other kind of show.

Triple stellar bills will be the rule of the new enterprise. The opening will star Douglas Fairbanks, Raymond Hitchcock and Frank Keenan, each in an original play of an hour's length or more. W. Christy Cabanne, of the Griffith studio, is directing Fairbanks under Mr. Griffith's supervision. Mack Sennett is directing Hitchcock, and Thomas H. Ince is directing Keenan. Each play is entirely different in character, and the three offer an ensemble of modern comedy, burlesque and historical romantic drama such as has never before been given, at least in recent times in which the theater has fallen away from the old tradition of combined, balanced bills featuring several stars.

The run of this combination will be for one week only. It is expected to open Labor Day in New York and Chicago, one of the most fashionable theaters in each of those cities having been leased and a pair of prices from 25 cents to $2 having been arranged for. About a week or fortnight after the New York and Chicago opening, the combination will be released throughout the country generally. In all theaters except New York and Chicago, the prices will be twenty-five cents to $1.

This of course will be the case in Los Angeles, and as this is the producing home of the combination it is to be hoped that the releases will be made nearly if not quite simultaneously with the metropolitan openings.

The subsequent openings will present entirely new stars in entirely new bills. After the first long Raymond Hitchcock play, it is probable that Mr. Sennett will go back to a couple of two-reelers in each combination. Messrs. Griffith, Sennett and Ince have engaged no less than forty-two leading stars of the American stage to date, and it is probable that they will engage as many more within the next few months.

A partial list of the stars appearing in the releases of the first month or six weeks includes De Wolf Hopper, Billie Burke, Raymond Hitchcock, Eddie Foy, Sam Bernard, Douglas Fairbanks, Dustin Farnum, Bessie Bariscale, Frank Keenan, Mack Sennett, Tully Marshall, John Emerson, Frank Campau, Julia Dean, and probably Lillian Gish and Mae Marsh who are to be starred on account of the excellent work they did in The Clansman.

These stars are to be supported by the leading principals of the Los Angeles studios, including such well known actors as Owen Moore, Roszika Dolly, Wilfred Lucas, William Hinklely, Mabel Normand, Sena Owen, Fred Mace, Roscoe Arbuckle, Endy Markay, Elmer Clifton, Thomas Jefferson, Clara Williams, Louise Glauum, Loretta Blake, Mary Alden, Charles Murray, Herschall Mayall, Raymond Wells, Sam De Grasse, Howard Hickman, Rhea Mitchell, Spottiswoode Aitken, Ralph Lewis, Teddy Sampson, Margaret Thompson, Fay Timcher, Wallace Reid and Walter Long. The aim is to have all the parts cast with artistic excellence. Settings will be as carefully looked after as the acting and the photography.

A large corps of scenario writers are preparing plots at each of the studios. About fifteen to twenty of the stars above named and several hundred leading principals are now working at Hollywood, Keystone and Inceville on the actual filming, and the nation-wide press campaign will start in New York at once.

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E. J. Le Saint is well along with his production of Peter B. Kyne's novel, The Long Chance, featuring Frank Keenan. The story is one that is usually well adapted for screen presentation and is expected to bring much favorable comment on the part of the press throughout the country upon its release. Stella Razetto plays opposite Keenan, with Jack McGraw, Blaizing, Church, Newman and Miss Boughton supporting them.

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**ROSE COGHLAN, LUBIN STAR, ANO SCENE IN THE SPORTING DUCHESS, IN WHICH SHE ENACTS THE TITLE ROLE**
CODY BELIEVES SCENES SHOULD BE FILMED IN THEIR CONSECUTIVE ORDER

"If it were only possible to film the scenes of a photoplay consecutively," says Lewis J. Cody, "I believe there would be a marked improvement in screen acting. Pictures are truly wonderful as made today; but I believe the future holds an important advance in store." Cody is one of the prominent stage stars now working at the Balboa studios, in Long Beach. He is a keen student of his own work and never comes off a location or out of a scene but what he wishes he could do it over again, because he realizes that he might improve it.

"I know that under present conditions it is impossible to act the scenes in the order of their appearance on the screen, "he said, "but some one is going to devise a system whereby it can be done. Screen art is too big in its possibilities to stand still where it now is. Consider the first motion pictures. In the light of them, who would have dared predict the sort of productions now being made?"

When the people see Cody in Comrade John, the picturization of Samuel Merwin and Henry Kettlewell's novel of the same name which Balboa has just completed, they are sure to be delighted. Cody has done a piece of virile screen acting that will not soon be forgotten. While the part is not lovable or sympathetic, yet the actor by his art has made it compelling. With the acquisition of more players of intelligence, like Cody, the film art is bound to make steady advance.

WILLARD MACK'S MAKE-UP FOOLS BOSS OF A LOS ANGELES BEEF PACKING COMPANY

They are telling some interesting stories at Inceville, about the recent experience of Willard Mack, the actor, while he was doing some scenes, under the direction of Walter Edwards, for The Corner, a powerful human interest story, in which he will be starred by the New York Motion Picture corporation, on The Triangle.

To get some scenes depicting the interior of a packing house, as Mack is playing the part of a laboring man, Edwards secured permission to shoot the mammoth building of the Pacific Coast Beef and Provision company in Los Angeles. Mack is a great baseball fan and therein lies the tale. While Director Edwards was preparing to take the scenes, the actor wandered about the building, scrutinizing every nook and corner. He was dressed shabbily to conform with the requirements of his character in the story and while standing in a big room, watching some men put a beef through the dressing process, an astute official approached. The latter was none other than Superintendent Conway, whose word is law. Thinking perhaps that Mack was looking for work, he ordered him out of the building with the statement that there was nothing doing. Mack hastily explained that he was not looking for work; that he had plenty of it to do; that he was an actor.

Conway offered an apology and soon the two men were engaged in a conversation about baseball. Conway persisted in telling Mack what wonderful players are in the Coast League, while Mack came back with praise for the New York Giants. In the meantime, Edwards had dispatched two property men, a carpenter and his assistant, to hunt for the star. Then, to make matters worse, Clara Williams, who is appearing opposite Mack, almost ruined a dress when it came into contact with a side of bacon. Shortly after noon Mack was found and the scenes were taken.

Now, Edwards is a fast worker and therefore didn't even allow his people to stop for lunch. He proceeded with them to the house of Haas, Baruch & Company, wholesale grocers, a few blocks away. Once again, Mack wandered away from the set. When found, he was seated on a barrel, partaking happily of Jams, jellies and preserves, with a box of crackers on the side. When totaled up, it was learned that he had eaten $2.45 worth of goods. He had to pay the bill.

"If you work for a man," says Paul Gilmore, "work for him. If put to a pinch, an ounce of loyalty is worth a pound of cleverness. If you must knock, do so when you are on the outside; but as long as you are part of an institution boost it." This motto of Gilmore's fits in exactly with the teachings of President Horckheimer of the Balboa company, on whose roster are forty men and women who have been with him almost from the start. To them he gives credit for much of his success. There are about 250 people now employed at the studios.

William Worthington is featuring Herbert Rawlinson in a three reel melodrama, written by James Dayton under the title, The Fair God of Sun Island, Barney Furey and Luella Maxam make up the remainder of the cast.

Kitty From the City, is the euphonious title of another of Harry Wulze's Joker productions. The story was written by Mr. Wulze especially to meet the requirements of the company. Bobbie Vernon, Eddie Boland and Jane Bernoudy play the leading roles.
Selig and Berst Inject New Blood into their Enterprises

The injection of new blood means quickened pulses, the rosy flush of health, the joy of living, and doing. The transfusion of fresh blood with old blood means a revival of the bloom of youth, with youthful enthusiasm, enterprise, endeavor and ambition. The merging of fresh new blood with old blood strikes a most happy medium and sends coursing through the veins of any enterprise, the faithfulness of the old together with the stimulus of the new. New blood means rejuvenation and added incentive to excel. And so it has come to pass that William N. Selig, president of the Selig Polyscope company, has injected new blood into his motion picture enterprises. New talent, combined with the best of the old talent, form a combination of worthiness and superiority.

Selig, with the organization of the V-L-S-E Inc., engaged J. A. Berst, who has shouldered administrative burdens carried for so long by Selig. With Berst's acceptance of the offices of vice-president and general manager of the Selig Polyscope company, there came the new blood. Producers, actors, laboratory experts, the best that money could obtain, have been added to the ranks of the Selig company and, together with the "Old Guard," their artistic efforts have been plainly noticeable in Filmiland. Producers are given red-blooded stories to be filmed with the highest salaried stars in the casts of characters. No expense is spared to make Selig Red Seal Plays in four or more reels, released directly to exhibitors through the V-L-S-E Inc., and the Selig Diamond Specials in three reels, and the one and two reel picture-plays released in regular service, the most artistic in the land.

Success has crowned all efforts for the Selig productions have exceeded even the high standard achieved in the past, and the "raise the standard" slogan is being faithfully observed.

Selig and Berst rightfully believe that the plot or the story is the real foundation for the ensuing pictureplay. That, if the plot is weak, no matter how convincing the acting, no matter how beautiful the stage settings, there will yet be something lacking. And so it is that the relationship of the producer and the writer are most vital. Give the producer a strong story, and a strong comedy or drama should result.

Below are presented brief sketches of the producers and writers now employed by the Selig company:

COLIN CAMPBELL.—One of the most famous producers of pictureplays. He has been identified with the Selig company many years and before joining the company was closely identified with the legitimate stage. Campbell directed the production of The Spotters for Selig. Campbell directs Selig Red Seal Plays and other productions at the Los Angeles studios. He is known as the dean of the Selig company of versatile producers and his art, knowledge, and keen discernment cause him to stand almost alone in the ranks of distinguished producers.

T. N. HEFFRON.—Employed at the Chicago studios in producing Red Seal Plays. He recently completed the Selig success, The House of a Thousand Candles, and Hoyt's A Black Sheep. Heffron has had years of experience as a director of motion pictureplays and has many superior productions to his credit. He was formerly a well known actor before entering motion picture direction. He has directed Harry Mestayer and Otis Harlan in Selig Red Seal Plays.

THOMAS SANTSCHI.—A name to conjure with in Filmiland. Long identified with the Selig company as a leading man, he has also earned a high reputation as an artistic producer. He is known for his painstaking care, both in acting and producing. Santschi frequently takes the lead in plays he directs and they all carry the much-desired punch. The Octopus, a Selig Diamond Special in three reels, is good criterion of Santschi's work both as an actor and a director. He is employed at the Selig Los Angeles studios.

GEORGE O. NICHOLS.—For many years he has been identified with motion pictures, first as an actor and later as a producer. He was a member of the old Biograph company which was so famous five or six years ago. With that motion picture stock company, he enacted many important roles and won deserved encomiums from all students of the animated screen. Nichols is now engaged with the Los Angeles companies in the production of artistic dramas.

TOM MIX.—Known to almost every man, woman and child on the American continent. He produces and stars in Selig Western and cowboy dramas and the productions in which he appears are popular. Mix is known as the actor who "takes chances." He is seemingly happiest when performing some daredevil act of horsemanship. He has that enviable qualification of producing Western comedies and dramas with "punches" and with an eye to true local color. His studio is at Las Vegas, N. M.

(Continued on Next Page)

HARRY MESTAYER AND GRACE DARMOND SHARE HONORS AS STARS IN "THE HOUSE OF A THOUSAND CANDLES"
GUY OLIVER.—For a long time popular as leading man for the Selig Los Angeles stock company, has won promotion and is now engaged in directing Selig comedies and dramas of artistic worth. Olvier has won high reputation as an actor and seems certain to achieve fame as a producer. His productions in one, two and three reels are meeting with favor.

LLOYD B. CARLETON.—One of the best known of the directors, is busy at work at the Los Angeles studios, producing Selig plays for regular and special release. Carleton has long been identified with all lines of motion picture work and has won recognition as a producer of talent. He is doing some of his best work since joining the Selig company.

FRANK BEAL.—Another of the new producers affiliated with the Selig company. He has had long experience in this difficult line of work and has served many production companies and has given the best of satisfaction. He is engaged in directing a series of important productions at the Selig Los Angeles studios and his work is always of high standard.

BURTON KING.—One of the best known and talented directors, who recently left the Universal company and is now engaged in directing productions at the Selig Los Angeles studios, near Eastlake Park. King is producing the Selig serial, The Chronicles of Bloom Center. He recently produced, for the Universal company, the serial Under the Crescent. He is a veteran in cinema art and also writes first-class picture stories.

WILLIAM ROBERT DALY.—Formerly director with the Universal at its eastern studios, is now staging feature plays at the Selig Los Angeles studios. He is renowned throughout all film land for the excellence of his productions. A scholarly deliver into cinematographic programs, he successfully strives to invest all of his work with the very highest types of idealism in motion play craft.

GILSON WILLETTS.—One of the world’s most noted editors and authors. Not only is Willetts the author of many of the “best sellers,” but he has written hundreds of short stories, special feature articles and essays, and has contributed innumerable data to the world of information. For years he was staff correspondent of Collier’s Weekly, was editor of several eastern magazines, traveled through Mexico on horseback, made a sledge journey through Siberia, and has written many of the noteworthy picturized stories bearing the Selig-Diamond trade mark. He wrote the Adventure of Kathlyn, The Days of the Thundering Herd, Your Girl and Mine, presented by Col. William N. Selig to the Suffragettes of Illinois, and has adapted for the screen such Red Seal plays as The Millionaire Baby, A Black Sheep, etc. He writes exclusively for the Selig company.

LANIER BARTLETT.—Is among the most versatile of editors and authors and has for many years been identified with the Selig company. For years he was with the Selig Chicago studios but is at present employed at the Selig Los Angeles studios. Among his labor was the adaptations of The Spotters and The Ne’er-Do-Well. His recent story, Ebb-Tide, filmed as a Selig Diamond Special in three reels is very popular. Bartlett has written many Red Seal plays.

WALLACE C. CLIFTON.—Employed as western scenario editor by the Selig company. He is known for his adapting and in the Chicago photo-drama company and is also known for his many playreel stories. Many of the most successful of the Selig Jungle zoo wild animal comedies and dramas are written by Clifton. He has the faculty of finding the elusive idea hidden away in the minds of the author and of developing that idea into a playreel of worth.

EMMA BELL.—Known outside the literary profession as Mrs. Wallace C. Clifton, is a woman gifted with unusual literary talents. She is not only the author of many interesting short stories but a writer of many of the Selig playreel stories of more than usual interest. She is constantly employed by the Selig Los Angeles studios, engaged exclusively by the Selig company.

CLARENCE A. FRAMBERS.—Employed as editorial reader at the Selig, Chicago, executive offices, has sold many scenarios to producing companies. He is the founder and president of the Chicago Photo-Drama League and for many years has been a close student of the screen. His duties are to purchase unusual ideas submitted by the “outside” writers.

As a Producer of Pathé Features, Mackenzie has staged many big pictures, including The Pardon, The Galloper, and The Spender. Before beginning film work three years ago he was a favorite on the legitimate stage.

For The Chronicles of Bloom Center, a serial soon to be exploited by The Selig company, a complete rural village was built by the Selig company, complete even to the town pump. The series will consist of a two-reel comedy released every two weeks. The same cast of characters will be seen in every comedy and each release will be complete in itself. The town constable, the ladies art embroidery club and rural types and organizations will be depicted. There will be the county fair, and the country circuit.

The Selig company is exploiting The Strange Case of Talmai Lind, a Diamond Special in three reels. The story, claimed to be one of the most original of its kind ever attempted in motion pictures, deals with pre-natal influences. The story was written by Kathryn Williams and she also enacts the two leading roles. She enters alone the cage of a lioness in order to furnish thrills to audiences.

Fortcoming Red Seal Plays are better than those previously released. The most experienced directors, the highest-salaried stars, the leading authors, have all contributed to their excellence. The House of a Thousand Candles, written by Meredith Nicholson, will be released August 24. Harry Mestayer, Miss Grace Darmond and other stars appear in important character roles. It is a tale of hidden treasure, secret passage ways, of consuming love and of bitter hate.

The Circular Staircase, written by Mary Roberts Rinehart, is dated for release September 26th. Miss Eugenie Besserer will be seen in the leading character role in this mystery story. Mrs. Rinehart is known as one of the world’s most accomplished writers of detective stories.

The Ne’er-Do-Well, featuring Miss Kathryn Williams and an all-star cast of players, will be released as a Selig Red Seal Play, on November 15th. Colin Campbell, the noted Selig director, produced this worthy play and a company of thespians was taken to the Panama Canal Zone to film true Jungle scenery and other scenes called for in Rex Beach’s great novel. All the Selig Red Seal Plays announced above are in five or more reels.
Jackie Saunders Gains Fame

Jackie Saunders, the "Little Sunbeam" of Balboa Films, who is rapidly ascending the ladder of fame, has been selected to star in the Kleine-Edison Feature Film Service, and has been honored by the Kaleidoscope Film Service for the popular actor.

KLEINE AND EDISON IN FEATURE SERVICE

George Kleine and Thomas A. Edison feature productions are to be combined in a service known as the Kleine-Edison Feature Film Service. The Kleine chain of offices, located in the principal cities throughout the United States, will circulate the Edison product. Kleine will open the service with his feature, The Woman Next Door, starring Irene Fenwick, September 1st. This will be followed by an Edison subject featuring Mrs. Flkse in Vanity Fair. Edison will alternate with the Kleine Product as far as possible.

EDISON COMPANY TO MAKE THE CAT'S PAW

Thomas A. Edison, Inc., announces that it has secured the rights to William Hamilton Osborne's famous novel, The Cat's Paw. Work on the big production is already under way with a carefully selected cast of Broadway players. The production will be released through the various offices of the Kleine-Edison Feature Film Service. The first Edison feature to be handled by the new service is Mrs. Flkse in Vanity Fair, for release September 8th.

CHAUTAUQUA HONORS QUO VADIS

George Kleine's Quo Vadis?, first of the big features and even today one of the most widely playing attractions on the screen was signaled honor by the Piedmont College Chautauqua, Demorest, Ga., recently. Quo Vadis? was placed in competition with the best feature product of every exchange in Atlanta and proved the unanimous choice of the Chautauqua committee. Before reaching their verdict the committee reviewed all the really great and internationally known motion picture masterpieces.

Donald Bowles Joins Horsley Studios

Donald Bowles, former stage director of the Burbank, has finally accepted one of his many offers for motion pictures and signed up with David Horsley to appear in feature pictures for the Horsley Motion Pictures Company.

"No, I shall not appear in any of the animal pictures," said Don. "I refuse to eat the lions. In fact, I may announce that the lions and myself will be kept in separate cages."

The first feature film in which Bowles will star has not yet been selected, as Mr. Horsley has several under consideration for the popular actor.

Jackie Saunders, "The Little Sunbeam" of Balboa Films, who is rapidly ascending the ladder of fame.

Renunciation, the sixth reel feature which Robert Leonard, starring Julia Dean, produced from Harvey Gates' adaptation of Peter B. Kyne's story, has been finished and shipped east for release through the regular Universal program. From the standpoint of continuity, direction and action, this is regarded as one of the best feature productions ever staged at the Universal's Pacific Coast studios.

Murdock Mac Quarrie is being featured in a two reel story by James Dayton entitled The Sheriff of Red Rock Gulch. In addition to playing the title role, MacQuarrie is directing the production.

A one reel story by Harvey Gates entitled The Morals of Guido Moreo is being staged by Lynn Reynolds at the Big U studios. Sydney Ayres and Doris Dawn play the leading roles.
MARY PICKFORD, IN ONE OF HER GREATEST CHARACTERIZATIONS, THE TITLE ROLE OF RAGS, WRITTEN BY EDITH DELANO, DIRECTED BY JAMES KIRKWOOD, PRODUCED BY THE FAMOUS PLAYERS FILM COMPANY, AND RELEASED ON THE PARAMOUNT PROGRAM. RAGS DEPICTS THE TRIBULATIONS OF A POVERTY-STRICKEN DAUGHTER OF AN AGED MAN, AND HER SUBSEQUENT RISE TO WEALTH. LITTLE MARY MAKES OF THE PART A LIVING INCARNATION OF ALL THAT IS SWEET AND TENDER IN OPPRESSED GIRLHOOD. RAGS IS DECLARED BY SOME OF HER ADMIRERS TO BE A CLASSIC IN FILM ART.

EVENTFUL CAREER, THAT OF FAIRBANKS

Douglas Fairbanks, the Broadway star who is being featured in The Man And The Test at the Fine Arts Films studio, the Griffith plant, is a native of Denver, Colorado, and claims 1883 as his birth year. He was educated at the East Denver High School, and completed his education at Harvard University. In 1901 he made his theatrical debut at the Ford Theatre, in Baltimore, Md., with Frederick Warde, playing Francois in Richeleau. This was followed by similar engagements with Shakespearean repertoire companies until he joined Herbert Kelcey and Mabel Snow in Her Lord and Master. He then retired from the stage and became active in Wall Street. In the year of 1903 he returned to the stage, and the list of engagements he has held since then includes Rose of Plymouth Town, Mrs. Jack, The Pit, The Two Little Sailor Boys, As Ye Sow, Fantasma, featured in Frenzied Finance, The Man of the Hour, All For a Girl, A Gentleman From Mississippi, The Cub, A Gentleman of Leisure, Officer 666, Hawthorne of the U.S.A.; co-starred with William H. Crane in The New Henrietta, He Comes Up Smiling, and The Show Shop. He has also given special performances in London.

THE SHAME OF A NATION.®-CONSOI FEATURE

The Consolidated Motion Picture Corporation at its studio in Culver City, near Los Angeles, has started work on a six-reel feature photoplay of conditions as they exist throughout Mexico. While an original human love story runs throughout the picture, it but forms the outline upon which has been built up one of the most striking pictures of the real and unvarnished conditions as they exist in Mexico today.

The great question as to whether slavery exists in that country, has been dealt with by boldly showing the actual terrible conditions and treatment of the poor wretches who by fake charges of debt by their so-called employers, are compelled to work until these debts are cleared, how their debts are sold by one employer to another, thus passing the employee with it, a debt which they are never able or allowed to pay off.

The veil of hypocrisy of certain classes is roughly torn aside and the corruption which exists among them from governmental officials down to those in humble positions is exposed. The insults and treatment of Americans at the hands of these intrusted with the high functions of dispensing justice and keeping order, as well as the treachery of the people to each other are vividly depicted. In addition to the pictures taken in Mexico, to more fully give an adequate idea of the cities of that land of romance, a composite street of typical Mexico has been constructed on additional land secured by the Consolidated Motion Picture Corporation, and D. W. Goodrich, head of that company, claims that this picture in a proportional way will create as much sensation in the feature motion picture world as did The Clansman.

The principal character parts of this feature are being enacted by Miss Kathleen De Voe, Harry Woodward, Miss Eveline Hall, C. H. West, Miss Ruth De Voe, Joseph De La Cruz, Miss Grace Eleonore Reynolds, R. J. Devereux, William Carris, R. C. Emerson, who are supported by the Misses Nell Mortimer, Jessie Walton, Edna McGrath, Josephine Dean, Marie Deleva! Elta Wittern, Violet Butler, May Paxton and Carrie Davis. The men include Messrs. Ray Ferguson, Louis Rice Ball, W. Condiff, Lawrence Deleva!, C. H. Morey, Geo. H. Hall, Louis Ramon, Arthur Jackson, J. Lowe, Russell Blair Tizzard, Worth Walton, Wilbert Wadleigh and last but not least, Masters Thomas and William Northrup.

Edna Aug and Lulu Glaser, both prime favorites of the speaking stage, have arrived on the Pacific Coast, where each of them is to be starred in a five reel Universal feature comedy. Because of the unusual success which attended his work in the starring of Marie Tempest in a five reel comedy, Mrs. Plum's Puding, A. E. Christie, of Nestor comedy fame, has been chosen by the Universal officials to handle these latter two productions. This means that for the next few weeks, Mr. Christie is going to have his hands full, for in addition to directing the production of Misses Glaser and Aug, he must continue with his regular Nestor comedy release of two single reelers per week.

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News of the Griffith Players

Director Lloyd Ingraham, with his company of players, traveled to San Francisco to secure exterior scenes to be used in The Sable Lorch, a Griffith feature Triangle picture. They worked in and around the Chinaman fishing districts located along the coast of the San Francisco bay. A special train was chartered for this trip. Those in the party included Tully Marshall, Thomas Jefferson, Elmer Clifton, Loretta Blake, George Pearce, Hal Wilson, Mattie Hardwood, Charles Lee, William De Vaull, Henry Krotani, photographer Hugh McClung, a crew of stage hands, and twenty natives of China. Director Ingraham remained away from the studio for three days, and brought back with him some excellent results.

Paul Powell, directing The Lily and The Rose, the Griffith Feature, has for his cast Rozsika Dolly, Lillian Gish, Wilfred Lucas, Mary Alden, Elmer Clifton, William Hinckley, Cora Drew, Loyal O'Connor and Jennie Lee.

Allan Dwain, well known as a producer of feature play-ops, is to produce one picture at the Griffith Hollywood studio, before leaving for New York to direct feature pictures at the Triangle Fort Lee Studios.

Dwain recently severed his affiliations with the Famous Players, where he directed Mary Pickford and other popular stars in a series of films productions. In Director Dwain's picture at the Griffith studio will appear a legitimate stage star, supported by a complete cast of Griffith film favorites. Allan Dwain is comparatively a young man, and the rapid strides he has made as a film producer have often been the subject of comment in film circles.

Fine Arts Films is the name selected to identify the $2 Triangle Film productions, staged under the general supervision of D. W. Griffith, at his southern California studio. Each production will present a stellar player in a well suited vehicle. To date the list of featured players under contract at this studio includes De Wolf Hopper, Helen Ware, Douglas Fairbanks, Rozsika Dolly, Tully Marshall, Lillian Gish, Thomas Jefferson, Mae Marsh, Robert Harron, Frank Campana, Dorothy Gish, John Emerson, Owen Moore and Wilfred Lucas. For the present, six feature pictures are in active production. The Man and The Test, starring Douglas Fairbanks, The Lily and The Rose, featuring Lillian Gish, Rozsika Dolly and Wilfred Lucas. The Martyrs of the Alamo, portraying San Diego, and an all star cast: The Sable Lorch, featuring Tully Marshall and Thomas Jefferson: Old Heidelberg, based on the English translation by Max Chapel, featuring Dorothy Gish and Wallace Reid and an unnamed production, starring John Emerson. De Wolf Hopper is expected at the studio in the near future and the same applies to Helen Ware, Frank Campana and a list of speaking stage stars under consideration.

Nat Goodwin, the popular legitimate stage character actor, famous for his performance of "Fagin" in Oliver Twist, was a recent visitor to the Fine Arts Film Triangle studio a good part of the afternoon, renewing theatrical events with Tully Marshall, Douglas Fairbanks and Thomas Jefferson.

An almost tragedy recently presented itself while David Wark Griffith was filming scenes in the Los Angeles Mexican quarters. In one of the planned spectacular scenes in which four hundred militiamen participated, a number of Gatling guns were put in operation.

As the loud report of the guns passed through the air, a number of Mexicans, thinking that war had been declared, rushed on the scene, their four-inch knives in hand, with the intent to fight. The trained militia, turned in defense, while G. W. Bitzer, the Griffith photographer, waved his camera in the air. The sight of the camera, soon convinced the errant Mexicans that a motion picture company was staging some scenes, and apoplecticly they soon became invisible. Mr. Griffith remarked that he was nearer to death in that incident than he had ever been previously.

Henry Mac Mahon, general press representative for the recently launched Triangle combination, is in Los Angeles, securing reams of information to take back with him for reference and publicity purposes. Mr. Mac Mahon's plans are to remain in Southern California for about a week and then appoint an assistant to look after his interests. In addition to his Triangle affiliation, Mr. Mac Mahon is identified with The Birth of a Nation, of which he promoted the recent publicity campaign in Boston.

Owen Moore, the popular film actor, husband of dainty Mary Pickford, has been secured by D. W. Griffith to play in forthcoming Fine Arts Films productions.

Elise De Wolfe, who portrayed the leading female part in the two reel Reliance, The Pretender, was recently awarded second and sixth prize at the Pan-American Exposition photographic contest. Miss De Wolfe is pretty, blonde and blue-eyed, with a charming personality.

Staged in the vicinity of Bear Valley, noted for its beautiful scenery, with Dark Cloud in the principal part, The Indian Trapper's Vindication, is a dramatic story of the days when the Indian and white races were on uneven terms. The cast is composed of Mildred Harris, Paul Willis, Alice Pettus, Bert Hadley and Charles Gorman. Ray Myers is directing the drama.

Master Chandler House, who played in the Reliance Mutual Master Pictures, based on Ibsen's Pillars of Society and Ghosts, is an intelligent lad of eleven. Although a youngster, he is an able student of French.

Robert Harron is the most recent of Griffith players to have their dressing rooms renovated. When carpenters and decorators have completed their tasks, the Harron dressing room will be a study in white and pink.

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Fanny Ward, Star of The, Lasky-Paramount Film, The Marriage of Kitty, at Tally's Theater this week.
Keystone Studio News

In a magazine the statement appears that Ford Sterling is the father of Little Billy Jacobs, the child picture star. Clark Irvine wrote the article but he avers that the composer or proof-reader or someone else made an error. Sterling has nothing running around the house but his racing car and the real parents, who live adjacent to the Keystone studio in Edendale, are on the trail of the person who allowed the mistake to creep into print. Little Billy was too busy watching the Keystone cops at work to be interviewed.

Charlie Murray, Keystone comedian under the direction of Mack Sennett, received a flattering offer to turn to musical comedy for the coming season. The wire came to Murray from a prominent New York manager at 1:00 o'clock one afternoon, and at 1:15 a negative reply had been sent. Murray has been captured for life by the fascination of the ‘creeping pastels.’

Charles Arling, clever Keystone actor, has lost all of his boyish desire to be an engineer. In a picture recently made a scene in which a real locomotive was used appears prominently. In making the scene Arling was cast for the engineer and played the part well. But, having started the big engine, and while running at about thirty miles an hour toward the camera he spied an automobile approaching at a high rate of speed directly toward a crossing a short distance ahead. Arling pulled the throttle and threw on the brakes according to what instructions he had received and the engine came to a stop just in time for the automobile to cross in safety. The best part of the incident was that the camera got it and it will be used in the picture.

Mabel Normand, star of the Keystone Film company, got word one day recently that one of the seven Foy children was celebrating a birthday at the Foy bungalow down at Santa Monica. Mr. Foy was out with his director and supporting company working on a scene which was being made several miles from Los Angeles. Mabel was anxious to send a birthday present to the Foylet in question but not knowing whether it was one of the boys or one of the girls she was unable to decide on anything appropriate. So she called her car, drove to town and bought a gift for each of the seven and had her chauffeur hasten to the Foy party and deliver the goods. “I’m glad I never worked in the same company with Brigham Young,” was Miss Normand’s conclusion.

Fred Mace, favorite Keystone comedian, is being urged to head a movement to start another photoplayer organization in Los Angeles. Mace was the organizer and first president of the Photoplayer’s Club, but after he left for the East that merry group disbanded. Mace possesses unusual ability to organize and hold together such a club and, though it is a big effort, it is hoped that he will be persuaded to attempt the task.

Managing Editor Hampton Del Ruth of the Keystone Film company has had the suite of offices occupied by the scenario department completely renovated and refurnished. Soft carpets, easy chairs, subdued colors and every little detail of comfort and restfulness have been resorted to with the idea that the staff of writers will do better work in the improved surroundings. A library of reference books, individual stenographers for each writer, dictating machines and other conveniences are combined in the most up-to-date scenario department in existence.

Henry MacMahon, representative of the newly organized Triangle Film company, arrived in Los Angeles from New York last week and inspected the studios of the Sennett-Griffith-Ince companies at Edendale, Hollywood and Santa Monica. While in Los Angeles Mr. Mahon was the guest of Mack Sennett, managing director of the Keystone Film company.

MACK, A BULLDOG, DIES AND ALL OF INCEVILLE MOURNS IN GLOOM

A pall of gloom envelops the greater part of Inceville this week, while all Incevillians are bemoaning the loss of “Mack,” the “bull-dog with a soul.” Mack was the pet of William S. Hart, the great character actor of the New York Motion Picture forces.

For seventeen years Hart had devoted his time to the comfort of the prize-winning blue-blood. A year ago, when the actor joined the photoplayer colony at Inceville, he, of course, obliged to abandon his beautiful estate at Westport, Conn. He brought Mack with him to the coast, but the animal pined to be back on the domain he loved, so he could romp about in the fields that fringe the shore of the Long Island Sound.

Age brought illness with it. Some time ago, Mack was stricken blind. His joints swelled. His whole condition was such that it caused sleepless nights to the master. Hart consulted a veterinarian, who predicted that Mack would not live more than a week. The “vet” was right. Mack breathed his last during the week. And while, with bared heads, the cow-punchers at Inceville—men who love “Bill” Hart and loved his dog—looked on in solemn sorrow, the dumb friend that had commanded the incessant attention of a man, was laid away to rest in a grave on the mountaintop.

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Universal City Items

Officials at Universal City are awaiting the arrival of Henrietta Crossman, latest of the Broadway stars to sign with the Universal Film company for the stellar part in another of their Broadway Star releases. Miss Crossman is expected to arrive soon and in anticipation of her coming, Harvey Gates, of the company's Pacific coast scenario staff, has been assigned to prepare a script to serve as the vehicle for her. Gates is at present at work reviewing the latest of the book rights which the company has purchased, one of which he is to adapt for Miss Crossman's feature.

Francis Ford's company of Broken Coin players have been busy in staging battle scenes in the mountains surrounding Universal City. More than 600 extra men have been employed to make up the opposing armies of Gretzhoffen and Graffen, for whom special uniforms had to be made. In addition to the daylight work, Ford has made several hundred feet of night battle scenes which are regarded as among the most spectacular "battle stuff" ever attempted before the eye of the picture camera. The night photography was in a sense an experiment. New light effects of Ford's invention were employed with even more satisfactory results than the company officials had expected.

The foundation for the new stage which the company is to erect at Universal City, is rapidly nearing completion. The completion of this stage will practically double the present amount of exterior stage space at the studios. The new concrete platform is to be of the same dimensions as the original main stage, that is 500 by 100 feet. With the construction of the new stage, the crowded conditions that have obtained in the past will be overcome to a great extent.

More than 600 of the men from the ships which are bearing the Annapolis midshipmen to the San Francisco Exposition, visited Universal City where a special program including a monster barbecue was arranged for them by the company officials. The party remained several hours watching the making of pictures which they will likely see projected in practically every part of the civilized world.

Hobart Bosworth and his company of feature players left the Universal City studios for Bear Valley where they are to remain several weeks staging exterior scenes in the production of a five reel feature written especially for the company by Ronald Bradbury under the title, Big Bill Brant. Bosworth, who is directing the production, is also playing the title role.

J. P. MacGowan, former feature director with the Kalem company, has joined the local Universal forces, where he is to stage one and two reel subjects. MacGowan is well known in picture circles for his work in the production of the Kalem serial, The Letter from Helen, and for more recent work which he did for the Lasky feature company in Hollywood.

Otis Turner spent a week recently at Arrowhead Hot Springs, where he enjoyed a much-needed rest after his work in the production of F. McGrew Willis' adaptation of Octave Mirbeau's tragedy, "Business Is Business." Upon his return from the Universal studios, Turner will start work on the production of another feature, starring George Fawcett, another of the well-known favorites of the speaking stage who has signed for a feature release with the Universal company.

William Worthington and his company of Universal players are still at Catalina Island where they are staging exterior scenes to be used in the production of a three reel feature, "The Fair God of Sun Island," in which Herbert Rawlinson is to be starred.

Is there any magic in numbers? Is so, then The Ghost Wagon, last of Joseph Franz' Universal productions, notwithstanding critics' opinion to the contrary, would seem to have been foreordained to be a failure. Why? Because the serial number which the scenario department at Universal City placed on the script in 1313. That in itself is bad enough, but it is far from the best. The picture was finished and cut on Thursday and it was not until Friday, the 13th, that it was shipped east for release. If numbers have power to create a jinx, will somebody please suggest a stronger combination? Notwithstanding this, however, critics who saw the picture projected in the company's theater, before it was shipped, are firm in their prediction that it will be one of the best received pictures of recent release. It will be interesting to watch.

Joseph DeGrase is completing the remaining scenes of a three reel drama by Neil Shipman, entitled "The Pity of It," which he started while camped at Bear Lake. "Cleo Madison, Arthur Shirley and Lon Chaney appear in the principal roles.

William C. Dowland is rapidly approaching the conclusion of his four reel comedy feature at Watt College, in which Carter De Haven and wife are starring. The scenario of this offering was prepared especially for the cast of L. V. Jefferson.

Joseph Franz is staging a three-reel animal feature written by James Oliver Curwood under the title "The Queen of Jungle Land." Wellington Player, Edith Sterling, Lule Warrington, Rex Rosselle and Sherman Bainbridge play the leading characters.

EL NIDO, THE HANDSOME PRIVATE HOTEL, LOCATED AT 1944 SOUTH FIGUEROA STREET, DESIGNED ESPECIALLY AS A HOME FOR MOVING PICTURE PLAYERS.

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Harry Harvey Wins Fame as Producer of Balboa Serials

Scene aboard the U.S.S. Maryland in Neal of The Navy, the patriotic serial photoplay which Balboa is filming for Pathe. "Annette" (Lillian Lorraine) drinking a toast to the Navy. William Courtleigh, Jr., who plays "Neal," directly behind the punchbowl, in sailor's uniform. In front, right, Commander Kitele, of the Maryland. Director Harvey is in charge of this production.

Harry Harvey, the Balboa director who is producing Neal of The Navy, the patriotic serial photoplay in twenty-eight reels which is soon to be released by Pathé Frères, claims the honor of having made the first feature film ever put on in this country. It was back in 1908 and told the life story of Giuseppe Mosallina, a notorious Italian bandit. At the time, Harvey was working for the Lubin company in Philadelphia. Manager Glotinini of the local Italian theater came to him one day with a handful of newspaper clippings, which set forth Mosallina's escapade. There was much interest in the bandit's doings, the impresario had a business idea. If he could get the adventures on the screen, he foresaw a fine money-making opportunity.

Glotinini supplied the players who worked at his theater at day for duty in the picture by day and paid Director Harvey a dollar a foot for the production. As few of the actors understood English and Harvey could not speak Italian, the services of an interpreter were required constantly. At the same time, Harvey had to work with subtitles in both languages. But the picture was finished in due time and ran ten weeks without a break in Philadelphia. Following that it toured the country, showing wherever an Italian colony could be found. In the general film-world The Life of Giuseppe Mosallina did not attract much attention; but to shrewd observers it suggested the possibility of multiple reel features. However, it was not until several years later that their commercial value came to be generally recognized.

Like many other men who have become prominent by reason of their activities in the motion picture industry, Harvey has had a life of adventure, filled with experiences in many different lines of endeavor. Born in 1873 of a theatrical family, well known on both sides of the Atlantic, he spent most of his boyhood in Kansas City, Mo. At the age of fifteen, he felt that he had had enough of school, for the inherited lure of the playhouse was beginning to assert itself. Harvey's first employment was at the Dime Museum in Kansas City, where he operated the curtain. It was all the lad could do, to pull it up and down; but he did it uncomplainingly. At the same time Fred Stone, of the well-known team of Montgomery and Stone, was helping out as a stage hand. Bert Williams, the negro entertainer, was there dancing for nickels. In odd moments, Harvey was perched up in the flies and gave the answer that came from the mysterious horn which baffled the audience.

Harvey's first speaking part was that of Grimsey, Me Boy, in Hoyt's Bunch of Keys. Although not the original, Harvey put in a lot of business which has since become stage tradition for the bell-boy one sees even to this day in the theater. His next engagement was as assistant stage manager for the Younger Salvini who was touring the country in repertoire. Salvini wanted to

(Continued on page 22)
Western Vitagraph Paragraphs

Recent additions to the Western Stock company at Santa Monica have made it necessary to build much larger dressing rooms and now, has at least one of the most commodious "actors' quarters" on the coast. Each of the principals has his or her own dressing room, wardrobe, and shower.

Producing Manager Sturgeon is back from a desert trip with his company, including George Holt and George Kunkel, Jack Mower, Sam Spedon, and the working staff. Sturgeon declares he got homesick—anyhow he beat his secretary in the pool, who was then ahead of him on a two reel subject, using the desert in the neighborhood of Mojave for a background. This was Spedon's first experience of the desert—and barring one or two bloodcurdling incidents, he slept peacefully under the stars for several nights—but Mr. Sturgeon had a bad habit of leaving that prop skeleton in rather startling nearness to Spedon!

Jack Mower is back at work after a well-earned vacation on his ranch. Jack keeps the studio folks supplied with splendid berries and fruits all year round, and came back to civilisation this time loaded down with all sorts of good things to eat.

Ulysses Davis is producing a three reel drama, Cal Marvin's Wife, from the pen of Lulu Case Russell. Mary Anderson has the title role, supported by William Duncan as Cal Marvin, Anne Schaefer as Mrs. Marvin, Cal's mother; Otto Lederer as Joe McDonald, Cal's friend who tells the sad story of Cal's wife, and Carlton Weatherby as Harry Hale, the man whose evil influence brought disaster on honest Sam Marvin's home. This is Miss Schaefer's first picture with the Western company—and she is proving her worth as an actress not alone of ingenuous roles but more dramatic work. Sturgeon selected Mary Anderson from a great many members of the stock company, as one best fitted for the work in the western branch, and he is more than pleased at the proof she has given of her ability.

Director Davis scouted all over Los Angeles and vicinity for just the right size girls for the bally dancing soubrettes in Cal Marvin's Wife. The result of his search shows an aggregation of clever little beauties, all of a size and all good dancers. George Kunkel is writing special music for their scenes, and has the girls under rehearsal daily.

In producing a church sociable scene in his present two reel picture The Yellow Streak, Director Sturgeon had an idea to have some excited youngsters. The assistant had gathered some twenty small boys, of all sizes and conditions, to take part in the ice cream feast. Sturgeon could only use about half of them, so he made a sporting proposition to them that he would give them a number—from one to twenty—each was to remember his own number, then Sturgeon was to toss a coin to see whether the odd numbers or the even numbers were to work. All agreed to this—and the coin was tossed. The odd numbers won and Sturgeon announced that the evens were to stay out of the scene and the others to take places over at the side. He turned to the rest of the actors for a moment to give instructions—and the entire crowd of small boys moved to the "odd" side—and nothing could persuade them to admit that there was an even number among them. Rival claimants for "5" and "7" nearly had a mixup—but Sturgeon made peace by giving them all permission to eat ice cream after the scene was done, whether they worked in it or not. He is ready to admit, though, that after this he'll have to proceed with more caution.

Anne Schaefer and George Holt have two acting scenes in The Yellow Streak which consume 290 feet. Director Sturgeon has accomplished in these two scenes something that many directors consider impossible, he has so staged the action that every bit of the dialogue means something and registers a point to the audience, and at no time does the interest lag. Sturgeon admits that a director who attempts a scene of this description must have, primarily, capable actors who have sufficient mentality to grasp the finest points—that those points that a director knows must be put over, but which he would find impossible to explain in so many words.

Myrtle Gonzalez is on a short vacation—but instead of spending in on her big ranch as she usually does, she is spending it in superintending the changes about her beautiful city home. Miss Gonzalez' home is unique in that it is built in the old Spanish style and surrounded by beautiful ground work and are laid out like the gardens of old Spain. A lovely fountain is her special pride—and the fine fat gold fish that live in it.

The scene was the studio stage—the time was late in the afternoon. The cameraman was grinding steadily—his eyes glued on Anne Schaefer as she went through a slow emotional scene. Mr. Sturgeon was perched on his usual canvas stool—tense—absorbed. Slowly his hand went over—the scene neared its closing. The ice was snapped—"Camera!" he called—and moved rather suddenly. A crash—and Mr. Sturgeon and the stool had gone down in a heap! Miss Schaefer and all joined in a good laugh with Mr. Sturgeon, who was quite dazed for a moment. Anxiously she could see the chair giving away little by little, out of the corner of her eye. She ran straight to her business for one awful moment—when she saw what was going to happen when Mr. Sturgeon made another move. However, Mr. Sturgeon declares it is one of the most unexpected scenes in the whole Yellow Streak—and it was worth the bump not to be interrupted.

Wanted: Goldfish for Myrtle Gonzalez' fountain! Myrtle has decided that the large fountain in the court of her beautiful home would be much better off if there were a few choice goldfish in it—and last time Myrtle was seen she was on a still hunt for the slippery creatures with which to gratify her whim. Won't some kind person help her out?

George Holt is counting the days on his fingers, impatient for the return of Mrs. Holt and George, Jr. Since their departure on a visit to relatives in the East, George has been lost in a deep gloom most of the time. Occasional flashes of sunshine were the letters that told him of his son's achievements.—George, Jr., can walk—can string three words together all in one breath, and can lick anything his size in Fall River, Mass. P. S.—The young man is not yet two.

Anne Schaefer gave a large box party recently at the Pavillon de Danse, in Ocean Park, numbering among her guests all the members of the company and their friends. Refreshments were served and everyone had an event of the season. As usual Sam Spedon never missed one dance, and it is whispered that several young men were more than jealous of his popularity.

In a scene in Cripple Creek Cinderella, Alfred Vosburgh, who is playing the leading part opposite Estelle Allen, received one or two hard blows that made his nose bleed and scratched his ear and cheek. And the worst of it was that there had to be some close-ups taken the same day!

Otto Lederer was playing a character part for Mr. Davis in a recent picture, when the company headed by Mr. Sturgeon had a "church sociable" scene with ice cream and cake in abundance. Mr. Davis was waiting, after a strenuous rehearsal, for the cameraman to reload his camera—suddenly he looked around for Otto, who had mysteriously disappeared. Careful search disclosed the latter sitting behind the scene partaking of a big dish of ice cream and a fistful of cake. But Mr. Davis didn't mind, not at all. He went to get some for himself—and joined Otto. Very soon the entire Davis company was sitting around in the shade enjoying Mr. Sturgeon's treat, while Mr. Sturgeon was yelling at the kids "Don't eat it now—this is only a rehearsal—!! Say, you—if you eat another spoonful you'll lose your job!"

THE PHOTPLAYERS' WEEKLY 19
SOME MUSIC IN THEATERS APPEARS OBFUSCATIVE

COURTEOUS, constructive criticism of any art is helpful to everybody concerned, chiefly because attention of people is directed to the conditions discussed, with a result that experts give new, added thought to the art, and sometimes the ideas create better progress.

If an authority on cinema subjects desired a really substantial theme for special study he might be able to find such a topic in the question of whether music is a successfully artistic and genuinely positive factor in picture theater entertainment. In many of the largest cinema houses in the United States the cost of the musical embellishments to films is the most expensive part of the program. In a number of Eastern picture theaters there are large orchestras, some having twenty-five musicians in a group, with a huge concert organ to augment the instruments. Notwithstanding this advance made in the work of entertaining the millions of patrons of picture theaters, there are some earnest students of cinematography who have doubts whether the music furnished really makes for true art in the projection of wondrously beautiful, powerfully dramatic motion scenes upon a theater screen. That these somewhat cynical critics have considerable foundation on which to base their strictures is certainly shown in many of the small, five-cent theaters throughout the nation, for countless numbers of these show-houses provide music with melodons which grind along on perforated rolls of paper, and these tinselimitating devices often waft forth the strains of a lively ragtime air while the heavy villain and his accomplices are quietly robbing a bank, or the melodon may intone the strains of It's a Long Way to Tipperary, while the miser in the photoplotype is foreclosing a mortgage on the old homestead. Moreover, a critic apparently could say that the music masters who arrange the orchestration plots for big feature films seem to strive to create airs which play directly on the emotions of the theater assemblages. This condition could then be taken as being tantamount to an admission on the part of the producer of the feature release that his art needed the addition of certain kinds of music to make it adequately effective in attaining the full measure of success. For instance, in The Clansman a series of signally powerful scenes depict a negro pursuing a girl, to her death. During the exhibition of these views, which create emotions of horror, fear, pity and sorrow, the large orchestra actively plays music of a weird, creepy and disquieting nature, apparently with the aim to greatly narrow the emotions of the theater assemblage. Here then arises an interesting question of the domain of the film producer in achieving his success, for if the scenes named really needed the addition of nerve-stirring notes to bring admiration from the theater hosts, then it might well be said that the animated views did not win plaudits solely because of their artistically dramatic force. The singularly weird air rendered during these scenes could also be said to destroy, in the minds of many beholders, the highly dramatic illusion evidently sought for by the producer, i.e., as there would, of course, certainly be no musical accompaniment to such an episode in real life, the playing of the creepy notes constantly affords a reminder to the spectators that they are, after all, witnessing a motion picture film, with elaborate orchestral embellishments. The world has outgrown the type of melodrama in which music had a largely emotion-creating part, by its use of instrumental quavers every time the homeless waif falteringly made her way across the stage in a snowstorm, or the aged man of the play told the story of his sadly eventful life. This recollection could perhaps make some people wonder whether extensive musical plots did not tend to make big feature films appear unduly theatrical—in brief, that the fanfare of a vast orchestra acted as an inartistic impediment to the enjoyment, dramatically, of vastly powerful scenes. One of the authorities in music for theaters has blandly declared that the time is not far distant when theater spectators are to witness film features which would show an entire opera and its musical score, but without hearing the players' voices. To true lovers of grand and light opera this consumption would doubtless prove interesting, inasmuch as the pictures of silent singers would be a novelty, to say the least. Meditative thought on the foregoing ideas would appear to bring a conclusion that music is, in a way, somewhat obfuscatory in the wonderful science of exhibiting moving pictures. If theater spectators must have music with their cinema entertainments, it is to be expected, of course, that only admittedly artistic, thoroughly appropriate and absolutely non-obfuscatory strains of orchestra instruments be played during the projection of the scenes on the screen. Any air that causes people to realize that they are in a theater, and that the scenes depicted are filmed views, rends the veil of illusion that doubtless would remain intact before the spectators' minds, and the art of the producer of the pictures suffers a loss of appreciation, of course. Motion picture magnates, grouped in a small studio projection room late at night, to view a great feature film just completed after many months of toll and large expense, do not need music to aid them in seeing whether the producer had made a masterpiece. In inky darkness, silently they fasten their gaze on the screen. Every bit of dramatic art and every item of beauty is appreciated—without a word of comment, until the last fadeout glimmers away. Then, they talk, expressing their admiration of the power of the drama, if it were a success. And these magnates are, of course, the keenest critics in the world. They do not desire, or need, musical auxiliaries to aid them in finding out whether their big money outlays are successful.
Morisco Photoplay Brevities

WRITTEN BY WALDO WALKER

Charlotte Greenwood and Sidney Grant, stars in Oliver Morisco's sensational midsummer musical hit, So Long Letty, are making film while the sun shines, and are doing Jane, Charles Frohman's famous comedy success, for the Oliver Morisco Photoplay Company, at the studios on Occidental Avenue. B. H. Lloyd is director. Charlotte Greenwood, the girl who became famous overnight, and clever Sydney Grant are noted Broadway favorites, upon one occasion playing a solid three years' engagement in big productions like The Passing Show of 1912 and The Taming of the Shrew in every large theater in the land. Frohman kept him until the latter's death. It was Lestrup who put him in the way of making a fortune through Charley's Aunt. Jane was first produced at the Comedy theater in London, Dec. 15, 1896, with Charles Huln, as Stubbins, and Lottie Venne as Jane Frohman then secured it for America, opening with it at the Torent theater in Boston and taking it to New York for a record-breaking run Miss Johnstone Bennett was Jane and came into central position as twenty-fivang years. Paul Arthur was Shackleton and Bob Cotton the William, said to be the greatest butcher part ever written. In the Oliver Morisco version for the screen, Charlotte Greenwood plays Jane, Sydney Grant, William Stanely, Charles S. Hart, Myrtle Stedman, Lucy Norton: Herbert Standing, Andrew Kershaw: Lydia Yeamans Titus, Mrs. Chadwick: Howard Davies, Colonel Norton: Sidney Grove, Henry Jardine. Fred Dobson is running the camera, with Jim Van Trees carrying the tripod.

New York architects whose clientele embraces the wealth and culture of the country are beginning to retain expert women decorators to confer on completed plans with a view toward imparting the evanescent woman's touch to their own flawless but often cold creations. That the larger moving picture producers are in similar need and are taking steps to meet it is indicated by the recent engagement of Mrs. Una Mixon Hopkins as art director for the Oliver Morisco Photoplay Company. Mrs. Hopkins has jurisdiction over the furnishings of all sets in Morisco pictures, a fact which will mean much for coming productions as she is rated one of the best known authorities on decorative art in the United States. She studied for several years in Paris and other art centers abroad as both an artist and architect, and has done notable things since her return to this country. Perhaps her most representative work has been as a house builder for millionaires on Orange Grove avenue in Pasadena. As a writer, Mrs. Hopkins ranks high, and in addition to being a regular member of the editorial staff of the Ladies Home Journal and Harper's Bazaar and Good Housekeeping, the two highest literary periodicals of their kind in this country, she also contributes to the Saturday Evening Post, House Beautiful, the International Studio and magazines of similar caliber in this country and abroad. In securing Mrs. Hopkins to head this department which is so distinctly a woman's province the Oliver Morisco company is to be congratulated. In another line of enterprise producers are either following or else will shortly be forced to follow by the constantly improving standards of moving pictures.

In Jane, Earl Sibley's technical director, and Earl Olin, master mechanic, get credit for introducing the final shot as solid oak in the present factory for making picture production. This set comprises five rooms which are a replica of a modern mansion, and panels, windows, doorways, staircases, built-in cabinets and all are quarter sawed oak throughout. The paneling alone took 1,000 square feet of oak. But it is not to the point, in explanation of why he went to the great expense of solid oak in the Charlotte-Greenwood-Sydney Grant production, that the flavor, or grain, of ordinary soft woods like pine will not photograph, making only a thin or grayish impression of wood. The real idea is that solid oak photographics distinctly as though etched by hand. This one interior is the costliest and most elaborate piece of construction Oliver Morisco ever put into one of his productions, either stage or screen. Over 100 scenes take place in it. Frank Lloyd, the director, calls it the masterpiece set.

Mike is the name the Oliver Morisco studio gives a young Russian of high birth whose duties in the property room and whose unassuming work-stained khaki and tightly wrapped puttees would otherwise seem to make him a candidate for that long obsolete title, "a hand." Inasmuch as his father is governor of an industrial plant in Moscow employing over 17,000 people, the youth has been a university student and before that a fellow student in his gymnasium days with Pavlova in a dancing class in Petrograd, it is easy to see why his breeding would make any such reference as "a hand" a cruel slander. He is a genius and from running the projecting machine to tuning a light-running sewing machine or performing major operations upon the inner anatomy of the Stearns he is quite in a class by himself. So when one of the directors there would, naturally and heavily, call Mike, "Mike"—had some engine troubles just as she was leaving the studio in her car, it was Mike who came to the rescue and got the thing going again. Appreciating his help the star innocently tendered him some of the saloon's groceries, and a deal of young Mike engaged in dealing with a young gentleman who had wandered all over the world in a fine independence of things mercenary and who, for that matter, had in his own time bestowed tips of twenty-five roubles.

On his showing sensitiveness the star, who was in a hurry to be off, urged: "Don't be silly. Take it. Take it and go buy yourself some cigars." With the savoir faire of the upper class, which Mike rejoined suavely: "Won't you keep it. Keep it and go buy yourself some candy." The star had sufficient sense of humor to laugh heartily at the near riposte.

Cables from London showing the activity of English actors in His Majesty's service during the great war mention Guy Standing, Royal Naval Reserve Despatch Service. Guy Standing, a celebrated star and acknowledged, since his splendid Colonel Anstruther with John Drew in The Second Command, probably the handsomest man on the stage today, is the eldest of the seven sons of Herbert Standing of the Oliver Morisco Photoplay Company. Carrying despatches has always been one of the most dangerous and important missions in the British armies, so for the other sons at the front, and having heard from none of them for months the veteran actor is almost beside himself.

Lydia Yeamans Titus, the famous songstress and one of the world famous Yeamans family which includes her mother, Annie Yeamans, and her sister, Jennie Yeamans, has about made up her mind to tour the world no more than right here in California. Said settlement is still further hastened by the fact that Lydia is a genius in the Morisco in the all-star cast supporting Charlotte Greenwood and Sydney Grant in Jane. The vocal heroine of Sally In Our Alley, is more enthusiastic about moving pictures, she says, than anything she ever took up in her theatrical career. California will not be susdept, she caused with her song hit, December and May, during her engagement of nineteen consecutive weeks at the Orpheum in San Francisco, a record for continuous appearance upon one stage probably never equaled by a vaudeville artist upon the Pacific coast.
Harry Harvey Wins Renown

(Continued from page 18)

Harry Harvey Wins Renown

(Continued from page 18)

take Harvey abroad, but he had other plans. So he went on the road with Joseph P. Murphy, in The Kerry Gow, playing a boy's part. To learn all departments of the theatrical game, Harvey then became assistant treasurer of the Ninth Street Theater in Kansas City and subsequently changed over to the box office of the Midland. Demonstrating his ability to handle any situation, he joined Seymour Hicks' stock company in Topkea. From Hicks, he learned many of the fine points of the actor's vocation and attracted considerable attention to his work.

About this time, Harvey began to feel the need for more education and entered the commercial college in Kansas City. Owing to his quickness to learn, he won a life scholarship. Subsequently, he made a try at business; but it did not fascinate him, though he admits having learned some valuable lessons from his off-stage experiences. He returned to the stage and entered as an extra in the footlights. His next engagement was with Corinne, in Monte Cristo, Jr.

Variety being the spice of life, Harvey decided he would do something different for a while. Being in Boston, he was passing a machine shop one day. Always having a natural mechanical bent, he went in and asked for a job. Although he had never worked on a machine, he was assigned to one that needed fixing. In short time, it was in running order and before long, Harvey was making the erecting expert. In spare moments, Harvey passed around the Bowdoin Square Theater and became acquainted with the members of its stock company. Invited to play a part, he could not resist the temptation and got back into the actor fold once more. Then, John Craig engaged him to play with the famous Castle Square company, in which Mary Ryan was the ingenue at the time.

When the Spanish war broke out in 1892, Harry Harvey scented a new career. He was one of the first recruits to join the marine corps. After seven months, he was made a corporal. He was one of the 700 men who landed in Cuba at Guantanamo under Captain Elliott and stormed the Spanish fort. Single-handed, Harvey set out to cut off the Spaniards' water supply and he made the reconnaissance which enabled the Marblehead to drop the shell which did the work. For this, Corporal Harvey was awarded a medal of honor. To demonstrate his right to the distinction, he subsequently did a still more heroic deed in the Philippines. Now a sergeant, with six other men, he put seventy-five insurgents to flight and got the coveted medal. When peace was declared, Sergeant Harvey decided he had seen enough of military life, although he was started well on the road to commission in Uncle Sam's service. The amusement world was calling to him once more: so he laid off his uniform on land in New York and looked about for an opening. The motion picture industry was then in its infancy. Few regulars of the theatrical profession thought anything of it.

In Boston, Harvey had taken a flyer with the Federco Mutoscope Company, which manufactured the card, magic lantern. The pictures which were dropted to see crude motion pictures. The work was fascinating, and he joined the Idoscope Company in New York, which was the forerunner of the Biograph. At the studio, such men as Wallace McCutcheon, Joseph Golden, Eddie Dillon, Billy Bitzer and G. P. Hamilton, all of whom have since attained fame, were started from those pioneer days. Following that, Harvey went to the Yankee Film company and from there to Lubin. Then it was that he branched out for himself and produced the first feature film, already described. Those were the experimental days, for they were making pictures at the time. Then, in succession, he filled important engagements with the Cameraphone Company, Gaumont Chronophone, Republic Film Company and the Broncho branch of the New York Motion Picture Company. This last engagement brought him always to the Southern California, and he has been working in this part of the country ever since, in the producing end of the cinema industry. At the Reliance studio, he directed Norma Phillips for some time. The late Uncle Sam engaged Harvey to film some of the Indian Wars. The Life of Sitting Bull was one of his notable achievements in making a historical film.

At the beginning of 1913, Harvey shipped with the Biograph company. After working for a while, he decided that he was entitled to a vacation. But it didn't last long. Straying back to Long Beach one day, he went to see some friends at the studio, without thinking about returning to work. But H. M. Horkheimer, president and general manager of the Biograph does not like to see good people idle. So he told Harvey to get a script and pick out a company. He did and has been with the company steadily ever since. As a Balboa director, Harvey has made many notable productions. His favorite is the Western series; serious production, John Wayne and Henry King were starred. These films attracted so much attention that Pathé Freres have asked for another similar series.

Harvey is now working on what promises to outline all his previous efforts, the Seal of The Navy serial. For this, he had invited to play William Courtleigh, Jr. The support includes William Conklin, Charles Dudley, Edwin J. Brady and many other well known Balboans. In this twenty-eight reel serial, Harvey has been using many ships of the navy and his previous military experience stands him well in hand. He says it is the most difficult production he has ever undertaken. It teems with realism. Only recently, in trying to get out of the way of a flight, Harvey stumbled over a stove door and fell into a pan of hot potatoes. But that's all in the game, he says.

QUALITY PLAYERS NEWS PARAGRAPHS

The company of Quality Players, headed by Miss Marguerite Snow, have return to Calixco, Calif., where they have been taking scenes for Francis X. Bushman's story, A Corner In Cotton, the past week. The terrific heat and the suffering the company witnessed came near finishing the picture. The heat was so intense that Miss Snow succumbed to the heat and was forced to remain in bed for several days. The scenes taken in the cotton fields in Calixco, which have been printed up, are indeed beautiful and unusual to the extent that it just happened to be the time when the negroes were picking the cotton to be put through the gin. The thermometer registered 128 in the shade these scenes were taken.

Francis X. Bushman is expected to return to the Quality Studio in Hollywood for the shooting of his latest, The Sacred Bond. He has been spending a few days in Chicago and New York City, arranging for new stories, etc. Fred J. Balshofer, president of the Quality Company, will return with Mr. Bushman.

The stock exchange set used in A Corner in Cotton production now being made at the Quality Studio at Hollywood is an exact reproduction of the New York Cotton Exchange and has cost over two thousand dollars to build. Three weeks time was devoted to the making of this set from photographs and descriptions given by the New York Chamber of Commerce.

MARGUERITE CLARK TO BE STAR AT GARRICK

Mary Pickford, with her adorable pour, her fascinating curls, and her bewitching eyes, opened at the Garrick Theater Sunday in her best photoplay, Tess of The Storm Country. As harram-scarm Tess, the diminutive star proves that she is a real actress, for she shows the awakening of the uneducated fisherman's daughter with rare fidelity. The characterizations were charming in the deeper moments of the play her emotional acting is sincere and appealing.

The most intense episode of the thrilling Diamond From the Sky serial adds a spectacular element to the excellent program, while clean comedy is furnished by the Goldie Lowery—Bob Roberts, in the role of the "busher" baseball player.

Next week the universal favorite, Marguerite Clark, will top the program in Wildflower, which gives her excellent opportunities to demonstrate her dramatic ability. The "busher" pictures and the Diamond From The Sky serial will be continued.
NANCE O'NEIL, STAR OF THE
FOX FILM CORPORATION, 
whose portrayal of the
Title role in The Princess
Romanoff, has been
pronounced a superb
success. The daughter of
an Oakland, California,
family, Miss O'Neil was for
years a legitimate stage
star, under the direction
of David Belasco and other
celebrated producers.
For a long period her
co-star was McKee Rankin,
the Californian player
who toured the country in
Joaquin Miller's drama,
The Danites.

STOLEN VOICE TO BE SEEN AT MILLER'S
Th Stolen Voice, Paul McAllister's successful story,
will be presented as a photodrama at Miller's for the
week beginning next Monday. Robert Warwick, whose
reputation as a motion picture artist, is steadily ad-
vancing, has a part of great strength in this photoplay,
and he does it ample justice. Dorville, a gifted singer,
is beloved by two women, one rich and the other poor.
When he loses his voice and is down and out the rich
girl deserts him, and the poor girl is loyal. In despair
Dorville goes to a motion picture studio, and there gains
stardom. A happy marriage results. In the cast are
Frances Nelson and Violet Horner. The added feature
on Monday, Tuesday and Wednesday is the 15th and clos-
ing chapter of The Goddess, and the added attraction the
balance of the week will be the latest episode of the
Romance of Elaine, which is also nearing a sensational
climax.

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Big Sets Built at Inceville
Elaborate preparations are being made at Inceville
for the production of the Cathedral scenes for Waifs, the
strong drama in which William Desmond and Jane Grey
will be co-starred by Thomas H. Ince. Desmond is play-
ing the part of a young clerical student who falls into
a rut and descends almost to depravity before his redemp-
tion and many of the most important scenes of the story
take place within the walls of a beautiful cathedral.
The entire floor space of the new studio is being called
into use for the set. It will be one of the biggest ever
constructed at the Inceville studios. Even a mammoth
pipe organ is being built and will be installed behind an
altar. Some of the minor business that will figure in the
scenes is now being rehearsed under the direction of Scott Sidney, such as chanting by choir boys and action
by acolytes.

House Peters, now playing leads for Thomas H. Ince,
wants it emphatically known that he has no brother.
He has been compelled, he says, to make this announce-
ment because of the fact that he was interrupted in his
work twice last week by bills he does not owe. His ex-
planation of the confusion is that while he was working
with the Lasky company there was in the same organiza-
tion a man with his own surname—Page Peters. Since
he joined the forces of Thomas H. Ince he has been both-
ered on several occasions, he says, by persons and firms
who are mistaken in his true identity.
"MAISON" C. CESAR,
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STREET AND
THEATRICAL WIGS

BEFORE.

AFTER.

"MAISON" C. CESAR

BY

GARNET

IS.
J. A. Badaracco, Photographer, All Celtic Films.

“Rafferty Sets the War,” “Rafferty Stops a Marathon Runner,” “Rafferty at His Summer Home,” “Rafferty Goes to Coney Island,” “Rafferty at the Hotel DeRest”—one reel a week.

JACK NOBLE
Directing Features for B. A. Rolfe

EDWIN CAREWE
Directing Features for B. A. Rolfe

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Da Noy

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BEN. F. WILSON, STAR OF VICTOR DRAMAS PRODUCED AT THE EASTERN STUDIOS OF THE UNIVERSAL COMPANY. DOROTHY PHILLIPS IS LEADING WOMAN WITH WILSON.
HAZEL DAWN, JAMES KIRKWOOD (Right), AND HARRY BROWN, AS THEY APPEAR IN THE FAMOUS PLAYERS-PARAMOUNT PROGRAM PRODUCTION, THE HEART OF JENNIFER, TO BE AT TALLY'S THEATRE NEXT WEEK. KIRKWOOD, besides being the leading man, directed the feature.
Garrick

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Los Angeles, Cal.

ANNA Q. NILSSON AND ROCKCLIFFE F. FELLOWES IN THE FOX FILM CORPORATION'S FEATURE OF 500 SCENES, THE REGENERATION, PRODUCED BY DIRECTOR R. A. WALSH, AND BEING A PICTURIZATION OF OWEN KILDARE'S FAMOUS NOVEL, MY MAMIE ROSIE. DURING THE MAKING OF THE PICTURE IT WAS NECESSARY TO TAKE SCENES OF THE BURNING OF AN EXCURSION BOAT. "SKINNY THE RAT," WHO WAS ONE OF THE HERO WORSHIPPERS OF OWEN KILDARE, IN ORDER TO GET EVEN WITH SOME OF HIS ENEMIES, DID SO BY BURNING UP AN EXCURSION BOAT. DIRECTOR WALSH SECURED AN OLD-FASHIONED BARGE AND BOWERY CHARACTERS, MEN AND WOMEN, AND TOOK THE ENTIRE PARTY—NEARLY 800 STRONG—UP TO GLEN COVE ON THE EAST RIVER, TO FILM THE BIG SCENES.
Gretchen Lederer, Star of Victor Dramas produced by the Universal Company. Recent Releases in which she appears are The Chimney's Secret and The Valley of Regeneration. She is a Featured Player in a Three-Reel Drama just filmed, The Tenor, in which Hobart Henley enacts the title role, and which release was directed by Leon Kent.
More Than Ordinary Interest attaches to Miss Fenwick's Work as a Star, as the Kleine Studios will Release its Features in the Newly-formed Kleine-Edison combine. Miss Fenwick's Current Starring Vehicle is The Woman Next Door, recently produced and released. This is her Third Picture Following Her Premiere Appearance in The Commuters, and later her Star role in The Spendthrift. The Commuters will be shown at the Majestic Theater, beginning Sept. 12.
Fred A. Turner, distinguished character player of the Griffith studios who has enacted scores of important parts in Big Feature Productions. In the Griffith release, The Escape, Turner won added fame in a stellar role. He is prominently cast in The Nun, a Griffith film just released. At present he is portraying the part of a padre in The Penitentes, a religious cult story, at the Griffith plant.
MAE MARSH IN "HER SHATTERED IDOL"
FOUR-PART MUTUAL MASTERCUTURE PRODUCED BY MAJESTIC
LOUISE GLAUM AND HERSCHEL MAYALL ARE SHOWN. THE RELEASE WAS PRODUCED AT INCEVILLE, AND WAS WRITTEN BY C. GARDNER SULLIVAN, BEING A ROMANCE OF INDIA, SHOWING ORIENTAL STREETS, INDIAN TEMPLES, NATIVE BAZARS, CARAVANS OF ELEPHANTS, CAMELS AND HORSES, ENGLISH REGIMENTS, INDIAN DRAGOONS, AND GORGEOUS COSTUMES. HARRY G. KEenan ALSO ENACTED A STELLAR ROLE. THE PICTURE SHOWS LOUISE GLAUM AS POPPEA, A BALLET DANCER, DRINKING WITH MR. MAYALL, WHO IS CAPTAIN DRAKE OF THE ENGLISH ARMY.

Broncho-Domino-Kay-Bee News

William S. Hart, House Peters, Emil Markey and others of the company working in the current Hart subject for Inceville's contribution for the Triangle, are spending their time in Pasadena, using Busch's Gardens and other beauty spots for the settings. The story is one of New York and the west and that part of it involving Metropolis demands the richest of atmosphere. Every available angle of the picturesque garden is being photographed in order that a selection of views may be made from the assortment that is projected on the screen.

Director Barker has been busy for several weeks leading a company of New York and the West and that part of it involving Mills, Wedgewood Nowell and more than thirty "extras," he has gone to San Diego to film scenes of a polo match for the big feature in which Miss Barriscale is to be starred. The border city is choked this week, with wealthy tourists there to attend the annual polo matches and Ince considers that he has been fortunate to have been given permission to use the natural setting for his production. With the return of the company, Barker will undertake the filming of the next Barriscale feature. In this, Bruce McRae will act as Miss Barriscale's leading man.

Inceville is agog with excitement over the forthcoming railroad wreck that will be filmed for a scene in the feature in which Willard Mack is now appearing as star, under the direction of Walter Edwards. The wreck is to be staged next week on a deserted stretch of railroad a few miles north of San Bernardino and every Inceville is inquiring whether or not he is to be one of the small army that will be sent to the location to serve in the scene. To make certain that the wreck scene will not savor of fakiness, Ince has negotiated for the purchase of two genuine engines and six cars. Permission has been granted by the Southern Pacific railroad to use the block signal system and this will play an important part in the scene. The two trains will be started, each in opposite directions, and will collide, head-on, on the edge of a bank overhanging a stream. The scene is expected to be one of the greatest and most spectacular melodramatic thrillers ever filmed.

Bishop Joseph H. Johnson of the Episcopal diocese of Los Angeles, is an important figure in events at Inceville. He is acting in the capacity of adviser to Director Ince during the filming of one of the films within the big cathedral set that is being used in the feature starring Jane Grey and William Desmond. The noted ecclesiastical dignitary was profoundly impressed, he declared, by the flawlessness in the details of the setting when he first inspected it and is now supervising the dress of those taking part in the scenes. It is remarkable to note the effect the presence of the bishop has on the several hundred persons appearing before the camera. The moment he enters the set, a hush falls upon the entire congregation, as it would in a genuine edifice during a genuine service.

The interior of the lobby of a pretentious New York hotel is being built at Inceville for use in the current feature in which Orrin Johnson, the estimable Broadway star, is appearing under the direction of Charles Swickard. It is to be an exact replica, according to Stage Manager Tom Brierly, of the McAlpin and nothing will be lacking to give the setting absolute realism. Even the Jasper counter is being installed in its entirety and long rows of beautifully upholstered divans are being placed along the walls. Preparations are being made for the engagement of several hundred additional players to appear in the scenes which will be filmed next week.

Trowbridge Hall, president of the National Board of Censorship, was a recent visitor to Inceville. Hall is in southern California in the interests of the organization he represents, it being his desire to obtain the views of the big American producers concerning the future of the censorship board. He held an extended conference with Mr. Ince, and was then escorted about the plant. Hall was accompanied by his wife.

ff

FECK IS NOW A FREE LANCE SCENARIST

Charles Mortimer Peck, vice president and assistant general manager of the Balboa Amusement Producing Company during the past ten months, and who wrote many powerful features for that concern, has resigned his position and will in the future operate as a free lance, making a specialty of three, five and six reel picture plays. He has taken an apartment at the Hotel Schuyler in Long Beach and will do most of his work there.
Margaret Gibson Visits Exposition

Margaret Gibson, who recently resigned her position as one of the stars of the New York Motion Picture corporation, is enjoying a vacation at the San Francisco Exposition. She will soon be gone to Los Angeles, and it is reported that she will sign a contract with one of the largest local studios, to be starred in great feature productions.

Miss Gibson, despite her youthfulness, has portrayed many parts. Her career has been brimming of interesting events, and her record of artistic achievements is one which any actress could well envy. She was born in Colorado Springs, Colo., Sept. 14, 1895. Her parents were both professional entertainers, her father a musician and her mother a vocalist. The father's name is Eliisbarry J. Gibson, born and raised in Iowa and emigrating from Scotch-Irish stock. The mother's maiden name was Celillia Ella Fisher, born in Jamesport, Mo., of English ancestors. In her youth the mother was noted for her beauty and her ability as a singer. The mother's father was also a professional vocalist, and the mother's mother was an exceptionally successful professional woman.

It is said that when the family removed from one of Gibson's schooling, so far as public schools are concerned, was somewhat limited, owing to the professional activities of her parents. She attended schools in Colorado, Kansas and California, but the greater portion of her education was at the hands of her mother, who, because of her early life and experience in professional circles, realized the disadvantage under which the child of professionals is usually educated. The professional environment in which Miss Gibson was raised, and a prud­dent western country, playing vaudeville engagements for her little "movie picture" star, in the matter of education, than most girls receive many years at a girls' college. In a semi-professional way, Miss Gibson has been appearing on the dramatic stage practically all of her life. Her first bona fide theatrical engagement was playing a child's part when about twelve years old. This was in Denver, Colo. Her success was all that could be expected. Later on she made several tours through the western country, playing vaudeville engagements for herself when she was fifteen she was the ingenue and soubrette in a permanent stock company located in her home town, Colorado Springs. With that organization she portrayed nearly one hundred different parts. Early in 1912 Miss Gibson became interested in the possibilities of motion photoplay. Being employed in Los Angeles at the time she applied to the western Vitagraph Company and was immediately engaged. For several weeks she portrayed minor roles in the pictures, and got experience which taught her the demands of the camera. At this juncture the regular leading lady of the company was transferred to New York, and Miss Gibson was given an important part against the judgment of her managing director. Her need of success was instantaneous and emphatic. She immediately was placed at the head of the Vitagraph western company and continued in that capacity.

Miss Gibson is essentially a western girl. She is a splendid horsewoman, a skillful automobile driver and a veritable fiend at "roughing it" in camp life. Every phase of rugged nature, with its animal life, makes direct appeal to Miss Gibson, with the result that this famous little star is simply a natural, free-from-care, modern girl entirely devoid of the professional conceits and jealousies—and love of life in its natural forms probably accounts for the direct naturalness and simplicity for which her professional work is justly celebrated.

DIRECTOR HARVEY STAGES BIG SEA BATTLE

Thrillingly realistic mutiny scenes were filmed recently in one of the episodes of Neal of the Navy, which serial Balboa is making for Pathé Frères. As southern California is the heart of the motion picture industry and San Diego is southern California's exposition city, September 11 will draw one of the biggest crowds of movie fans ever assembled. At present, Neal of the Navy is arousing widespread comment because of the timeliness of a story which brings the navy to the favorable attention of the people at large. Furthermore, this production will have to introduce Lillian Lorraine to the millions of screen lovers. Here­fore, her talents have been in demand almost exclusively by New York's Broadway.

Besides Miss Lorraine, who is playing the feminine lead, the cast contains many other notable players. There is William Courtleigh, Jr., who plays the part of Neal. The work of William Conklin is going to be a revelation, even to his many friends. Then, there are also Charles Dudley, Henry Stanley, Edwin Brady, Ruth Lackaye, Bruce Randall, the Brotherton children and many others.

MOVING PICTURES FOR SERIAL TO BE MADE AT SAN DIEGO FAIR BY BALBOA CO.

Neal of the Navy is going to figure prominently at the Panama-Pacific Exposition in San Diego when moving picture day is observed there officially on September 11. Director Harvey, who has charge of the production, is arranging his schedule so that he can take his entire company, the Balboa Company, to San Diego, and this mammoth patriotic photoplay serial will be staged in the presence of the fair visitors as a part of the day's program. Such a feature would attract great atten­tion. All people are interested in seeing how moving pictures are made.

This will result in widespread publicity for Neal of the Navy, which Balboa has been busy making all summer, for Pathé Frères. As southern California is the heart of the motion picture industry and San Diego is southern California's exposition city, September 11 will draw one of the biggest crowds of movie fans ever assembled. At present, Neal of the Navy is arousing widespread comment because of the timeliness of a story which brings the navy to the favorable attention of the people at large. Furthermore, this production will have to introduce Lillian Lorraine to the millions of screen lovers. Here­fore, her talents have been in demand almost exclusively by New York's Broadway.

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THE PHOTOPLAYERS' WEEKLY

Selig Polyscope News Jottings

Wallace Clifton, photoplay editor of the Selig Jungle Zoo studio, has but one vice. That is collecting cigarette "rugs" for patchwork purposes. During the past year Clifton has secured enough of these offerings to make three couch covers and nine sofa pillows.

A platoon affair, without weapons but each "scrapers" on horseback, is one of the string of lively occurrences in The Desert Calls Its Own, written for Tom Mix and his western Selig Company, now at Las Vegas. Those who know the doffy cowboy-actor can imagine that it is.

Colonel W. N. Selig is considering a de luxe presentation of The Spenders, in its original length of twelve reels. The Selig Company claims that The Spenders is the most popular picture-lay ever shown in the world and is as much an annual amusement institution as are the stage plays of Way Down East and Rip Van Winkle.

The Selig Company is starring no expense in the filming of Mirab, by Ella Wheeler Wilcox and Luscumb Sevareille. Cities in the production of the cities of Biblical days have been erected. Tryppe Power and Kathryn Williams appear in this spectacle, which will be elaborated in every way.

The seven-reel Selig Real Seal play, The Rosary, has been used by Commissioner Shannon of Dallas, Tex., as an example of the good a motion picture can accomplish, in the fight of the city officials and the exhibitors against the picture-fakers. The city officials are offering a $200 reward for the closing of motion picture palaces on Sunday in that city. Shannon and his backers say that picture-plays like The Rosary not only furnish clean entertainment but also teach a moral lesson.

One day, a couple of years ago, a charming little lady walked into the Chicago studios of the Selig Polyscope Company. She lived on the North Side and visited the studio in curiosity. She remained to become the youngest leading lady in the world. Miss Grace Darmond is not yet 16 years of age. Since same she has appeared as the leading lady for Tyrone Power, Harry Mestayer, Otis Harlan and other world-famous players. She has taken the leading feminine roles in many of the Selig Red Seal plays including The Millionaire Baby, The House of a Thousand Candles, and A Black Sheep.

"Curley," the suave and good-looking young man who handles the famous Robinson elephants as deftly as a coachman would put his team of thoroughbreds through their paces, has developed a bucking and kicking pacaderm at the Selig Jungle Zoo. No "outlaw" of the broncho type has anything on the lady elephant who has frolicked with "Curley" in odd moments, until she can keep her trainer on the lively hiss. "Curley" has a long, silver tail and then leaps for life, for a leg, resembling a barrel, kicks him at an unbelievably dexterity. After this playful exchange grows tiresome, "Curley" hops nimbly to his pet's back, whereupon the mountainous beast begins to shiver and shake until the earth fairly trembles. The longest that "Curley" has been able to remain on his bucking elephant is 10 1/2 seconds by the watch.

Wheeler Oakman has a novel "treatment" for ingenues who grow "mopey" during weary waits at the Selig Edendale studio. The alluring Virginia Kirtley was the first victim. The summer heat, memories of the beautiful seashore miles away and nothing to do caused the maiden to grow passe. Oakman discovered the Miss Kirtley needed cheering. Whistling a peculiar signal he soon had a co-conspirator at his side. The fair Virginia was wrapped in daydreams when there was a sudden rush and she was lifted bodily, chair and all. Out to the lawn she was rushed. A rope was forthcoming. The ingenue soon was tied securely in her chair and then the horse played a rhythmic cadence as it played on the form of a wrahing, laughing, pleading Selig beauty. The treatment was such a success that no actress in the yard has complained of ennui since.

Some time before the demise of John Hay, once secretary of state, that statesman composed a story which deals with the teachings of Swedenborg and the occult of spirituality. The tale, The Blood Seedling, attracted attention. Now the statesman's story is to be filmed. The Selig Polyscope Company, which has the photoplay rights to the virile tale, has placed the story in Director Thomas Santschi's hand for production. It will appear as a Selig Diamond Special under its original title. In the story, a crime is disclosed in a novel manner. Santschi will play the lead. Marian Warner is the leading lady while Leo Pierson and Lafayette McKee are cast in important roles.

Colonel Selig, president of the Selig Polyscope Company, is busily engaged in completing final preparation for the filming of The Garden of Allah, the story by Robert Hitchens. Selig's agents have worked for several months gathering the essentials and planning the properties and scenic environments. In an interview, Selig said: "Do you know that I heard of a film company making films of this kind in six reels in two weeks, while my company with its tremendous facilities, big staff of artists and actors, knowledge and experience gained in over twenty years of motion picture making, with some of the largest studios in America, and a large staff of producers and acting folk, work for several months on a single production. It seems to me," said Colonel Selig, "that exhibitors sometimes fool themselves into taking these quickly and illy made productions, thus making it more difficult for men to succeed who have made film manufacture a business and whose effort is to make pictures which will live and make money for the exhibitor."

WANTED:--Second-hand Motion picture Camera and Outfit, including Printer. Pathé preferred, will consider any other good make. Rock-bottom price for cash or terms. Address, PHOTOPLAYERS WEEKLY, 217 Lissner Building, Los Angeles, Cal.
DAVID W. GRIFFITH AND H. E. AITKEN (RIGHT), HOLDING A BUSINESS PARLEY. THE PICTURE VIVIDLY SHOWS THE SOMEWHAT CYRANO DE BERGERAC NOSE OF MR. GRIFFITH. A NASAL ORGAN ALMOST AS FAMOUS AS THE TEETH OF ROOSEVELT. SOME WELL-POSTED STUDENTS OF PHYSIOGNOMY SAY THAT THE PROFILE OF MR. GRIFFITH'S FACE PLAINLY STAMPS HIM A GENIUS IN ART—NOT THAT HIS FEATURES ARE HOMELY, HOWEVER, FOR HE IS A FAIRLY HANDSOME MAN. HIS EYES ARE BLUE, SOULFUL AND DURING PICTURE-MAKING ARE QUITE FREQUENTLY LIGHTED BY THE TWINKLING SMILE OF AMUSED HUMOR.

Griffith Studio News in Brief

The unusual success of the Reliance feature, Strathmore, based on Ouida's novel, prompted the Reliance studio to select for picturization, a number of Ouida's melodramatic stories, and Tricotine marks the second of the series to be produced as a Reliance Mutual Master picture. The screen version was prepared by Chester B. Clapp and was produced by George Seligmman, who staged The Victim, featuring Mae Marsh and Robert Harron, and The Yankee From the West, featuring Seena Owen and Wallace Reid. In the cast are Jack Conway, Jennie Lee, Howard Gaye, Vera Lewis and Barney Furey.

Jack Conway, when on the legitimate stage, specialized in costume plays. Included in this list of plays were A Tale of Two Cities, The Two Orphans, Mizpah, When Knighthood Was in Flower, The Merchant of Venice, and Hamlet.

Frank Darien, with Max Davidson, Ann Slater, and Pearl Elmore, play the principal roles in the single reel comic release, The Jinx on Jenny, written by W. E. Keefe, and produced by Edward "Comic" Dillon. Many comedy situations are introduced in the film and are capably presented by the comic cast.

Frank Campeau has arrived at the Fine Arts Films studio and is rehearsing his part in the film adaptation of Sir Gilbert Parker's novel, Jordan Is a Hard Road. This picture, which is being directed by Allan Dwan, has an all-star cast headed by Dorothy Gish, Frank Campeau, Owen Moore, Sarah Truax and Edward Lewis.

Clad in an Oriental dancing costume, dressed for a scene in The Lily and The Rose, Rozsika Dolly, recently at the Fine Arts Films studio was the subject of favorable comment. Miss Dolly is a beautiful dresser and looks equally well in almost any style of wearing apparel. In The Lily and The Rose she is given ample opportunity to display a number of her gorgeous Lucille gowns.

One hundred true-born Chinamen were secured in the Chinatown of San Francisco to serve as atmosphere for the street scenes in "The Sable Lurcha." They were brought down to the Los Angeles studio in a special train, under the supervision of a government official. For these scenes an exact reproduction of a San Francisco Chinatown street was built at the Fine Arts Films studio.

Charles West, well known for his work in Biograph releases, namely, The Battle, and The Last Drop of Water, is doing excellent work in Reliance productions. West is the possessor of an unlimited amount of acting ability and displays such at every opportunity. In Her Oath of Vengeance, opposite Teddy Simpson, he enacted the part of a Russian sweetheart to perfection.

A. D. Sears, the tall, magnetic Reliance player, who for a time played villain parts, has graduated from that type of role and is now a full-fledged leading man. Some of the recent Reliance releases in which he portrayed the leading male roles are Editions De Luxe, For His Pal, Hidden Crimes, The Family Doctor, The Stronger Man. As the theatrical manager in the Reliance Mutual Masterpicture, The Failure, Sears rendered a striking performance.
EMMY WEHLEN, AS SHE APPEARS AS THE STAR IN B. A. ROLFE'S PRODUCTION, WHEN A WOMAN LOVES, A FIVE-PART METRO PRODUCTION FEATURE JUST RELEASED. ARTHUR ASHLEY IS LEADING MAN. FOR SEVEN YEARS MISS WEHLEN HAS BEEN A STAGE STAR OF CONSIDERABLE PRESTIGE. THE METRO COMPANY'S STARS NOW INCLUDE FRANCIS X. BUSHMAN, MME. PETROVA, GAIL KANE MARGUERITE SNOW, MARY MILES MINTNER, EDMUND BREESE, EMILY STEVENS, ANN MURDOCK, RALPH HERZ, LOIS MEREDITH, HENRY KOLKER, AND HAMILTON REVELLE.

News of the Griffith Players

Frank Campeau, who created the part of Trampus in The Virginian, and was prominently cast in Kindling and Puddin’ Head Wilson, for his initial film effort, will interpret the principal part in a picture version of Sir Gilbert Parker’s popular novel, Jordan Is a Hard Road, to be produced at the Triangle Fine Arts Films studio. Joseph Carl Brelf, the well-known composer-director who arranged the musical accompaniment for Griffith’s The Birth of a Nation; Lederer’s production of The Seventh Chord, and Weber’s production of The Climax, has been engaged to compose the accompanying musical scores for the Fine Arts Films.

The Lily And The Rose has for its principal players Lillian Gish, Rozsika Dolly, Wilfred Lucas, Mary Alden, Elmer Clifton, William Hinkley, Cora Drew, Loyola O’Connor and Jennie Lee. This Triangle Fine Arts Films picture is being produced by Paul Powell under the supervision of D. W. Griffith.

The California State Militia has been converted into film actors. Recently for several days they worked for Director Cabanne, who is staging The Man And The Test, featuring Douglas Fairbanks, at the Fine Arts studio. Novel and thrilling battle scenes are introduced in the feature. Approximately one thousand men participate in the battle scenes.

Sarah Truax, who recently appeared in the all-star revival of The Two Orphans; Hall Caine’s The Christian, and in William A. Brady’s Broadway successes, has been induced to become a film player. She is to play the character leading part in Jordan Is a Hard Road, at the Fine Arts studio.

Tully Marshall is getting so that he doesn’t object to the strong rays of the sun that one finds in Southern California. The secret is that he has purchased a certain straw hat that is common in tropical countries, which prevents the hot sun from becoming effective on his head. Marshall is playing the featured part in a film adaptation of Horace Hazeltine’s famous novel, The Sable Loretta. With him is this Fine Arts Films production appear Thomas Jefferson, Elmer Clifton, George Pearce, Loretta Blake, Hal Wilson, Raymond Wells and Mable Radford.

Realistic falls from speeding horses constitute thrilling features in the battle scenes of The Martyrs of The Alamo, the historical Fine Arts Films war drama. Eagle Eye, Dark Cloud, and other Griffith Indian players, expert horsemen, are prominent in these scenes and have no fear whatever of an untamed horse. Fully 2000 men were employed in the battle scenes, and the results achieved are a great credit to Director William Christy Cabanne. In The Martyrs of The Alamo, the historical lives of David Crockett, James Bowie, Silent Smith, Santa Ana, Sam Houston and Captain Dickinson are dealt with.

On an average of 300 players a day are employed at the Fine Arts Films studio. However, this estimate does not include the days when battle scenes are staged for a battery of moving picture cameras. In charge of the supernumeraries is Lucille Brown, under whose supervision are the women, and Fred Hamer, who looks after the engaging of the male players. The prices paid the so-called “extra” people vary, and are gauged according to their parts.

Owen Moore, recently rejected a flattering offer from Charles Dillingham to play opposite Elsie Janis in the New York production of The Missing Link, now rehearsing. Moore based his refusal to accept the offer on his desire to remain with Mr. Griffith at the Fine Arts Films studio, which is under the general supervision of the producer of The Birth of a Nation.

Jack Conway and Edward Dillon are the latest additions to the directors’ list at the Fine Arts Film studio, where feature pictures intended for $2-a-seat theater spectators, are being produced. Including the most recent acquisitions, seven producers are actively engaged in picture production, William Christy Cabanne, Allan Dwan, John E. O’Brien, Edward Dillon, Lloyd Ingraham, Paul Powell and Jack Conway. These producers work under the supervision of D. W. Griffith.
Keystone Studio News

There is a bit of comedy in the Keystone film, My Valet, that was not as funny for Fred Mace as it will be to the audience. Mace has a scene where he, an eccentric nobleman, he steals a gold-fish out of a bowl of water and eats it. In the picture he holds it by the tail and makes several attempts to swallow it before actually doing so. When the scene was taken it came to the mouth without much success so that Mack Sennett, who was directing the picture, applauded the realism shown by Mace. Mace continued to grimace and when he recovered his breath he shouted, "You damn fool! I swallowed it." It was far too fishy to the actors who watched the scene and Mace refuses to be interviewed as to his feelings.

Frank Griffin, Keystone director, tells of a funny experience. He had characterized a tug on which he and his camera man followed an ocean liner out about five miles. His company were on the liner and some scenes were made while the tug was being towed behind the liner which was going at half speed. When the scenes were completed the members of the company were transferred to the tug and the order given to cast off. The captain of the big ship gave the signal for full speed and the tug was forgotten. In casting off one hawser was fouled in some inexplicable manner and the tug was soon in the ship's wake. Griffin and his company shouted and tried to attract the attention of those on board the larger craft but as they were hidden under the stern, the tug was towed full ten miles before the attention of the liner's crew was obtained and the release of the hawser accomplished.

We never thought about cutting the damned old rope. murmurs Griffin. "and we were so excited that we thought we were going to have an unexpected ocean voyage in our little tug."

The other morning Eddie Foy and the famous seven Foylets started for the Keystone studio from their cottage at the beach. About half way—ten miles from either home or studio—the damn old machine broke down. Managing Director Sennett had called a scene for noon o'clock, so delay was impossible. Foy hailed a passing jitney and loaded in two Foylets. Foys five minutes big and little Foys arrived at the studio in jitneys, private machines that had taken pit on them, motor-trucks and vegetable wagons. Charlie Foy was the last one to come—he had managed to repair the car and drove in alone and majestic in the family equipment.

Raymond Hitchcock, Keystone comedy star, used a number of live snakes in "The Stolen Magpie," one of the first Keystone features to be released under the new Triangle Film Corporation release. Mack Sennett had his hands full directing Hitchcock and the snakes—both were rather temperamental at times. In the midst of one of the scenes the large snake, the one that follows Hitchcock about in an apparently tame manner in the picture suddenly decided to depart on a tour of Edendale and other suburbs of Los Angeles. It crawled away at top speed and was not seen for several weeks. A few days ago it was captured in Hollywood, about eight miles from where it escaped. As the picture was finished it was too late to return the reptile to the cast so it was dishonorably discharged.

Frank Griffin, director of Ford Sterling with the Keystone at present, has been in the picture producing profession for fourteen years. He enjoys telling of the early days when twenty-five foot reels were the rule and films as long as 150 feet were the feature. This in contrast with the multi-reel features of today is worthy of thought in connection with the possibilities of the future. To keep pace with the demands for clever stories for the two-reel feature stories that the Keystone is releasing under the Triangle brand, Managing Editor Hampton Del Ruth is still adding writers to his staff. Harry Williams, writer of songs and plays and Vincent Bryan, another clever writer, were hard at work when Joan Hayez, fresh from his New York success, arrived. Jeff King has been busy arranging music for the new features and these together with Frederick Palmer, Clarence Badger, "Chuck" Wiesner, William Campbell, Jack Byrne and others form the greatest comedy writing staff.
Balboa Studios News Brevities

Trial showings of Seal of the Navy in the East have been received with enthusiasm. The trade journal reviews were most heartwarming. The initial installment was the best opening of any serial yet exhibited. Balboa’s production is given unstinted praise and the prediction is freely made that Pathe Freres are going to establish a new record with this patriotic photoplay.

Bertram Bracken took his company to Mount Baldy last week. He has been putting on a three-reel outdoor picture, in which rugged scenery figures prominently. Features Jackie Saunders. Her support includes Lewis J. Cody, Madeline Pardee and other well-known Balboans.

H. M. Horckheimer, President and General Manager of the Balboa Amusement Producing Company, went to San Francisco Thursday to spend several days at the Panama-Pacific Exposition, prior to going East for his Fall business trip. He will take along an assortment of multiple-reel subjects which have just been completed.

Henry King is putting on a piece written for Balboa by Bess Meredyth. In it, he plays the part of an Arizona booj who goes to the city and gets tangled up in its ways. King thought he had played all sorts of parts, but this is a new role for him.

The Shrine of Happiness which Balboa recently completed, has been sent abroad by Pathe to be hand-colored. Only the exceptional picture plays are treated in this manner, as the additional expense is heavy. The picture features Jackie Saunders. The story was written by D. F. Whitecomb of Balboa’s scenario staff.

Charles Dudley is the studio cartoonist at Balboa. Besides being a capable screen actor, he possesses considerable ability as a humorous artist. Instead of loafing, when not working in a picture, he puts in his time doing pen and ink sketches. He has his dressing-room fitted up like an artist’s studio. Dudley’s drawings are always in demand by his fellow players.

After doing several minor parts for Balboa, Ida Van Tine has been cast for a juvenile lead. She is playing opposite Henry King. Miss Van Tine came from the East recently to start on a screen career. She has had considerable experience in musical comedy.

Mollie McComb has been experiencing some of the vexations of a landlady. She owns an attractive house in one of the best districts of Los Angeles. Being a member of the Balboa stock company, she has to live in Long Beach. Therefore, she rents the town house. Recently, her tenants took French leave, owing two months’ rent and leaving a lot of unpaid telephone, light and water bills. But Mrs. McComb makes the best of things. She has hired everything put in order, shouldered her loss and is looking for another tenant.

In a studio as large as Balboa’s, one finds all sorts of talent. One of the exceptional chaps there is Bert Francis. He can play any sort of musical instruments made, and play it, too. Francis began as an extra not long ago. Then, he played several bits and now he does most of the light comedy parts. When he gets a big chance, he will distinguish himself.

H. M. and E. D. Horckheimer, who are the sole owners of the Balboa studio, have been selected as “Gold Rooster” producers by Pathé Freres. This is a distinction which has been conferred on a few of the motion picture producers. It means that the Balboa pictures will be shown under Pathé’s choicest release emblem, in recognition of their quality.

A Message From Reno, the five-reeler featuring Ruth Roland and Andrew Arbuckle has been completed at the Balboa studio. It contains one interior shot ninety-six feet deep, which is a thing of rare photographic beauty. William Beckway has turned out some of the best photography ever, in this picture. It was directed by Sherwood McDonald.

E. D. Horckheimer made a flying trip to La Jolla last week, when the Seal of the Navy company which was working there ran out of film. His Simplex car tried the inaccessibility of the speedometer at certain stretches of the road.

Madeline Pardee found a fawn on Mt. Baldy recently which was only a few days old. She wanted to bring it back to the Balboa zoo, but the pleading eyes of the fawn were too much to withstand. Miss Pardee is a lover of animals and would like nothing better than a country place where she could surround herself with all sorts of pets.

While on his way to police court recently to pay a fine for speeding, Lewis J. Cody’s car caught fire. He couldn’t find a bucket, so he filled his mouth with water and squirted it on the burning insulation. The trip to the hydrant was repeated fifteen times, until the fire was put out. Then he faced his honor and handed over $25. Cody wished it had been one of these days when it not only rains but pours.

To whistle in a player’s dressing room is considered the baddest of bad signs. After sailors, actors are the most superstitious people on record. Many of the newcomers in filmdom who have never had stage experience are continually doing “fateful” things. It was Marguerite Nichols who recently whistled in Corene Grant’s dressing room, at Balboa. “Stop it,” commanded Miss Grant, explaining that when such a thing happens, it’s a sure sign that the one nearest the door will be whisked out of a job. Notwithstanding, both Miss Grant and Miss Nichols are still with Balboa. All signs fall in dry weather, it is said. Long Beach is a dry town.

Balboa’s new garage will soon have to be enlarged if the auto-salesman continue to hypnotize the studio attendants. The latest investor is Will M. Ritchey who has charge of the scenario department. Although he has a pretty homey bungalow in Pasadena, Mr. Ritchey has been living at a Long Beach hotel. Recently, he decided he could save the rent he is paying and invest it in a car. That means that as soon as he learns to maneuver his acquisition, he will become a commuter. Oh, yes, it’s an Oldsmobile.

Before becoming a cameraman, William Edmonds was an actor. He was for several years a member of Nance O’Neill’s company. Then he went into pictures. Being interested in photography, it was natural for him to get into the grinding department. His first experience was with Pathe in the East. Coming to this coast, he obtained a berth with Balboa and is making some excellent pictures for Frank Cooley’s company.

H. M. Horckheimer, President and General Manager of the Balboa Amusement Producing Company.
Octopus Sieszes Mabel Normand

In making My Valet, Mack Sennett wrote in some scenes in which Mabel Normand and Fred Mace have a struggle in the surf. The scenes were taken at the beach at Santa Monica, where the surf is high at full tide and Mabel, being an excellent swimmer, did some astonishing work in the swirling waters. In one scene she is tied to a rock and the waves dash over her, completely submerging her at times. In this scene Miss Normand struggled franticly and Sennett and the other members of the company applauded her for her cleverness. When the scenes were over the struggles and cries of Miss Normand continued and Sennett swam out to where she was tied. Immediately he called for help and a half dozen men swam to him. It was found that a middle-sized evil fish had hold of Miss Normand's ankles and she had been carried throughout the scene by the monster. She was released after a fight with the fish and it was soon killed. Miss Normand was almost hysterical for a few minutes but soon recovered her nerve and continued work. To those who see My Valet it will be interesting to know that in the scene in which she is tied to the rock the sea terror has a firm hold on her feet and ankles.

Guy Woodward Stays at Keystone

Guy Woodward is now a stock member of the Keystone organization and admits that two months under the direction of Mack Sennett has cured him of all desire for return to the speaking stage. Mr. Woodward is planning to settle down to the peace and quietness of a farm and an automobile and forget the rush and turmoil of "the road." He has transferred all the fortunes that he saved while with Kolb and Dill to a local bank and all the bridges to musical comedy and vaudeville have been burned. Harry Guy Campbell, Palmer Argyle Woodward (for that is what Guy has to sign on official documents) is hereafter, henceforth and from now on a Keystonean.

Fred Mace Slowly Wasting Away

Fred Mace is playing hand-ball, jumping rope, swimming and taking all the exercises known to physical trainers in order to reduce his equatorial expansion, to a point where it will not so greatly exceed in circumference the Tropic of Cancer. He is dieting on lemon peel and dill pickles and hopes to train down to a degree of anti-obesity that will obviate the embarrassment of having near-sighted people greet him with a polite, "How are you, Mr. Arbuckle?" One man saw Mace enter the Empress theater in Los Angeles on the opening night of the boxing contests which are to be run there and, nudging his friend, said, "There comes 'Big Otto.'"

Mack Sennett Again in Close-ups

Mack Sennett, managing director of the Keystone Film Company, has been so thoroughly occupied with supervising the direction of eight separate and distinct Keystone companies that he has not put on a make-up and worked in a picture for many months. When Raymond Hitchcock started work, however, Sennett decided to both act and direct. In The Stolen Magic, and My Valet, the two feature Hitchcock releases which will soon be seen at Triangle programmes, Sennett stands out strongly and those who have seen the private exhibitions of the two pictures aver that he is better than ever before. This proves the theory of actors "going stale" and that a rest of considerable duration is the best tonic for the cleverness of tired players.
UNCLE SAM'S JACK TARS SHOWN IN EVERY
ACTION OF SERVICE FOR BALBOA SERIAL

Every branch of Uncle Sam's naval service figures in the Naval Navy, the patriotic serial in twenty-eight reels which Balboa is filming for Pathé. When Director Harry Harvey received the script, he was a bit doubtful if it would be possible to make a creditable showing, despite the fact that Secretary Daniels had issued carte blanche instructions to all subordinates in his department to co-operate with Balboa. But one after another, things have been breaking right for Harvey, so that he is enabled to prepare the most comprehensive pictures ever made of life aboard the country's sea-going guardians. Training ships, cruisers, battleships, navy yards and what-not have already been filmed, to bring out different parts of the story.

Recently a large body of Annapolis middies arrived in southern California waters. They could not have come more conveniently had the Navy Department arranged a schedule to suit Balboa's conveniences. With the arrival of the Wisconsin, Ohio and Denver, off Long Beach, Director Harvey had all in readiness and some very effective scenes were made of the young men who will soon be called upon to officer the United States' watch-dogs. Wending their way in and out of the trim youths, Lillian Lorraine and William Courtleigh, Jr., enact the leading parts in Neal of The Navy. It goes without saying that Miss Lorraine has become a great favorite with the men on all the ships, because of her graciousness. When she appears on the screen, she will surely make a multitude of additional friends.

Henry King is directing a new production which will bring to the screen one of the best theater interiors ever filmed. At large cost, a comprehensive playhouse was constructed at the Balboa studio recently, making possible shots from the box-office, through the foyer into the auditorium. The ingenuity of Stage Manager Wyse was taxed to execute King's requirements. The details of this picture are being kept secret as it is intended for a surprise.

LILLIAN PEACOCK, FEATURED IN JOKER COMEDIES PRODUCED BY THE UNIVERSAL COMPANY.

Dorothy Donnelly, star of the Metro Feature Sealed Valley, in which she portrays an Indian Maiden. The scenes were filmed at distant locations, partly in Canada and as far south as Rome, Georgia. The climactic scenes were made in the Red Room of the Hotel Imperial, New York City. Miss Donnelly was starred throughout the United States in the stage drama, Madam X. She comes from a theatrical family and has been on the stage since infancy. She is gifted with remarkable emotional powers. Sealed Valley was from the novel by Hulbert Footner.
Murdock MacQuarrie is staging another of his successful detective stories, a story which he wrote himself and in which he is playing the leading role. The film will be released in two reels.

Hobart Bosworth and his company of feature players have left the Universal City studios for a stay of several weeks in the mountains surrounding Big Bear lake where they are to stage a number of exterior scenes in the production of Ronald Bradbury’s four reel story, Big Big Brent, in which Bosworth plays the title role.

An Heiress For Two is the interesting title of another of A1 E. Christie’s comedies which the Nestor company is this week staging in Universal City. The cast includes Elsie Greeson, Lee Moran and Eddie Lyons.

The Lost Roll, the eighth episode of My Lady Baffles and the Detective Duck, written by Gale Henry, is this week occupying the attention of Allen Curtis and his Joker comedy crowd. Max Asher, Gale Henry, William Franey and Lillian Peacock play the leading roles.

Horace Davy, director of the second Nestor comedy company is this week staging a one reel story by George Marshall, entitled And The Best Man Won. Neal Burns and Billie Rhodes play the leading parts.

After several weeks of hard work, William C. Dowlan this week concluded his production of At Watt College, featuring Carter De Haven and wife. The story is a comedy drama of college life and is told in five reels.

Joseph De Grasse is this week busy with the production of another of the well known Ida May Park dramas, entitled Alas and Alack. Cleo Madison, Lon Chaney and Arthur Shirley play the principal roles.

Joseph Franz has practically completed his three reel animal production, The Queen of Junkieiland, which Ben Cohn adapted for the screen from the story of Oliver Curwood. Edyth Sterling, Wellington Playter, Rex de Rosselli, Sherman Baimbridge and Lulu Warren play the leading roles. With the aid of Paul Bourgeois, animal trainer at Universal City, many of the most dangerous of the company’s animals appear in the picture.

In the mountains surrounding Universal City the battle between the forces of Grethoffen and those of Grahaffen is still waging bitterly. Most of the battle scenes which they have taken both by day and by night are to be used in the fourteenth and fifteenth installments of the Broken Coin serial.

At the Lake Tahoe branch of the Universal’s Pacific coast studios, J. Warren Kerrigan, under the direction of Jacques Jaccard, is this week being featured in a three reel Indian drama, written by Mr. Jaccard under the title, Son O’The Stars. In this offering, Mr. Kerrigan appears in a dual role with Norbert Myres, Ethel Phillips, Helen Leslie and May Talbot supporting him.

William Worthington and his company of Universal players are still at Laguna Beach where they are staging exterior scenes in the production of James Dayton’s three reel drama, The Fair God of Sun Island. Herbert Rawlinson is featured in this production with Luella Maxam, Miss Hamilton and Mr. Abbott supporting him.

The Deficit, featuring Hobart Henley is this week occupying the attention of Leon Kent at the Universal City studios. The story was written by Peter B. Kyne and H. G. Stafford, especially for the Kent company. Agnes Vernon, Ray Hanford, P. Machtet, William Quin and Jack Wells are in the cast.

Robert Leonard this week started production on a five reel film adaptation of Frances Hodgson Burnett’s novel, That Lass O’Lowries, in which Helen Ware is to be featured. The story is one of the Lancashire coal mines and is expected to result in an exceptionally acceptable production. Some of the most elaborate sets ever constructed at Universal City are being built for this production.

E. J. Le Saint this week concluded his production of Peter B. Kyne’s novel, The Long Chance, which Harvey Gates put in scenario form. In this production Frank Keenan, Broaday favorite, and Miss Boughton appear in the leading roles, Mr. Keenan being the featured stellar attraction. It is hard to say too much for this production when it is regarded from any angle, either that of story, or of direction or action. So successful, indeed, has been Mr. Le Saint’s direction of this star, that he has been assigned to the task of directing the action of Miss Henrietta Crossman in another of Harvey Gates’ adaptations, Anti-Matrimony, from the play by that name written by Percy McKay.

Joseph De Grasse, director of the Universal Rel Com pany, together with his entire company of players, left the Universal City studios recently for a vacation of a week. The company includes Cleo Madison, Lon Chaney and Arthur Shirley.

DAVID HORSLEY (CENTER) AND HIS TWO DIRECTORS, MILTON M. FAHRNEY (LEFT) AND FRANK MONTGOMERY. FAHRNEY PRODUCES CUB COMEDIES, WHILE MONTGOMERY IS STAGING WILD ANIMAL PICTURE DRAMAS.
Western Vitagraph Paragraphs

Director Dave Smith is producing a one-reel comedy entitled Nobody Home. In spite of the title, there’s lots to it. The members of the cast include George Kunkel, George Holt, and George Stanley, the invincible trio of Georges, with Anne Schaefer, Jack Mower and Otto Behninger. And the plot, well, it only serves to show that you never know what you look like to your neighbors, and that when too many people grab for something none of them is likely to get it.” Edwin Ray Coiff wrote the script, which contains several clever situations and mixups.

The new Vitagraph plant at Prospect and Talmadge streets, Los Angeles, is rapidly nearing completion. When finished, it will be the largest close-in studio in California, covering more ground and having more buildings.

Anne Schaefer has been making a round of the auto agencies these last few days, trying to decide which make of machine she wants. Anne has become so attached to her comfortable apartment in Santa Monica that she has decided not to leave the beach when the studio is removed to its new quarters in Hollywood. Hence the decision for a machine, as Anne puts not her trust in street cars.

Director Ulysses Davis is finishing the film, Cal Martin’s Wife, a three-reeler by L. Case Russell, featuring Mary Anderson. Miss Anderson displays her versatility as heroine in this script, when she plays the part of the chorus girl wife, Dolly. William Duncan interprets Cal Martin, the big-hearted rancher who forgives the weaker partner’s defection because of his love for her. Anne Schaefer has a sympathetic part as Cal’s mother, the dear old lady who hears the story of her daughter-in-law’s accident and takes her to her heart in spite of all. Carleton Weatherby has the part of the smooth young leading man, Harry Hale, who causes all the trouble for Cal. Weatherby is right in his element in this film, as he is a society dancer of note in local circles, and he and little Mary have had a bully time out of their dancing in this picture.

George Holt has entirely renovated his beach bungalow for the return of George, Junior, and Mrs. Holt, from an extended visit in the East.

Mary Anderson has adopted another pet. A dreadful scarecrow of a dog wandered into the studio a few days ago, and scared almost everyone half to death by his ferocious appearance. He took up a point of vantage on the office steps and there were few visitors to the office. Mary Anderson appeared on the scene and all was peace. She calmly tied a ribbon about his neck, led him off in the direction of her cozy bungalow, and gave him a good bath. After which she formally adopted him and it has since been discovered that under all the grime there was a real Irish terrier of aristocratic features, so Mary has made another ten-strike!

Rollin S. Sturges, Blue Ribbon Feature producer for the Vitagraph Company at their Western studios, is very proud of his little family—but he is still trying to figure out what Esther Sturges, aged two, meant to imply the other day when, after papa had proudly brought her down to the studio to watch him direct a big dancing scene and had turned his back to attend to business for a few moments, she wandered off and disappeared for about half an hour. Excited search on the part of everyone in the plant to disclose Miss Esther, until, half a block away, one of the property boys found her sitting on a doorstep watching a strange picture company put on a scene. Such disloyalty was a great shock to the devoted parent, but questions only brought tears. Mr. Sturges found her a nice place to sit to watch his scene, went back to work. Five minutes later he looked over to where she was sitting and discovered that she had curled up on the chair and was sound asleep.

And Mr. Sturges still gloomily wonders what she objected to in his directing.

Donald Crisp, former Griffith Star, who is preparing to produce Ramona, a great feature release, for William H. Clune, at his new Studios in Los Angeles.

Alden Willey is assistant to Director Bracken. He came to Balboa two years ago without any previous studio experience. But he figured that the motion picture business had a future. His first employment was as an extra man. After playing regularly, he decided he would like to get into the producing end and he has been there ever since. Like many others, Willey is a firm believer that Bracken is one of the best motion picture directors in the business.

One of Balboa’s most popular leading men is Frank Mayo. As he comes of an illustrious theatrical family, his acting ability has been inherited. Besides possessing a fine screen appearance, Mayo is a sterling player.

Most of the fancy dancing seen in Balboa pictures is done by Margaret Landis. She is a southern girl of charming personality, a resident of Long Beach, and has a future in her chosen work. She is enthusiastic about picture playing. In time, she hopes to be seen in real parts.
Spedon Lauds Motion Picture Work

BY SAM SPRODON, NEWS WRITER OF THE VITAGRAPH COMPANY, A RECENT VISITOR IN LOS ANGELES.

This is not my first trip to the Pacific Coast. When here in 1898, there was very little of the present Los Angeles in evidence; it was no trouble to walk about the town. Comparatively, it was nothing more than an overgrown village. As an entertainer and cartoonist, I appeared in every city and burg West of the Mississippi, and later as an artist and correspondent, made my headquarters at Santa Fe, New Mexico. Motion pictures were not in evidence at this time so you can imagine the aspect Los Angeles and the surrounding country presented to me on my present visit. All my life has been occupied with pictures and publications, and naturally I drifted into motion pictures: this to me is the most wonderful part of it all.

 Everywhere they crop up as guide posts, showing still greater strides in the advancement of the art that is to furnish the world with food for thought, and refreshment for mind and body, as well as to promote the progress of the world and, prophetically, the establishment of universal peace and happiness. It has wrought great changes here on the Coast and at the rate it is growing anyone with half an eye can see that it has only started and soon this territory will be studded with substantial and beautiful studios which will be pointed out with pride, as monuments to the greater development of California. Even now, the motion picture studios, in their numerous departments, are marvells of creative genius: showing every craft, art, literature, architecture, mechanics and science. And greater things are yet to come.

Everything has had its beginning, but time has wrought wonders. The motion picture art has passed the experimental stage. It is approaching an exact science, so to speak. It is rapidly approaching the technical and it will not be surprising if some "high brow," who are now sceptical and querulous, will advance the advisability of instituting departments in our colleges and technical schools, for the education of cinema experts, who can fill the demand for knowledge and capability in the industry.

In the '90s, upon my return to New York from the Northwest, it was my privilege to address the Photographic Society at Cooper Institute, in New York. In the course of my remarks, this thought occurred to me, "I am convinced that the artist and correspondent will be replaced by the 'Photographer and correspondent,' (at this time snapshot, pocket or portable cameras were unknown) and it came to pass. Visualized facts are more convincing than words. Actions speak louder than either for both; hence the advent and perfection of the motion picture camera enables us to see ourselves and others so convincingly we can draw our own conclusions.

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Every Student completing a course under the instruction of our Director has secured positions, many taking leading parts. We are able to teach everything along the line of Motion Picture Work. Special Instructions in Camera Operating, Makeup, etc. Consult us before taking a course.

WEST COAST MOVIE COLLEGE & FILM COMPANY

CITY OFFICE, 902 Hollingsworth Bldg.,
606 Hill Street, Los Angeles.
Universal City Items

Henry Otto, former director with the American company at their Santa Barbara studios, has joined the producing staff at Universal City, where he is to direct the work of Hobart Henley in the production of two and three-reel dramatic releases. Otto's first Universal release is to be a three-reel drama by Harvey Gates, entitled, The Measure of Leon Durbay.

The new Nestor comedy companies' stage at Universal City has been completed and dedicated to the use of those companies by the production of an unusually good Christie production, Things Are Seldom What They Seem, in which Lee Moran, Eddie Lyons and Jane Waller play the leading roles.

In the production of The Dumb Girl of Portici, at Universal City, the Smalley's are taking scenes in a specially constructed street set built at a cost of nearly $10,000. This set is not only the most elaborate ever constructed at Universal City, but is also one of the largest ever used in the production of a photoplay.

Acting in accordance with his physician's orders, Hobart Bosworth has called a halt in his work at the Universal studios to have an operation performed at one of the local hospitals. Although it is regarded as a minor operation, Bosworth will not be able to appear before the camera for a week. During his absence, Director Norval McGregor is using the remainder of his company to stage a two-reel drama entitled, Little Maverick.

Joseph De Grasse and his company of Rex players have returned from their vacation and have started production of another of the Ida May Park stories, a one-reel drama entitled, Lou of Lone Mountain. Cleo Madison, Arthur Shirley and Lon Chaney appear in the leading roles.

The demands for more of the My Lady Baffles and the Detective Duck burlesque Joker series, have become so insistent, that Director Allen Curtis has arranged to devote all of his time for the next month to the production of additional episodes for the series instead of alternating with other Joker one-reel releases as he has been doing in the past.

After an absence of several days, occasioned by sickness, Gilmore Walker, film editor at the Universal City studios, is again back at work.

Arrangements have been made at Universal City for featuring Agnes Vernon in two-reel dramas which are to be produced under the direction of Leon Kent. The first of these productions was written by F. McGrew Willis especially to meet the requirements of the company. The film will be released under the title The Girl of the Dance Hall.

After a stay of one week, George Cahn, private secretary to President Carl Laemmle, of the Universal company, has left the Pacific Coast studios for the east.

One of the oldest landmarks of early California history figures prominently in Hobart Bosworth's latest feature, Big Bill Brent. The object in question is a little, one-roomed cabin on the shores of Lake Tahoe which was built in 1849 by the members of the Donner exploring party on their way to the Pacific coast. The company had already used it in a number of scenes when they were apprised of its history. Arrangements were immediately made to continue the action around it instead of building another to take its place.

Under the direction of E. J. Le Saint, Henrietta Crossman has started work at Universal City in the production of a five-reel comedy drama by L. V. Jefferson, entitled, The Faddist.

Lois Weber, and her husband, Phillips Smalley, who are completing a Universal 10-reel feature, starring Anna Pavlova, the famous dancer.

EL NIDO, THE HANDSOME PRIVATE HOTEL, LOCATED AT 1944 SOUTH FIGUEROA STREET, DESIGNED ESPECIALLY AS A HOME FOR MOVING PICTURE PLAYERS.

Members of the Profession who are looking for Home Comforts will find them at El Nido, the very best of Home Cooking, superfine silverware, the best of linen, well trained, courteous servants, steam heat, elegant, restful parlors, delightful trees and flowers, ten private bath rooms, a large shower bath room, and generally first class service in every appointment of the building. All of the rooms are large and airy, handsomely furnished, single or en suite. There are spacious halls and sleeping porches, and commodious, restful verandas are among the many attractions offered at this beautiful home. In brief, El Nido is an ideal home for Motion Picture people. Mrs. K. B. Beamer, the mistress of El Nido, would be pleased to receive applications from Motion Picture folk, for apartments and board. A postal, or telephone 21764 will bring information as to terms, etc., which run from $10 a week and up, including breakfast and dinner.
Film Stars Arrive at Inceville

Mary Boland, renowned in theatrical circles for her many remarkable performances as John Drew's leading woman, has arrived at Inceville and is preparing to make her photodramatic debut under the supervision of Thomas H. Ince. Miss Boland will be starred in a virile five-part story of the crook type for future release on the Triangle program. The title of the story has not been made known, but it is stated to be from an original scenario. Work on the Boland story will be started immediately following the completion of the subject in which Jane Grey and William Desmond are at present co-starring under the direction of Scott Sidney. Director Sidney has established himself as particularly well fitted to produce "crook" plays and for that reason he has been assigned Miss Boland for direction.

Almost simultaneously with the arrival of Miss Boland, Bruce McCrea, the popular Broadway leading man, reached Los Angeles also, and reported to Producer Ince. Under same supervision he has been signed to appear. McCrea will henceforth be a permanent leading man with the company. His first appearance will be made as leading man with Bessie Barriscale in that notable star's next vehicle. The scenario is now being completed and will next week be delivered into the hands of the director for production. A third arrival of note at Inceville was Monte Katterjohn, the well-known Eastern free-lance photoplaywright who has been engaged by Ince to write scenarios for Triangle's production. Mr. Katterjohn arrived yesterday afternoon upon his arrival, inspecting the New York Motion Picture plant in the Santa Ynez Canyon. Then he declared his expectation of liking his new home, rolled up his sleeves and began to pound his typewriter keys.

Evidence that the Thomas H. Ince feature in which Billie Burke will be starred is to be one of unequalled elaboration and expense, was offered in an announcement that the New York Motion Picture Corporation has gone to New York City for the furnishings which will be used to adorn the settings in the production. Three carloads of material, it is stated, are now enroute to Los Angeles from the Metropolis and will be employed exclusively in the Burke subject. What the exact nature of the furniture is has not been as yet revealed, but inasmuch as the story embodies much of the Scotch atmosphere, it is believed that the "props" are of a quaintness and beauty not to be found anywhere but in the exclusive shops of Gotham. This shipment is expected to arrive within the next two weeks and will immediately be placed in storage to await the arrival of the distinguished star.

Latest advice state that Miss Burke will soon reach Inceville. As a precaution, however, preparations for her comfort are being rushed. A special corps of carpenters have been put at work to complete her dressing quarters and the indications are that everything will be in readiness for her reception a full twenty-four hours before she steps from her special car on the Santa Fe.

Many hands are busy renovating the beautiful bungalow on Catalina Island in which Miss Burke will reside during her stay in the Southland and a fresh coat of paint is being applied to the magnificent steam yacht which Ince has engaged for the actress' transportation to and from the island. Speculation has been rife concerning the question of who is slated to direct Miss Burke in her initial appearance before the camera. Each of the many directors at Inceville has been spoken of as a candidate, but at present it appears to be a certainty that Producer Ince himself will personally take charge of the production. Miss Burke expressed a wish that the noted director-general hold the reins and it is likely, if present plans do not go awry, that she will not be disappointed.
Star of the Broken Coin Serial, by Overwork, is Stricken by Illness

Miss Cunard, leading woman and scenario writer of the Universal’s serial, The Broken Coin, is recovering from an illness of several days, a result of overwork. Following the completion of the chapters of the great serial, she will take a vacation outing of two weeks. She and her co-star, Francis Ford, have toiled early and late to make the serial the vast success it now is.

William Joins Universal City Players

G. A. Williams, who has been playing character parts for over two years with the Glendale Kalem company, has severed his connection with that company and is now at the Universal studios.

Oliver Morosco Photoplay Company

When the decorators took possession of the Oliver Morosco studio for a solid week the laboratory force saw a chance to get a vacation.

S. H. Hollibone, the superintendent, like the London cabby who spent his vacation riding around on another cabby’s cab, was back at the studio most every day. Allan Bassett, E. Johnson and Russell Richardson were more ambitious, and took the well known burn-and-pel treatments at Venice and Redondo.

Miles Burnes, who must have been saving his money, or else borrowed it from Dad, put on a lotto dog and roundtripped it to Catalina.

Frank Livingston said he went nowhere, described in the folders as rather a quiet place and guaranteed free from all nuisances.

“Al” Miller, the speed demon, changed from the rubber boots of the developing room to the leather puttees of the motorcycle, and struck out for San Francisco on his “Indian.” But poor Lo died somewhere in the Mojave desert, and “Al” had to ride shanks most of the way back home.

Sidney Skinner tore out his telephone so nobody could call him over to the studio to run the projecting machine, and hit out for San Diego to see the Exposition. He returned with the usual line of “Fair” talk, which simply proves that the main reason part of the human race gets up energy to go anywhere is so they can come home and talk about it to the rest who couldn’t go.

Harry Geisinger had a fine trip. With a party of four he motored up from Ventura along the coast as far as Pacific Grove, about 150 miles this side of San Francisco, and on the return detoured for a brief camp in the mountains north of Bakersfield.

And now for the interesting people:

Bess Menasco stayed at home but lacked nothing for excitement, that with tennis, being ill for two whole days and making a stunning black taffeta dress in record-breaking time. She went shopping about ten, got the goods and the line of “Fair” talk.

Mrs. Lucerne Hampshire and Friend Family went to Catalina, and swam and hiked and rode in the glass-bottomed boats just like regular tourists.

Byrd McLain visited at Santa Barbara.

Quilla Brown was another San Diego visitant on account of the Fair.

Marie Vee was out at Pomona part of the time, part of the time at the beaches.

Flo Stoebel looked down on them all from Alpine Tavern on Mount Lowe.

Grace Davey, devoted the week to visiting places she had not seen the previous year, and so stayed home.

Fred Hornby Recovering From Illness

Fred Hornby, the renowned director and character player who recently was employed by the National Film corporation, is rapidly recovering from an illness which confined him to his home for a week. He has received several offers of engagements from leading studios and, when well again, may sign a contract. Hornby for nearly a year was co-director and player with the late John Bunny.

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Bushman Engages Beverly Bayne

Francis X. Bushman has returned from the East where he accomplished three of the biggest things set in print in the history of motion picture industry. First, he has engaged Miss Beverly Bayne who was his leading lady at the Essanay Company in Chicago for over four years, and who is noted for her wonderful and costly wardrobe, in which value was ever a secondary thing. Second has endowed one of the best directors of the motion pictures in the East, E. H. Calvert, who is not only noted for his speed in turning out productions properly, but who also is an excellent heavy and character man. Last, but not least, he has arranged for exhibiting his pictures through new exchanges added to the Metro Company, which will give him a much larger scope than he has had heretofore.

Bushman reports film conditions in the East as being in a much more favorable condition than they were when he was in New York last April. Things seem to be brighter there and it is all due to the better quality of features being turned out by the manufacturers," he said. "The public has become tired of witnessing inferior subjects and productions. Manufacturers realize now the public must be given high class picturizations from novels or from stories written by well known and capable novelists and scenario writers.

Director Ince will continue the production he started before he left, Pennington's Choice, a five reel story of the Canadian-Northwest, and a New Yorker who has fallen in love with a Canadian's daughter.

W. S. Vroman, director at the Quality studios, has completed A Corner in Cotton, written by Frances X. Bushman, in which Miss Marguerite Snow is starred. The cotton field scenes, gin, factory and in fact practically all of the exteriors were taken in Calexico, California, and Mexico. The story starts from effects of the heat in time to complete the picture without holding up the production. The story is well directed, has many strong punches and has the heart interest that the necessary masses will cast. William Clifford, William Rogers, Frank Bacon, Helen Dunbar and Lester Cuneo supporting Miss Snow.

Lester Cuneo has recovered from his shock of a week ago, when his machine, in which he was riding, was struck by an interurban car directly in front of the home of Miss Myrtle Steedman. Miss Steedman took Mr. Cuneo in her home to the Sisters Hospital where he was received and rested for two days. He has completely recovered and has returned to the studio.

Miss Beverly Bayne, who has for the past four years been playing leading opposite Francis X. Bushman, arrived from Chicago last Sunday and will be seen hereafter in productions in which Mr. Bushman is featured. Miss Bayne is a very pretty, winning type, and her presence is making her a great help to the Metro program. She has a wonderfully-pleasing personality and is a capable actress.

THEIDA BARA IS STAR OF DRAMA AT MILLER'S

The Two Orphans has long been known as a class of the stage. But now, as picturized for William Fox, it will be seen in a new form when presented at Miller's for one week starting next Monday. The author of this world-famous drama, would hardly recognize his own, for through the skilled direction of Herbert Blumer and with numerous effects of scenery, camera work and acting, an exceptional cast has been provided with Theda Bara and Jean Sothern as Henriette and Louise, the two orphans.

The part of Henriette is a radical departure from the Vampire parts with which Miss Bara's name has become associated. Jean Sothern is going to make thousands of ardent admirers by her appealing performance of power and pathos as Louise, the blue-eyed Henriette. Herbert Blumer proves himself a master of his craft and makes the part of son of the rich man. Foy

S'death! Eddie Foy a Mutineer!

Eddie Foy dug up his artistic temperament while working in a scene under the direction of Del Henderson at the Keystone studios last week. Foy objected to a piece of business that Henderson wanted and walked majestically to his dressing room followed by Mr. Foy and the entire fifty-seven Foylets. Mack Sennett had left to direct a scene at the beach and knew nothing of the mutiny until the following morning. A call was made at the studio office with an expression that denoted an intention to adhere to Keystone methods regardless of his own mental attitude and peace reigned then and thereafter.
EXTRA! EXTRA!

Chaplin Foils Shanghai Plot!!!

Charlie Chaplin’s work in Shanghaied, the Essanay comedy now being made in Los Angeles, is sure to eclipse his work in former pictures. Starting with a small story with but mager ideas as to what would be done, Director General Jesse J. Robbins is adding more to the story every day. The picture might be called Arson, for that is the plot base. In the picture Edna Purviance is the means of saving her father’s ship. She overhears a plot to blow up the vessel so the owners can get the insurance. She stows away on board of her father’s ship so she can get a taste of life on the briny deep. Excitement starts when her father who has made arrangements with the captain to blow up the boat finds that his daughter has come aboard the ship. After the boat gets underway she overhears the plot. The captain and the mate discover her. They bind and gag her. Now Charlie, who is one of the crew hears her groans and goes to the rescue. Meantime the bomb has been set, the fuse lighted, and the scene set for the destruction of the steamer. The mate and captain are preparing to desert the boat and its crew, but Charlie and Edna spoil their plan by seizing the little boat and making their getaway, leaving the captain and the mate to their fate with the crew. On land the father reads the note left by his daughter, sees visions of his daughter being blown up, engages a fast motor boat and gives chase. When he catches up and draws near to the ship he sees it suddenly destroyed by the dynamite. Thinking his daughter has been killed, and struck with remorse, he attempts to kill himself by jumping into the sea, but the captain of the motor boat intervenes. Then they discover the small boat coming toward them with Charlie and Edna in each other’s arms.

CHAPLIN STUDIO NEWS

In order to secure the proper waterfront scenes for the latest Chaplin picture, Shanghaied, the Essanay company will voyage to San Francisco in their tramp steamer. They will be gone about a week. A stop will be made at a deserted island way out in the wilderness of the Pacific. This picture is sure to be a knockout. The regular Essanay players will appear in this rib-racking film. They are Edna Purviance, Mary Reiger, Lee Hill, Bill Armstrong, Lawrence Bowes, Harold Holland and Leo White.

Leo Hill, who played leads for the deceased Crown City Company, has taken up his duties with the Chaplin-Essanay Company, as assistant to Director General Jesse J. Robbins.

A new platform for the army of stage workers has been added to the spaces at the Essanay studio at Boyle Heights.

Los Angeles suffered a severe hot spell this week and although the Chaplin-Essanay studio, is situated on a hill top, it was deucedly warm up there. The players were roasting under the diffusers when Edna Purviance, the leading lady suggested that Mr. Robbins order the stage sprinkled. That cooled it off a lot, but when the scene was being made, Director Robbins yelled “Hoy! Cut out the smoking.” Some one laughed aloud and the busy man found that the water on the stage was rapidly evaporating and great clouds of steam were rolling in front of the camera. Gosh! When Los Angeles gets hot it is some hot.

After returning from the first voyage for Shanghaied, Charlie Chaplin remarked with one eye closed: “No matter how calm the ocean is it always rocks the boat.”

President Wilson’s request to Americans to remain neutral applies muchly to the Chaplin-Essanay studio. Here is what the Los Angeles studio has to contend with in regard to almost over zealous patriots from the fighting nations. Charlie Chaplin hails from “Hingland,” Bill Armstrong also sings “Tipperary,” Leo White used to dance in Paris. Patty McGuire fights with a “She-1ale.” Leo Hill and the rest of the players are nephews of Uncle Sam, while the German torpedoers are found in the stage gang—yet everything runs smoothly here.
Dustin Farnum, New Triangle Star

Dustin Farnum, America's champion matinee idol, is to be presented soon by Thomas H. Ince in a virile five-part photodrama of love and daring in the great Northwest, entitled The Iron Strain. The noted star of The Virginian, The Squaw Man and other famous stage successes has never done a more compelling piece of work for the films, it is believed, that he has in this forceful production for The Triangle. Additional importance attaches to the piece because of the fact that it is to be the first Ince offering on the new program.

Farnum has been declared by critics thin and again to be right in his element when portraying the part of a rugged character. "In The Virginian," which served to carve him a niche in the theatrical hall of fame, he wore a number of his other triumphs as he was the fearless, lead-shouldered man, whose personal magnetism was irresistible. That is why Ince selected him to carry the burden of work in the role of Chuck Hemmingway in the Iron Strain.

What is particularly interesting about The Iron Strain, is the fact that it was produced, almost in its entirety, in the backwoods of the beautiful Bear Valley, in Inland's home of California. In writing the play, Inge and his collaborator, C. Gardner Sullivan, researched various locations that are not to be found in or about Los Angeles. Even Inceville, as abundant as that nooning picture city is with scenic beauties, boasts no such locale. Compulsively the company marched in the wilderness not the north, whipping the production into shape.

The story of The Iron Strain is one of the kind that has made Ince famous as a producer. It is a story with a terrific "punch" and strikes forcefully at one of the "milk-and-water" theories of society. It aims at the aspiring mothers who design their daughters to marry to "brainless, spineless tops of the social whirl" and at the daughters themselves, who choose that course, paints the fallacy of wedlock between an American girl of red-blooded lineage and a stripping of society who is unable to earn a living for himself. It tell the tale of a beautiful romance that culminates in a happy union, with the grim Northland as its locale and a man of "iron strain" as its dominant character.

In the role of "Chuck" Hemmingway, the whole-hearted son of the Alaskan mounatins, Farnum is said to have contributed to the photoplay art his most artistic achievement. He has invested the part with his ingratiating personality and all the dramatic instinct at his command and has not missed an opportunity to score heavily by both.

The star is presented with a leading woman, who has long since won her spurs as an actress. Edna Markey, the beautiful brunette, whose accomplishments are known to photoplay lovers all over the world. Miss Markey is seen as Octavia Van Ness, the fickle society belle, who refuses to marry outside her set, until she is compelled to awaken to her love for the man she had renounced. Her performance is one of true charm and will undoubtedly earn her for greater laurels in her later years.

Three other important characters are capably interpreted by Charles K. French, as Miss Markey's grandfather, Truly Shattuck, as her mother and Louise Gaunt, chief of the screen, as Kitty Molloy, the belle of the Alaskan wilds.

Victoria Forde, who is enacting important roles in Tom Mix's company of Selig Players, at Las Vegas, N. M.

GRiff TH News Items.

Irene Hunt, playing the principal part in the two-reel Reliance film, The Stronger Man, was, previous to her debut into Reliance pictures, featured in a headlining act that played the Keith and Orpheum circuits two seasons. Miss Hunt was also identified with a number of successful Broadway productions. In The Stronger Man with Miss Hunt appear Francis MacDonald, Harriet Sullivan, A. D. Sears and Felix Modjeska.

The Reliance juvenile company, headed by Carmen de Rue, George Stone and Violet Radcliffe, will in future devote themselves to the production of two-reel comedramas. C. M. Franklin and S. A. Franklin are co-producers of the 'kiddie' subjects, and their initial two-reel effort is The Doll House Mystery.

Walter Belasco, brother of David Belasco, the famous stage director, has been engaged to enact the role of a theatrical manager in the two-reel Reliance drama, Merely Players, written and being produced by Francis Powers. Merely Players deals with the atmosphere of the stage and is based on an actual experience encountered by Director Powers during his career as stage director for David Belasco. Charles West, Frank Ben nett, "Billie" West, Howard Gaye and Wilbur Higby are in the cast.

TAY GARNETT, Cartoonist of The Photoplayers' Weekly, announces that he would take a limited number of pupils, in cartooning, among motion picture people desiring to learn the art. Terms reasonable. He is manager of the Los Angeles School of Cartooning. Address 412 Thorpe Building, 132 North Broadway.
Universal City News Boiled Down

Henrietta Crossman, one of the best known players of the legitimate stage, has arrived at Universal City, to appear in a five-reel comedy drama, "The Chaperone," written by L. Y. Jefferson especially for the star, E. J. Le Saint, who has just completed the production of Peter H. Kyne's novel, "The Long Chance," featuring Frank Keenan, will direct Miss Crossman's action.

In New York, Robert Leonard, in production of "That Lass of Lowries," featuring Helen Ware, has been working on exterior scenes in the foothill country near Los Angeles. In view of the elaborate sets necessary to the production of this feature, Leonard hopes to complete all exteriors before starting on the work to be done at the studio.

A prairie fire at Universal City was started when a hand grenade, thrown by a soldier in one of Francis Fairbanks' pictures, hit the throne of Grettshoffen, fell in a pile of dry weeds on the hillside. The flames threatened to reach the main buildings of the city before it could be put out. A strong wind from the east fanned the fire. The two opposite armies, however, forgetting their differences for the moment, joined forces, and after half an hour of hard work succeeded in extinguishing the flames. All told, some fifteen acres were burned over before the flames were beaten out. The studio has completed the last reel of his five-reel feature, "The Wald College," in which Carter De Haven and wife are featured. Nothing authoritative has been given out as yet regarding the possible signing of De Haven for another feature production.

At Universal City statistics show that despite the unusual heat there have been more than 3,200 paid admissions to Universal City within the past six days. This is in addition to the visitors who came in response to invitations tendered them by the company official.

These latter would most likely bring the total up to 6,000.

With practically all of the exterior scenes completed in the production of the three-reel story, "The Fair God of Sun Island," William Worthington and his company of Universal players have returned from Catalina Island, where they have been worked for ten days.

Officials at Universal City have decided to do all in their power to co-operate with the officials of the San Diego Exposition in the holding of a motion picture day at the southern fair.

George Cahn, private secretary of President Carl Laemmle of the Universal Film Company, in New York, arrived at the Universal City studios recently, to remain several days in the capacity of special representative of that official. Cahn's visit was of a semi-official, semi-private nature. Before returning east he is to visit the San Diego and San Francisco expositions as well as the various exchanges between the Pacific and Atlantic on his way back.

Hobart Bosworth and his company of Universal features left the Universal City studios recently for a stay of two weeks at the Lake Tahoe branch of the Universal's studios. In addition to completing the exterior scenes in his production of "Big Bill Brent," Bosworth and his players will stage a number of exteriors for the production of another four-reel feature by the same author, Ronald Bradbury.

Joseph Franz, of the Universal's Pacific Coast producing staff, is to leave the Universal City studios for a stay at San Francisco, where he has been granted the use of the Hopi Indian village for the production of two special Indian feature productions. Ben Cohn has already completed the scenario for the first of the seven reel feature, entitled "When Redmen Ruled the Desert."

H. R. Hough, auditor and expert accountant of many years' experience, has joined the executive staff at Universal City, in the place of comptroller, rendered vacant by recent changes in administrative departments.

A consignment of books, twenty of the "best sellers" of recent months, film rights to which have been purchased by the Universal Film Company, were recently received by the Pacific Coast scenario staff of that concern, where they are to be put into proper form for screen production.

Because of the increased hordes of visitors that con-tinue to pour in at the entrance to Universal City to watch the production of motion pictures, several new guides have been employed to assist the original corps in conducting the guests about the plant.

Edward Lahm, of the Universal City studios, whose genius in the manufacture of stage properties has earned him the title of "champion," has returned from a two-week's visit to the San Francisco Exposition, where he studied the latest improvements in the technical world, the research to be of assistance in his work at the picture city.

F. McGrew Willis, Celebrated Scenario Writer Who, as a Member of the Universal City forces, is constantly Creating Big Feature Dramas

Griffith Folk Are Prosperous

Spottiswoode Aitken, the talented Griffith character artist, is the proud father of a bouncing baby boy, who tips the scales at the nine-pound mark. Aitken's family now consists of a girl and a boy, his daughter, Julio, being two years of age. The new baby and mother are in excellent health. Aitken, who is appearing in a Fine Arts Films picture, when notified of the stork's gift, compelled his producer to postpone work for the day, in order that he could celebrate.

Douglas Fairbanks has consented to remain at the Fine Arts Films studio for another feature picture, after he completes his performance in "The Man and the Test." Fairbanks has taken to film acting as a duck to water, and thoroughly enjoys the work. As yet it has not been decided as to the nature or title of his next starring photoplay vehicle.

Glenn Martin, the aviator, has been engaged to make a number of aerial flights in The Scarlet Band, a forthcoming Fine Arts Films picture featuring John Emerson. Director John B. O'Brien, a former pal of Martin's, succeeded in securing the aviator's consent and he has promised his best effort. The play in which Martin and his aeroplane figure is of a scientific detective nature.
MISS MURDOCK IS THE STAR OF THE METRO PROGRAM FEATURE JUST RELEASED, A ROYAL FAMILY, PRODUCED BY THE COLUMBIA PICTURES CORPORATION. THE SCENARIO WAS MADE FROM CHARLES FROHMAN'S FORMER STAGE SUCCESS. THE STORY SHOWS HOW THE LITTLE PRINCESS OF ARCACIA, WHO BELIEVES IN WAR AND FIGHTING MEN, AND REFUSES TO CONSIDER THE PEACE SUGGESTION THAT SHE WED THE CROWN PRINCE OF KURLAND. SHE HAS BEEN REARED BY HER FATHER, THE KING, LIKE A BOY, BOTH IN MANNERS AND DRESS, BECAUSE HIS ONLY SON DISAPPEARED WHEN A CHILD. THE QUEEN MOTHER DIED. IN CONSEQUENCE, OF SHOCK. IT IS NOT UNTIL THE PRINCESS LOSES HER HEART COMPLETELY TO COUNT BERNAR DINE, IN REALITY CROWN PRINCE, WHO WOOS HER INCognito, THAT THE PRINCESS Assumes ALL FEMININE GRACES. HER LOVE AFFAIR SOFTENS HER NATURE AND TRANSFERS HER INTO A DAINTY LITTLE WOMAN.

Film Art Aids Literature

BY MISS WILLARD HOWE, MOTION PICTURE EDITOR OF THE WASHINGTON, D. C., TIMES

The motion picture has now become so closely associated with literature that almost every week some novel, play, poem or opera is being filmed. It is immortalizing the best exponents of literature in a manner that was not dreamed of in the wildest hopes of the authors. Through fertile brains, characters, scenes and situations that have been indistinctly or indifferently conceived by many readers have assumed definite shape and have become pulsing individuals and natural landscapes. What an assistance this is! What an actuality in holding a mirror up to life!

It has been asserted that the motion pictures have cheapened literature, have cheated speech, and have lessened the desire of the public to read. Some have prophesied that the screen would make a public of puppets and that words would lose their value. This is not so. Never was literature more eagerly sought; never were books more widely read; never was the mind given greater impetus for original thought.

I have made inquiries among librarians and educators as to what effect the motion pictures were having upon the readers and students. The educators have asserted that the use of films as an entertainment or a dispenser of information has served to sharpen the intellect as well as to develop a creative force in pupils that was not noticeable before. The librarians claim that never was there a greater demand for books—and books of a more serious trend—than at present.

When a school girl recently called for Such a Little Queen, the librarian questioned the girl as to why she wished the book. "I saw it in motion pictures," came the ready reply, "and I want to read the play." The same reason proved the cause of the recent popularity of Breuer's Millions, The Virginian, The Morals of Marcus, Conjurer's House, and a number of other novels that have been filmed. Even the reading of plays has received an impetus, owing to their production on the screen. The same holds true of certain operas and poems, as well as histories and biographies of characters of international reputation.

The effect which the motion pictures have had upon the public stimulus for reading is as nothing when compared to how the photoplay producers themselves are delving into literature. While stage-craft has ever been exacting for settings and costumes, it never possessed the power for reality and nature of the film. The stage stands as a representation; the screen as life. For this reason the motion picture producers have sacked libraries, curio shops and art galleries in their desire to make a photoplay historically and artistically correct. A stage play at most will number over a dozen scenes; many of them a third that number. A multi-reel photoplay will contain one hundred scenes, two hundred scenes and even more, each of which must be exact in every detail, with few words to assist it.

So with the high standing that the motion pictures are assuming at present the screen is lending an aid to literature that is gratifying and far-reaching in its effect. Certainly a great many more people are familiar with than ever before.

J. P. McGowan, late of the Lasky features company, has started on the production of his first Universal drama, a three reel story by Randal Parish, in which Marie Walcamp, Frank Newberg and Kingsley Benedict play the leading parts. The story is being staged under the title, The Yellow Star.
J. A. Badaracco, Photogallher, All Celtic Films.
J. A. Fitzgerald, Director, All Celtic Films.
1400 Broadway, New York City.

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**SAVE THE BANDS**
Lloyd Ingraham, distinguished producer of Triangle company features at the Griffith studios. His most recent production, The Sable Lorcha, was enacted by Tully Marshall, Thomas Jefferson, Elmer Clifton, Loretta Blake, George Pearce, Hal Wilson, Mazie Radford, Charles Lee, William De Vaull and Henry Krotani. Ingraham recently produced John Luther Long's story of Japan, The Fox Woman.

Photo by Harts of.
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Blanche Sweet and Hosea Steelman in The Case of Becky, a Lasky-Belasco feature just released on the Paramount Program. The cast includes Carlyle Blackwell, James Neill and Theodore Roberts. The scenario was made from the famous drama by Edward Locke which, when staged by David Belasco in New York, scored a big hit. The story depicts a young woman possessed of two personalities, the result of prenatal hypnotic influence. In this photodrama, Blanche Sweet is a feminine Dr. Jekyll and Mr. Hyde. She is Dorothy, a girl who appears in public with Balzamo, a hypnotist who claims to be her guardian.

By hypnotic influence, he has weakened Dorothy's will power and the dual personality which lurks in every one has become so strong that it insists upon manifesting itself to the world, as another personage in the bodily form of Dorothy. This person calls itself Becky and is fully cognizant of Dorothy, whom she hates, whereas Dorothy is not so truly aware of Becky — she does not remember all that Becky has said and done. Becky runs away from Balzamo, finally visits a sanitarium and there a young doctor who has wonderful hypnotic power falls in love with her. He recognizes the dual personality and resolves to help Dorothy. How he finally manages to kill the malicious Becky, leaving only the sweet and lovely Dorothy is only one of the many incidents in this unusual and gripping production.
John Barrymore, Star of the Famous Players-Paramount Program Feature Production at Clune's Broadway Theater this week, entitled The Incorrigible Dukane. The story was written by George C. Shedd and shows a series of ludicrous misfortunes of which the young and Irrepressible Dukane is the constant victim, with dramatic episodes depicting the thrilling manner in which the young ne'er-do-well redeems himself.
Miss Auven recently changed her name to Seena Owen, because people were unable to properly pronounce it. She is of Danish-American family and formerly was a society belle of Spokane, Wash. The scenario was made from the novel of Opie Read, and the cast includes, besides Miss Owen, Wallace Reid, Tom Wilson, George Seigmann and Josephine Crowell. The story shows a man's reformation being wrought by a woman's love and words of encouragement.
Latest portrait of "Little Mary," the incessantly scintillating star of the first magnitude whose brilliant course across the cinematographic firmament is daily admired by millions of film enthusiasts. Despite the prediction made by some wiseacres last Spring that her talents would suffer a lack of prestige, she has since that time added vast hosts of new friends. As the months pass her arts steadily grow more excellent, with all signs indicating the world may eventually acclaim her as the greatest actress of all time.
John Mason, celebrated star of the stage and screen, who portrays the title role of The Famous Players-Paramount Production of Jim, The Penman, the scenario being made from Sir Charles L. Young's classic drama. The cast includes Harold Lockwood, Russell Barrasett, Frederick Perry, William Roselle and Marguerite Leslie. This release is the initial work of John Mason in the film realm. The story tells of a remarkably clever forger who sins for love.
Inceville Activities Marked by Vast Outlays on Features

WRITTEN BY KENNETH O'HARA

That Frank Keenan has been engaged under a long term contract by the new productions of Thomas H. Ince and that William H. Thompson and Norman Hackett have been signed to join the colony of stage celebrities at Inceville, are the most important announcements made this week from the New York Motion Picture Corporation's West Coast studio.

Keenan already has done one picture under the Ince supervision. It is entitled The Coward, and will shortly be seen as the second Ince-Triangle feature on the forthcoming program. Therefore his presence at Inceville will be nothing new. However, the fact that he has affixed his signature to a contract calling for his services in Ince photodramas for a long period is one of vast importance, it meaning that the footlights have, perhaps, lost a most illustrous figure.

Preparations are now being made for the beginning of Keenan's career as an Ince star. His first production, upon his return within the next two weeks, will be that of a spectacular war story from the pen of J. G. Hawks. Ince's story is that of a soldier and the character he will interpret is declared to be the most dramatic he has ever undertaken. It offers him unlimited opportunities for a demonstration of his world-famed ability as a character-actor and at the same time is considerable training for him, since the Ince-Coward enterprise will be one of the most important ever undertaken by Frank Keenan.

Under the supervision of Producer Ince, Stage Manager Tom Brierly is now at work planning the erection of costly sets to be used in the Keenan vehicle. A number of the latest and most up-to-date automobiles will be constructed on the lot at Inceville and about Inceville, so great are to be their dimensions. Carloads of lumber are being unloaded and the Inceville motor trucks are being kept busy hauling "props." Direction of the Keenan story will be in the hands of Frank Keenan himself. It is told of a soldier, and the character he will interpret is declared to be the most dramatic he has ever undertaken. It offers him unlimited opportunities for a demonstration of his world-famed ability as a character-actor and at the same time is considerable training for him, since the Ince-Coward enterprise will be one of the most important ever undertaken by Frank Keenan.

The latest addition to the cast in support of Bessie Barriscale is starring, Ince took temporary leave from the Ince-Triangle features, He was struck on the head with a heavy vase and smashed a large vase over his head. With everything in readiness for the scene, Ince gave the word to go. Hart and Peters clinched. Then they broke and fought shoulder to shoulder all over the immense set. Hart, at length, drove Peters to the corner of the room where rested the vase. It was made of resin and Hart appreciated that he could stop the assault with his head without "faking," and not be injured.

Inceville within the past week, belongs to the younger generation of American leading men. As a stock star he is known from the Atlantic to the Pacific and also boasts a large following on Broadway. Upon his arrival at Inceville he will be assigned as important part in support of one of the noted legitimate stars now working there.

The production of two new Ince-Triangle features was commenced this week at the Inceville studios of the New York Motion Picture Corporation. One is a rippling comedy-drama in which Bessie Barriscale is starring, and the other is a powerful sociological drama in which Mary Boland and Willard Mack will be presented.

What is particularly interesting about the Barriscale vehicle is the fact that the charming Ince star has as her leading man Ince himself. As a current Broadway favorite, Mr. McCrae has a part that fits him like the proverbial glove, it having been especially written for him when it became known that he had agreed to work in Ince productions. Miss Barriscale thinks the part an excellent opportunity for the interpretation of the charming ingenue character she has ever since her first appearance in the motion picture field.

The feature in which Mary Boland and Willard Mack are starring is being directed by Walter Edwards who is also playing an important part in the cast. For this production it will be necessary for the principals of the company to journey all the way to the Grand Canyon of the Colorado to obtain some scenes. It is not a western story but the picturesque beauty spot of Arizona will lend realism to some scenes which could not otherwise satisfactorily be photographed.

William S. Hart, America's greatest exponent of western character delineation, met with what was nearly a serious mishap this week while working as a star in one of the current Ince-Triangle features. He was struck on the head with a heavy vase and suffered an ugly scalp wound. He was dressed and is now apparently none the worse.

Finally, as a climax to the day's work, Ince announced that all but the last fight scene had been made. The scene remaining to be photographed described that famous first-round-to-the-death Ince-Triangle fight which happened in the latest addition to the Inceville pictures. It was a fist fight between Hart and House Peters, now a fixture at Inceville who is supporting Hart. The men were being directed personally by Producer Ince. For more than an hour they had enacted the scene, until both men were not far from a state of exhaustion.

Producer Thomas H. Ince is "killing two birds with one stone" this week. Incidentally, he is most pleased with his good fortune in having obtained the use of a magnificent steam yacht for the accommodation of Billie Burke, as that delightful actress has arrived at Inceville to be starred in a picture which is now in the making. Burke, now residing in New York, has just returned from London, where she is staying at the Savoy Hotel. Burke, who is on loan from the Johnson company to journey all the way to the Grand Canyon of the Colorado to obtain some scenes. It is not a western story but the picturesque beauty spot of Arizona will lend realism to some scenes which could not otherwise satisfactorily be photographed.

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Lucille Brown, Aide to Griffith, Appointed Policewoman

Lucille Brown, in charge of the female supernumeraries employed for mob scenes in Fine Arts Films productions, at the Griffith studios, has been legally appointed a police officer of Los Angeles, her badge bearing the number 211. Miss Brown now holds the title of police chief of the Fine Arts Film studio, where she has appointed several assistants, who aid her in her civic duties.

Lucille Brown is a native of Pittsburgh, the smoky section of the Pennsylvania state. Her theatrical experience has been limited to comic opera engagements, and she has played in casts that were headed by DeWolfe Hopper, Mary Garden, Fritz Schell, Geraldine Farrar, and other opera stars. In The Red Mill, a highly successful Montgomery and Stone production, she was very prominent. Her last three years have been devoted to film work, she now being in charge of the female supernumeraries employed for Fine Arts Films productions. Previous to her assignment to this position, she was a prominent actress with the Kinemacolor, Reliance and Majestic companies.

Miss Brown is a very popular person on the Fine Arts Films lot, not on account of her position, but due to her personality, democracy and talents. Possessed of extra ordinarily excellent abilities as head of a department, Lucille Brown always performs her duties with first class results. Everybody, from office boy to Mr. Griffith, regards her as a genius in handling large crowds of “extras.”

Clune to Film Novel, Ramona

A great deal of interest is being shown in the new venture of William H. Clune, owner of a chain of theatres. A short time ago he purchased the Famous Players Studio at Melrose and Bronson Avenues for the purpose of making pictures of the world’s best known and universally read novels. For some time he has found it very difficult to obtain pictures of sufficient size and quality to present at his great Auditorium theatre, and in self-defense has entered the moving-picture producing field.

Associated with Clune in this new work is Lloyd Brown, who also is manager of Clune’s Auditorium theatre. Brown’s ideas in regard to the producing and presentation of moving pictures differs greatly from the policy followed by the general producer. Having had vast experience in exhibiting to the general public, he feels that those who are accustomed to attending the better class of dramatic productions desire something more than the usual motion picture. In other words, he feels that the public is demanding today the unusual picture, and it is the unusual picture that he will try to produce at the new Clune studio. Brown was perhaps the first to attempt to fit music to pictures, and it cannot be denied that he was successful at Clune’s Auditorium.

The first picture to be made will be that famous Californian story by Helen Hunt Jackson, Ramona. It is doubtful if there is a book in greater demand in the public libraries through the United States than is this celebrated account of the early days of California.

The largest stage setting ever made is now being erected at the new Studio and it is doubtful if, when the picture is completed, there will be found its equal in cost of production, number of people used and the great number of atmospheric stage settings. The material of the scenes will be a simple matter as they are all laid in Southern California, and in fact consist of the historic missions and ranches, now considered among the most interesting things in the world.

Brown has secured for his director, Donald Crisp, whose name is well known among producers. Crisp will direct the stage settings of all scenes of Ramona, and it is doubtful if there is one better qualified to enter upon such a large undertaking. It is due to the enterprise of such men as Clune and his associate, Brown, that the greater things are accomplished; and if Ramona is presented to the public in a manner entirely different than that existing heretofore, it undoubtedly will be one of the most successful pictures ever produced.

Clune has not announced the name of the picture which will follow Ramona, but there is a well-founded rumor that it will be adapted from a book that is one of the three greatest sellers in the world. At any rate nothing will be left undone to make Ramona and the succeeding pictures the greatest ever produced.
MISS LA BADIE PRONOUNCES HER NAME LAH-BAY-DEE, WITH THE ACCENT ON THE LAST SYLLABLE. MONSIEUR LECOQ, EMILE GAU-DORIUS' MASTER DETECTIVE OF FICTION, IS THE HERO OF THIS PRODUCTION, IN WHICH WILLIAM MORRIS AND MISS LA BADIE ARE THE FEATURED PLAYERS. A DETECTIVE EXTRAORDINARY, WHOSE METHODS OF DEDUCTION HAVE WON FOR HIM WORLD-WIDE FAME AND WHO BY MANY IS CONCEDED THE SUPERIOR OF SHERLOCK HOLMES IN THE DETECTION OF CRIME, M. LECOQ, IN THIS PICTURE, PRESENTS ONE OF THE MOST INTERESTING CHARACTERS EVER SHOWN ON A SCREEN. MORRIS, IN THE ROLE OF M. LECOQ, DELIVERS A PERFORMANCE OF EXCEPTIONAL MERIT. THE PART FURNISHING HIM WITH AN OPPORTUNITY TO DISPLAY HIS MANY TALENTS. MISS LA BADIE, AS THE DUCHESS DE SAIRMUSE, IS ALSO AT HER BEST. LONG RECOGNIZED AS ONE OF SCREENLAND'S MOST VERSATILE YOUNG PLAYERS, MISS LA BADIE IN THIS ALL IMPORTANT ROLE DELIVERS WHAT MANY CRITICS HAVE DECLARED TO BE ONE OF THE CLEVEREST INTERPRETATIONS EVER PRESENTED ON A SCREEN. FOR THE STAGING OF "MONSIEUR LECOQ," EDWIN THANHouser, UNDER WHOSE PERSONAL SUPERVISION IT WAS FILMED, GATHERED TOGETHER A CAST OF EXCEPTIONAL MERIT.

FLORENCE LABADIE IN "MONSIEUR LECOQ"
FOUR-ACT MUTUAL MASTERPIECE MADE BY THANHOUSER

DUSTIN FARNUM, THE VIRGINIAN, AT THE GARRICK

Dustin Farnum, famous for his western characters, comes to the Garrick theater next week in the photoplay version of his greatest stage success, The Virginian. The book scored a great hit, the stage-drama was equally popular and now the photoplay is packing the houses wherever it is shown. Dustin Farnum has so long been associated with the role that most people think of him as the Virginian. The play moves swiftly, and comedy and heart interest are so well balanced that interest is kept up to a high pitch throughout. Another You Know Me, A picture of the adventures of the "busher" baseball player, and the latest installment of the thrilling Diamond From the Sky complete the bill. This week the program is headed by Hobart Bosworth in Jack London's An Odyssey of the North.

Bomb Wrecks Keystone Set

In making the Sennett feature film in which Raymond Hitchcock played an important part, The Stolen Magic, a bomb was used. It was a Keystone bomb with all the safety first attachments that were thought necessary. An experimentally inclined property man found the bomb in the property room and converted it to an imitation of a real Russian anarchistic toy by the use of a little additional powder. It was his intention to explode the thing in order to test the explosive qualities of the increased charge. Being called away he left the bomb, and the following day another employee picked it up and took it to the set where Sennett, Hitchcock and others were working. The fuse was lighted and the camera started. Fortunately the scene called for an explosion of the bomb in an open suit-case and not in the hands of an actor. The explosion took place—the residents for a mile around knew it. A lot of scenery was torn almost beyond repair and one good, reliable camera man thought that the German army had suddenly arrived on the lot. No one was seriously injured, although a number of people were badly burned. The position of Inspector of Explosives has been established—and the man who increased the horse-power of the bomb is not the incumbent.

SONG OF HATE, FOX FEATURE, AT MILLER'S

The Song of Hate, a wonderful picturization in six reels of Sardou's drama, La Tosca, is the Fox feature which comes to Miller's for the week starting next Monday. The story is one that will sway any soul, with subtle wizardry of human emotions. It is a drama the recollection of which will long remain in the minds of all who see it. Betty Nansen brings her superb art and wonderful command of emotion to bear on the role of Floria and makes it one of the greatest characterizations of her career. Dorothy Bernard lives the part of the maid, Marie, who to save her lover sacrifices herself, while Claire Withney, Arthur Hoops and the big supporting company are splendidly suited to the roles they enact.
Griffith Studios Grow Into a Bustling City of Film Work

WRITTEN BY BENNIE ZEIDMAN

A veritable city by day, transforming itself at night into an attractive fairyland with thousands of Cooper Hewitt lights twinkling and flashing in the darkness, is that section of Hollywood, to be exact, 4500 Sunset Boulevard, the site of the Fine Arts Films-Griffith studios. To those who have not had the opportunity of personally inspecting this monster plant, some idea of its magnitude may be learned from the fact that approximately 10,000 feet of exposed negative film stock emanates from these each week. Ten producers are on the jump from morning to night, when occasion requires, continuing their work in what is technically known as the electric light studio. More than 100 dressing rooms are required for the large number of players permanently employed, bringing the weekly pay roll up into very high figures.

Three large open air stages, in size, one, 60x100 feet, 70x190 feet, third 50x100 feet, are used for the staging of interior scenes when the sunlight is available. The electric light studio, a recent addition to the plant, lies adjacent to one of the open air stages, its dimensions being 60x60, and twenty feet in height. So powerful is the generator of the electric light studio that often five hours of eight stages are operated at the same time.

Immensity, however, is not the only feature of this great plant. For it was here that David Wark Griffith not only conceived but staged a great majority of his present day feature film productions, the most prominent of his efforts being The Birth of a Nation, the first film drama ever playing to $2 box office prices; The Escape, proclaimed by able critics a masterpiece, a picturization of Paul Armstrong's play of the same name; Home Sweet Home, the immortal film classic, and The Avenging Conscience, which created a furor in New York City and wherever it was shown elsewhere.

In attempting to describe the Griffith plant, a peep into the costume and wardrobe department will not be amiss, for here are kept thousands of costumes in the care of skilful modistes, who are also continually designing new garments for the Griffith players to wear in scenes of feature plays.

The property room is almost an entire plant in itself, for here are located hundreds and hundreds of "props," so arranged that they are accessible the moment required.

Although carpenters have been visible at this studio ever since its inception, almost two years ago, work has been occupying a number of intellectual chemists, proved photographic experts, under the supervision of C. W. Bitzer, acknowledged America's premier photographer. Mr. Bitzer also has under his control a number of cameramen, who are duty assigned to the photographing of the various film productions.

Then there is the scenario department, guided by Manager of Production Frank E. Woods, whose duty exclusively is to keep in constant touch with the literary not stopped for them. At the present, they are putting the finishing touches to an elegant new factory, where the film is developed, dried, printed, assembled, tested by means of projection, canned, and in readiness to be shipped to the respective exchanges.

Another interesting feature of the Fine Arts Films studio is "Automobile Row," directly facing the main entrances to the studio, for there are stationed the several cars of various construction, used to transport the players to distant locations to enact scenes for the pictures.

The lot of many buildings" is what the Fine Arts Films studios are called by natives of Hollywood. From day to day, since the arrival of the Griffith organization in California, additions in the form of buildings have been made to the already stationed studio buildings. With the recent completion of the hundred new dressing rooms, the interior of the Griffith plant impresses one as a good sized village. With the list of players employed at this studio increasing daily, many of the nearby bungalows are occupied by the Griffith actresses and actors.

An essay on the founder of an institution usually is very appropriate in an article of this description, therefore some words concerning the gentleman who made famous the plant under discussion.

David Wark Griffith has been rightfully named "The Wizard of Motion Pictures." Among the countless number of men and women who have gone into this relatively new industry, none have made the progress in developing this wonder of the Twentieth Century reached Mr. Griffith. He stands out foremost, not only in devices of the art itself, The Birth of a Nation, but in the technical parts of the industry, but in the development of the players.

In the ability to detect latent dramatic talent in all sorts of persons, and then bringing out this talent, and developing it along the lines best suited for the natural characteristics of the players involved, Mr. Griffith is without a peer.

Mr. Griffith is never averse to receiving a suggestion from the members of his company; in fact, he encourages them in this practice. He possesses a wonderful insight into human nature, and in his powers of observation, he is as keen as the best trained police reporter on a metropolitan daily.

Perhaps this is one of the reasons why the name Griffith stands so high in flimdom, in comparison to what the name of David Belasco stood for a few years ago. Recently a well known metropolitan critic, after reviewing one of Mr. Griffith's productions, said: "The word 'masterpiece,' has been indiscriminately applied that it has lost all its previous dignity, If not significance, and therefore some creator should endeavor to create a phrase or word to equal that of 'masterpiece.' In literal translation, that could be applied to Mr. Griffith's production, The Birth of a Nation."

In conclusion, thus has been outlined to the reader perhaps one of the largest moving picture organizations on the Pacific coast, the home of Fine Arts Films features.
News of the Griffith Players

Jane Grey, who recently closed her engagement in the New York production of Willard Mack's Kick In, has been engaged by the Fine Arts Films, the Griffith-Triangle productions, to play the stellar role in a specially-conceived multiple reel feature drama. Miss Grey is well known for her splendid characterizations on the legitimate stage.

Wallace Reid, who plays the part of Karl, in the film adaptation of Old Heidelberg, is the son of Hal Reid, the playwright. Wallace Reid is a well-known film actor, and recently received numerous favorable comments on his performance as Philip Ray, the disappointed lover, in the picturization of Lord Alfred Tennyson's immortal poem Enoch Arden.

Al Jennings, author of the series of Heatin Back stories that appeared in The Saturday Evening Post, based on his experiences as a desperado in the West, has been engaged at the Fine Arts Films studio to supervise the train and bank hold-up scenes in the production of Jordan Is a Hard Road, Sir Gilbert Parker's novel.

John Emerson, featured in the Griffith Studios production of The Scarlet Band, now being filmed, is devoting his evenings to the conceiving of a fiction version of The Scarlet Band, of which he is co-star. A prominent magazine has arranged with him to present his story in serial form.

Thomas Jefferson, co-starred with Tully Marshall in The Sable Lorcha, at the Fine Arts Films Studio, is well known to theatre-goers, as a result of his performances of Rip in Rip Van Winkle. This play was first introduced by his father, Joseph Jefferson, who when seriously ill, rehearsed his son at his bedside, and sent him out as his successor. Thomas Jefferson is well suited for motion picture work, as his father taught him never to act to the audience, but for the audience, and the same applies in film acting; act for the camera, and not to the camera.

From left to right in the picture are Lewis J. Cody, Bessie Barriscale and Margaret Thompson. The scenario was written by C. Gardner Sullivan, and depicts as a feature episode a great collegiate football game. Cody is the football hero, Miss Barriscale is Doris, a parson's daughter; Enid Markey is a college girl, and Miss Thompson is the sister of the football star. Walter Whitman and Ida Lewis also are in the cast. The Mating, released recently, has proved to be a large success.

The submarine boats stationed at San Diego have been secured for use in the drama, The Scarlet Band, presenting John Emerson, in the featured part. A number of the naval locations along the coast are the backgrounds of scenes in this unusually clever detective drama.

William H. Crane, accompanied by Thomas Ross, both of whom are starring in The New Henrietta, and Mrs. Crane, paid a visit to the Fine Arts Films studio recently. Messrs. Crane and Ross, playing at the Los Angeles Majestic Theatre, upon an invitation extended them by Mr. Griffith, visited him at the studio. The New Henrietta stars, while at the studio, renewed acquaintances with Douglas Fairbanks, who co-starred with them in The New Henrietta, Tully Marshall, John Emerson, Thomas Jefferson, Frank Campeau and Roszika Dolly, all of whom are playing in feature pictures at the Griffith plant.

The town of Askatoon, Canada, the locale of the Sir Gilbert Parker stories, is being produced at the Fine Arts Films studio, where Sir Gilbert Parker's Jordan Is a Hard Road is being picturized. Thrilling train and bank hold-up scenes are introduced in this feature picture, in which Frank Campeau, as Bill Minden, the Canadian bandit, and the three MacMahons figure. The latter are a lawless trio, outcasts, fugitives from justice, who live in defiance of the law, and are prominent characters in Jordan Is a Hard Road.

Negotiations have been started by the Fine Arts Films studio to secure many additional stage stars to head the various Triangle productions. To date the list of employed stars includes De Wolf Hopper, Douglas Fairbanks, Helen Ware, Mae Marsh, Frank Campeau, Lillian Gish, Robert Harron, Dorothy Gish, John Emerson, Sarah Truax, Thomas Jefferson, Owen Moore, Paul Gilmore, Jane Grey, Tully Marshall and Wilfred Lucas.

It has been definitely decided to open the Triangle season at the Knickerbocker Theatre, in New York on Saturday matinee, September 18. The public opening will be preceded on Thursday evening, September 16, by a private view of the first week's plays to the press and other guests. This theatre will present only the New Triangle Fine Arts films.

SCENE FROM "THE MATING" 8-REEL, MUTUAL MASTERPICTURE

MADE BY NEW YORK MOTION PICTURE CORPORATION
THE PHOTOPLAYERS’ WEEKLY


KAISER IS SHOWN IN GRIFFITH STUDIOS DRAMA

At the Griffith studios in the portrayal of Karl, in the film adaptation of Old Heidelberg, are views of the present reigning Emperor of Germany. When the original molly-coddle, over-dressed, college-bred snip, who falls in love with a typical American girl, in Double Trouble the part assigned to Fairbanks is of a light comedy nature, with a shading of the drama, in which he is afforded excellent opportunities to demonstrate his talents. The picture is being produced by W. C. Cabanne, with a supporting cast including Gladys Brockwell, Monroe Salisbury, Margie Wilson, Lillian Langdon, Carl Formes Jr., Kate Toncray, W. E. Lowrey, Vaughn Thurman, Richard Cummings, Tom Kennedy and Fred Dalton.

The play was first produced in Germany, the author expressing his fears of the drama continuing after the first performance, he thinking that the Emperor would recognize himself being mimicked, and order the play stopped. But, much to his surprise, the Emperor took the matter good-naturedly, and the play was a huge financial success.

The market scenes in Old Heidelberg, are based on an actual occurrence that took place in the year of 1896 in front of the palace of Adolph Von Nassau, in Weisbaden, when the Germans clamored for a free election, which resulted in all small German principalities uniting, in case of war. The part of the Emperor in the film version of Old Heidelberg is played by Wallace Reid, who is the leading support of Dorothy Gish, the Griffith star player, who appears in the delightful character of Katie.

MIRIAM NESBITT, FIRST EDISON WOMAN DIRECTOR

As the first woman to direct an Edison production, Miriam Nesbitt, the talented and popular star of that company started from New York recently on a vacation and tour of the West and the Panama Expositions, during which she will film the exterior and some of the interior scenes in a four reel feature, A Close Call, in which she will star, direct, and of which she is also the author. The picture concerns the pursuit of a missing man whom she must find and marry within a limited time to win a fortune. Miss Nesbitt has placed the story in the World’s Fair location and she expects to make the feature doubly attractive because of its embracing some of the most beautiful scenes at the Exposition. The plot will take her also to San Diego, while a vivid Chinatown den scene will be taken in the famous Chinatown section of San Francisco. Afterward the chase takes her through the Panama Canal, where the story dramatically ends. She will also represent Edison at the Exposition.
News from the Big Studios

Almost every player employed at the Fine Arts Films studio is the proud possessor of an automobile. It is a common occurrence to see fifty valuable automobiles lined up in front of the studio, which is termed Automobile Row.

Mae Owen, who plays opposite Douglas Fairbanks in The Lamb at the Fine Arts Films studio, has been cast to play opposite Paul Gilmore in The Penitentes. Miss Owen recently made a hit as the siren in the picturization of John Luther Long's The Fox Woman.

Josephine Crowell, the Griffith character actress, who played the mother in Home, Sweet Home, and is identified with the Fine Arts Films studio, is a writer on metaphysical and ethical subjects, and is much interested in that line of thought. Among her last articles, one of which appeared in the New York Dramatic Mirror of June, 1913, contained almost a prophecy of the present war. Miss Crowell is an idealist, because she believes that idealism is the only real, scientific, logical view of life and its apparent contradictions. She was born in Halifax, Canada, but moved to Boston a short time later, where she received her education.

Lillian Gish tells of an amusing experience she encountered recently while participating in a scene of The Lily and the Rose. She was approached by a poor middle-aged woman for aid. Miss Gish quickly responded and gave her some money. At this the poor woman sneered, and contended that Miss Gish should at least give her one of her diamond rings, as she had three on her fingers.

Dorothy Gish, featured in the big dramas now being filmed, Old Heidelberg and Jordan Is a Hard Road, recently received a letter, which was written in Spanish, the postage mark of which was Spain. She, being unable to translate the letter, employed a true-born Spanish to do same. The translator's charge was $1.00, and the substance of the letter was a request for a photograph and words of admiration for her film portrayals.

Tully Marshall, featured in The Sable Lorch, a picturization of Rupert Hughes' Hazeltine's novel, first figure in national prominence as an actor in George Ade's stage comedy-drama, Just Out of College. This was followed with The Stolen Story, as Joe Brooks in Paid in Full, as Herbert Grant in The Builders, as George Frederick Hannock in The City, and in The Talker. During Marshall's career, in addition to acting, he was also successful as a stage director.

The title of the Douglas Fairbanks' Fine Arts Films play for the New York Triangle opening was originally announced as The Man and the Test. Advice from the Fine Arts Films scenario department states that it is to be known as The Lamb, the character being very similar to Fairbanks' Bertie portrayal in The New Henrietta. The other offerings of the opening, as already announced, are Raymond Hitchcock in My Valet and Frank Keenan in The Coward.

Bessie Love, playing in the drama, The Scarlet Band, in the support of John Emerson, is another demonstration of Mr. Griffith's ability to detect latent talent. Miss Love is a petite young girl with an appealing face and eyes, with no stage experience, and recently, while she was making application for 'extra' work at the Fine Arts Films studio, was discovered by Mr. Griffith, who questioned her as to her quest. Mr. Griffith took her into the studio, made a photographic test of her, and two days later she was made a permanent member of the Fine Arts Films studio. Since then, each day marks an improvement in her work.

FAY TINCHER TO APPEAR WITH DE WOLF HOPPER

It is quite possible that Fay Tinchier, the inimitable film comedienne, will appear prominently with De Wolf Hopper in Mr. Pickwick, to be introduced at the Fine Arts Films studio in California. Miss Tinchier for the past two years has been featured in comedy pictures, and is well known as the girl who usually wears the black and white striped dress, and plastered curls on her face.

ETHEL GRANDIN IS GEORGE-KLEINE STAR

After more than eight weeks of preparation, the first of a series of two reel subjects starring Miss Ethel Grandin will soon be released by George Kleine on-the General Film program productions. Her Secret is the title of the first release. It will be followed by The Social Law, A Woman's Mistake and The Mysterious Visitor at weekly intervals.

JUNE KEITH, CO-STAR WITH RICHARD C-TRAVERS IN THE MAN TRAIL, IS SHOWN FACING JOHN LORENZ, AS CURLY JOE, THE LUMBER CAMP GAMBLER. THE STORY IS FROM THE NOVEL BY HENRY OYEN. THE CAST INCLUDES ERNEST MAUPIN, THOMAS MCLARNIE, ARTHUR W. BATES, BETTY SCOTT, JACK MEREDITH, HUGH THOMPSON, JOHN COSSAR AND SAM CRAMER. ALMOST 1000 BRAWNY LUMBERJACKS OF THE WOODS OF MICHIGAN AND WISCONSIN WERE USED FOR ATMOSPHERE IN THE DRAMA. JUNE KEITH ENACTS THE ROLE OF AN ORPHAN WHOSE LIFE IN THE LUMBER CAMP IS MARKED BY A THRILLING ROMANCE.
Danziger, Poet-Philosopher, Pens Essay on Art of Acting

[Editorial Note—Adolphe Danziger, poet, novelist, scenarist, attorney, dramatic critic, and philosopher, a resident of Los Angeles, has written for The Photoplayers the essay which is printed herewith. Mr. Danziger is the co-author, with Ambrose Bierce, of The Monk and The Haunss' Daughter, a classical story. He also wrote these widely-read novels: Children of Fate, The Merchant Prince, The Forerunner of Christianity, After The Confession, and The Comandante's Daughter. His book of short stories, The Confessional and The Following, won him much praise and profit. Mr. Danziger, while a young man in his native land, Germany, was a student at the University of Bonn, on the Rhine, at the time the present Kaiser of the Fatherland, was a learner at that college.]

[The Poet Goethe said:]

The human soul is fed

Unlike the mortal clay;

A man must read each day

A poem nobly writ,

And if he fail in it,

Behold a work of art

To serve the godly part;

If none, at least he ought

To have a noble thought.

T

HIS is a sermonette on the subject of the art of silent action and actors, and those

of you, ladies and gentlemen, who, perusing these lines, shall find a grievance in

what they may contain, could place the blame upon the genial editor of this

magazine, who asked me to write what was on my mind, not enter into a discussion of the many difficulties that assail those who try to accom-

plish what they can with the means nature gave them. Were I the Deus-ex-

Machina, I would not leave the art of silent acting to the accident or the pliancy of a certain talent to be a person-of-all-work; I would have personal ones for all work.

But we will not anticipate. I am writing from the standpoint of an onlooker who

with the great mass of people to whom your art appeals, is thrilled or repelled by

your action. To me your work is final; it is the beginning and the end of the story, to which the stage carpenter and the stage manager furnish the description with more or less skill and graceful style. I might or I might not dispute with the description, but I cannot dispute with a jot or tittle of your acting.

Acting is always wonderful, and while rhetorical effects and the witchery of voice may illuminate its being, it cannot deduce from it if absent, provided the acting be perfect. To illustrate: Some years ago I was privileged to be present at a table where Edwin Booth, the head of the Booth family, was reading in San Francisco.

A friend asked him to recite The Lord's Prayer, and after some hesitation, he finally elevated his hand and amidst a magic silence began, "Our Father.

..." Then, when he had spoken the "... Thy Will Be Done," thelessness sat pale, silent and smitten, and many, the writer among them, had tears in their eyes. That was not the power of rhetoric, but the personality of the great actor; for Edwin Booth was no longer the man, he had shrank into the shadow of a vision, as the Footstool of the Lord to whom he prayed and to whom he yielded in submissive humility in "Thy Will Be Done."

The power of acting is the essence of the accumulated genius of all ages, and to-day when acting is everything and speech nothing in this revelation of what I call Silent Acting, it is well worth the best endeavors of the best minds to make it as perfect as human study and ingenuity can possibly make it. Thus, we must bear in mind, while in the spoken drama the effect of speech is nearly everything, in the silent drama it is nothing, and when uttered, has a tendency to spoil the effect. The average person, particularly the young person, gazing at the silent action, has a tendency to interpret its author in accordance with his personal and more so to the work of the director. All he cares for and considers, are the entities and the ensemble as they unroll themselves before his vision.

Obviously, then, it is not the director, but you, ladies and gentlemen, who are objects of consideration to the onlooker; not the director, but you, are loved or hated, adored or ridiculed; not he, but you, come close to his heart and mind; not he, but you, bear the message of the poor actor's foibles, the teacher's behavior and that of the noblest of all benefactors to humanity, the humorist, whose whimsicalities make countless thousands forget their woes in the laughter they engender. Why, it has come so far, that the worried businessman, the worn professional man, to divert their minds from the routine of the daily grind, take the noon hour for a visit to the "Movies." Where any object can work such a revolution in daily life, it is worth giving this work the utmost attention, less by superior corps and aloof presentation. This alone, then, would give ample raison d'etre for this sermonette, which I most humbly beg you to read with patience and good will.

In silent action, the personality of the actor stands for everything; he has not the privilege to screen an ungracious appearance by the witchery of speech; he is deprived of the subterfuge to dull the senses by the rhythm of sound; he cannot utter the word that may hold life and death on the accent of a syllable: his is the art of action, so keenly sensitized that it becomes, in its splendid complexity, the matchless vehicle for the expression of the entire gamut of human emotions. Its effect upon our spirits is more remarkable than the invention of a new language; for it has a tendency to make the whole world lip-readers of life's secrets; it sensitises the heart through vision; it carries the mind through the beneficent process of object teaching; it concentrates the senses upon the acts done with a monumental force; if wrong be done or schemed, there is no mazoe of ingenious combination through spoken words to side-track the imagination, and if a noble act be accomplished, the virtue dwells self in the very overflowing manifestation of the heart: in short, you, the actors, are the heroic figures upon a canvas far more magnificent, far more enchanting, far more spiritually effective and mentally incalculable, than the best works of art by the greatest masters of all time.

What a responsibility rests upon you, Silent Actors of Silent Action!

There are, of course, other responsibilities by other persons, and of these responsibilities I now beg leave to say a few words. This responsibility rests upon the man or men who are appointed to select the actors in any given play. And here we strike a shoal, that is likely, that we shall have to navigate by ample discretion, and the ship of Silent Action. The trouble, I am told, is to pick the proper personalities for certain well-defined and characteristic parts. Permit me to say, that this is a fairly big world, and persons may be found for all conditions and occasions. Seek and ye shall find; trite but true. If a man loses one leg he may hobble along with a crutch, but you cannot make Silent Action hobble along that way: it is complete or it is a failure. People may swallow certain imperfections pabulum, but let a doctor cry out against it, and the seller will have to shut up shop.

It is artistically criminal to let one man do "all things"; he cannot do it and do it well; it is artistically ridiculous to permit a man with a long hooked nose to intrude in a part where a straight nose is a sine qua non. I know that the woods are full of persons who say they "can do everything," but their saying it does not really make it so, no, not quite, and the director who is peremptorily and contemptuously sort of thing as coin of the realm, will find he will have to make a bedrock discount when time for payment comes.

Anyone who has traveled and knows the speech and manners of the various European countries will tell you, that in every country there is the ubiquitous American, with his habits and manners, inherited and passed on accurately the typical Frenchman, the Spaniard or the Jew, unless the man is a genius and has made a long and careful study of the subject. Who, but a Jew, trained and cultured for the part, can possibly play the modern
Famous Author Preaches Sermonette for Screen Players

stage Jew with any degree of satisfaction? Who, but a Spaniard—not to mention names—can possibly present a Spaniard, with all the finesse and rarity of poise this character requires? Who, if he has not studied the ambiguous minitude of the other nationalities, can possibly do justice to any part where that class of characterisation is required? Yet anyone thinks himself qualified to appear in silent action of these parts, when as I said, action is everything and speech without it is useless. I would urge the establishment of a school, not for Americans to study imitation, but a school where foreigners, needed for special parts, could be had at a moment's notice, since you need not worry about his speech or his accent. I repeat, TYPE-SELECTION is the first law governing Silent Action.

Let us now consider for a moment the mimic SPEECH QUESTION.

Is it not fallacious to have to consider the "speech question" in mimic or Silent Action? Yet we are brought face to face with the question. To illustrate: In a Spanish play recently presented, where everything was suppressed, a unseen, hidden husband in a love-making position with another woman. Her entire body manifests the terrible shock she has received at the sight of him she believes true. But the actress is not satisfied with manifesting mimic horror; she must also voice it.

Now, the veriest tyro in psychology will tell you, that in moments of sudden shock one unconsciously reverts to his native speech, even after a long residence in an alien land, should he be a Spaniard, not have cried out, "mi marido" or "mi esposa," as the case may be, anything not understandable by the audience, except the English words, "my husband." Of course, the director, working with that girl, has probably told her not to use the English words. That we have you must register agony that your husband should be guilty of this act,—etc., etc.; only he ought to have told her not to use the English words. That we have had an unpleasantness with Spain is for them: a Sphy of Spaniards not have cried out, "mi marido" or "mi esposa," is a bad habit, bad form and shows a lack of complex power to express the emotion of anger. Something may, indeed, be said in excuse for men in America with whom it has become almost second nature. It is brutal, of course; but the American is not accustomed to appeal to the sword for redress. The European gentleman of the play would incline to touch his sword side, or he may bow, with venom in his heart, he will smile on his lips, but bow he would, inviting the adversary to kill or be killed. This play; this acting: this is true hypocrisy as the stage demands it for the actor who is worth more than a penny in the pound. The reason why the one hand by an actress on the stage is wholly inexcusable. Whatever part a woman is called upon to play on the stage (there are some few exceptions) she must lose sight of the Eternal Feminine. There never was a play written by genius (except decadents in which woman I played a part), that it was not for the purpose of teaching mankind some noble lesson, if it were only to teach patience in grief and dignity in joy. There is a little actress in this city—I will not mention names, who lives up more closely to my ideal of an actress for Silent Action than any I know. She is so wholly feminine, she is so great in the management of her emotions, that I know no one at the present day who excels her. I have watched her for months with the single object of finding out whether she is ever forgetful of the control of her emotions, whether she sits her hands in anger, and my hat is off to her, for the great little artiste she is. Truth compels me to say that this listing of the hand on the face, which is not the exclusive bad habit of the badly instructed or imperfectly controlled actresses. I recall an incident which will illustrate this point.

Many years ago, one of the foremost actresses of our day was seated in the rear of the stage when a dramatic editor on one of the papers attended a performance, which, with the exception of two details, was perfection itself. These details referred to lack of form and imperfect control of the emotions. The lady in question, in the sentiment of anger, would say, off her cuff (on my ear) I only said, "bad form." The other detail (Continued on next page)
Danziger tells of Silent Action

(Continued from the preceding page)

referred to the lady's mouth. She had an oral deformity, which made her upper teeth project. Having a sweet mouth, when she laughed, she showed, white, strong, beautiful teeth, and together with her beautiful eyes and face, gave an adorable expression. But when, in the play, she was forced to cry, she drew down the corners of her mouthe and the black cavernous aspect beneath the projecting teeth, caused her face to assume the hideous aspect of a gargoyl. I admired her too much to make journalistic capital of something that was physically beyond her control; but I privately suggested to her, when crying (I mean a woman's prerogative of dabbing her eyes with a handkerchief and then lowering it over her mouth. She has adhered to this suggestion ever since.

If the lack of poise on entering the scene is reprehensible, the over indulgence in self-consciousness of actors and actresses upon the stage, is far more so. Just observe some of the men and women upon the screen, who instead of addressing their remarks and directing to the actor appearing with them, turn and speak to the audience. Some of them even turn and shake their heads, as much as to say, "that's the way I shoot, see!"

It is evident that this criticism does not apply to those ard as those facial expressions are a quotidian source of amusement. We can never have enough of their faces; we want to see them all the time: it is not only their stock in trade, so to speak, but it is, like the gentle dew and the morning sun, a benediction and a joy to the weary mind and weighted heart. God bless them for what they are and for what they give us; for God smiled when he made laughter and he wept when he made tears. If mankind would laugh more, no tears of sin and sorrow would ever be shed.

Ergo: Study your features before a mirror: assume the expressions you may be called upon to portray, particularly those of the emotions and most particularly of crying; for very few, indeed, look well at it; study it thoroughly, for your most pathetic scenes may become hideous, or what is worse, ridiculous. If your facial expression is not commensurate with the emotion you are to show.

There is another little criticism I most respectfully desire to voice in this sermonette, they are practically two criticisms, but I trust you will bear with me. One is the evident lack of concentration of the average actor upon his part before he enters the stage or the scene; the lack of poise, the lack of control of body and features. Let me illustrate:

Archibald Napoleon, the great Diplomat is about to enter the scene to discuss some grave affairs of state or of finance—or to take a last look at his dead wife or dead son; but Napoleon is human; he is on the best of terms with Jimmy Turner at the camera crank, or with some girl he rather likes in a human way, or with some wit behind the scene, particularly the latter. He has asked him some good joke and he laughs. Napoleon carries that laugh with him as he enters the scene. The laugh is photographed. Napoleon did not think that the laugh would show on his face; he did not think, that the audience or onlookers are absorbed and thrilled by the tragedy or the importance of the question involved and which for solution depended upon the great and serious mind of Napoleon, and they see him enter with a smile on his lips. At a later time it may be that the girl behind the set, "I'll be back in a moment and get the kiss I was so near getting!" or, to the wit, "I want to hear the end of that story!" or, to Jimmy Turner, "Hello, old crank!" All this, with variations, the onlooker to imagine, are in that smile. is, as I said, photographed, and Napoleon will live ignominiously and be held up to censure by those who are keen on these subjects, throughout all the days to come and in every clime where pictures are shown. Do you like that? I do not.

To control the lack of control of the average actor is one of the most serious questions, and directors cannot be too careful in this respect. The director ought to look upon this as the primary fitness of a person for his work. Rehearsals are an aid, but no picture should be sent out before it is visioned for such defects as indicated, and the principal actors ought to be present at the visioning. A correction may prove cheaper and of far less damaging effects in the end.

I never could understand why formerly, in the now almost obsolete spoken drama days, plays were tried out on country audiences before being presented at a metropolitan theater. It seemed to me to lack logic and to include a good bit of dishonesty. One naturally asked himself: Are the people of Oshkosh better critics of a dramatic production than the people of New York? And if there was a suspicion that the play might involve a shower of aged hen-fruit and antique vegetable matter, if produced in New York, was it just and honest to take the money from the people of Oshkosh, considering that the Oshkoshians were not supposed to have been nurtured on pearls of Shakespearean ornamentation or the brilliants of Cardinal Newman's stylistic diadem.

If there be anything that promises the most far reaching success for the the Silent Action Play, it is the careful visioning and trying-out of the play in the theater itself. I know I can trust the judgment of David Wark Griffith and artists of his sort infinitely more than all the critics of Oshkosh. This art is not any longer a dilettante proposition; great fortunes are being expended and garnered by its proper manipulation. The greatest care, therefore, ought to be given to each and every detail: nothing short of perfection will suffice.

In conclusion I will say, that I recall with pleasure the first moving pictures I saw tried out in a cafe at Bordeaux, France. They gave me a terrible headache, for les marionnettes sautantes—the pumping puppets, as the people of the Midi called them, were jumping, indeed. Later I saw the moving pictures at Gaumont, in Paris, and I am to this day a frequent visitor to houses of the Silent Action play.

What impressed me from the first as the best and most promising means for the development of a great and honorable art, was the infinite exactitude with which the French staged their scenes and the great, painstaking accuracy of the actors. Let me hope that in this land of infinite possibility we will yet excel the world. I repeat, therefore, ladies and gentlemen, let infinite exactitude be your guiding star, and success, yours and the producers, is bound to be rich and lasting.

Gail Kane, star of the Metro Program release, Her Great Match, from the drama by Clyde Fitch. Maxine Elliott won fame in the drama. The story concerns a romantic prince who forges the rulership of a kingdom so that he can become an American citizen and thus marry the girl of his heart.
In the Larger Picture are shown Jean Sothern and Herbert Brenon in the William Fox Company's production of D'Ennery's Celebrated Drama, The Two Orphans, at Miller's Theater this week. Brenon, besides enacting the role of the hunchback, Pierre, directed the feature. The other picture is of Theda Bara and William E. Shay, in the same release. The company spent many thousands of dollars in staging the big scenes, notably the gardens of Bel Air, a banquet with 200 guests, streets in Paris.

CITY TURNED OVER TO FILM COMPANY

Santa Ana, California, a city of 15,000 population, with its inhabitants, streets, etc., has been secured to be used for scenes in a picturization of Herbert Quick's novel, "Double Trouble," starring Douglas Fairbanks. Permission was arranged by Director William Christy Cabanne, who received the consent of Mayor A. J. Vessell, which was approved by Chief of Police Sam Jernigan, Police Judge F. A. Wilson, and J. C. Metzgar, Secretary of Chamber of Commerce, and Merchants and Manufacturers' Association.

Director Cabanne contemplates using the fire department, police department, municipal band and polling booths. This marks the first time in the history of motion pictures that a complete city has been turned over to a motion picture company.

PAUL GILMORE TO STAR IN FILM PLAY

The most recent legitimate stage star engaged to play featured parts in Fine Arts Films productions is Paul Gilmore, who was one of the principal stars of the A. H. Woods management for some time. During Gilmore's career on the speaking stage, he played the stellar parts in the following list of plays, which includes The Mummy and the Humming Bird, King Charles, The Tyranny of Tears, The Call of the North, At Yale, Boys of Company B, Captain Debonnaire, The Havoc, and Captain Alvarez.

Gilmore is to play an intensely dramatic part in an original scenario, The Penitent; the scenes of which are laid in a religious colony of the same name that existed in New Mexico. His supporting cast includes Seena Owen, F. A. Turner, Irene Hunt, Charles Clary, Josephine Crowell, Joseph Henabery, Harry Hamm, A. D. Sears and Dark Cloud. Jack Conway has been assigned to the staging of The Penitentes, which will be exhibited in the Triangle Theatres.

$3.00 FOR SEAT IN MOVIE SHOW

Wiseacres predicted that $2. motion picture productions would never succeed, but their predictions were falsified by D. W. Griffith's notable Birth of a Nation triumph. Now come plays produced at the Griffith-Ince-Sennett studios which are to be put forth by the Triangle Film Corporation, and for which in New York City $3. will be paid for some of the best seats. It is explained that the prices at the Knickerbocker Theatre will be the same as those charged now at the Liberty Theatre, where The Birth of a Nation is playing, except as to the so-called private loges. President H. E. Aitken, of the Triangle Film Corporation, has ordered the entire balcony front reconstructed. Aided by the counsel of McElfatrick, the architect of the building, small private boxes are to be built all the way around, like the famous Horseshoe of the Metropolitan Opera House. They will hold four seats, and $12. will be charged for each box. A private theatre entrance from Thirty-eighth Street and private box stairways will give direct access to the box holders, a large number of whom have already taken their sittings on the weekly subscription plan.
LILIAN LORRAINE TRAPPED BY FLAMES;
RESCUED AS TRESSSES ON HEAD ARE ABLAZE.

Lillian Lorraine came very near being shorn of her beautiful head of hair by fire recently, while doing a scene in Neal of the Navy, the patriotic photoplay serial which Balboa is filming for Pathe. In one of the later episodes, Miss Lorraine as Annette, the heroine of the serial, is trapped in a burning building. In his story, William Hamilton Osborne has provided a sort of man mystery, which part is taken by William Conklin, the well-known actor, who played the lead in the Broadway production of The Law of the Land all last season. Annette’s cries for help attract this mysterious man and he goes to her rescue.

At the Long Beach studio, the fire scene was realistically staged under the direction of Harry Harvey. As the flames came closer to Miss Lorraine she shrieked. In rushed Conklin; he grabbed her up and started to scramble through a nearby window with his armload. The assistant director was the first to see that Miss Lorraine’s hair was on fire. Despite the fact that the camera was grinding out precious film, he dashed into the scene to play the part of the extinguisher. By this time Conklin’s long false hair wig was also in a blaze.

Director Harvey shrieked at his assistant to get out. The youth obeyed; and the scene was immediately made over again, while enough of the set remained. Otherwise another new set would have had to be built and the production delayed just that long. The fact that both Miss Lorraine and Conklin were quite badly singed won them no time of grace. In the filming of a picture, the director is like time and tide. He waits for no man or anything.

Eric Von Stroheim, who played in The Bold Impersonation, produced at the Reliance studio, is of noble blood. He is the son of the late Colonel B. Von Stroheim, one of the military instructors of H.I.H. the crown prince, Rudolph, and Baroness Von Boody, late lady in waiting to her Majesty, the Empress Elizabeth. He graduated from the Imperial and Royal Military Academy and served in the Austrian Cavalry as second lieutenant until the year 1909, during which time he was detailed to the war college and also as aide to H. R. H. Prince Louis von Orleans.

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Morisco Photoplay News Items

Blanche Ring, whose career affords one of the most remarkable examples of personal popularity in stage history, for the past twenty-five years, has been coaxed into moving pictures by Oliver Morosco. Miss Ring is just completing at Morosco’s Occidental boulevard studios a spectacular filmization of The Yankee Girl, her notable musical comedy success of several years ago, which served her for two solid seasons and which she herself counts the best thing she ever did. The George V. Hobart story has been adapted for the screen by Elliott Clawson, and in view of the many marine scenes and episodes occurring out in the open the film revival means a production that is practically new and on a scale impossible to achieve upon the stage.

Stage historians with a passion for going through the records report that Blanche Ring was the first singer in the annals of the American theater who ever got the “downstairs” to join in on a chorus. This was when she introduced her sensational hit, in The Good Old Summer, in The Defender. Prior to that gallery, or “upstairs,” had yielded to invitations of various singers to sing with them but for years the parquet had rigidly held such an occurrence bad form. But when confronted with the magentic smile of the joyous Boston girl the entire audience from floor to roof surrendered to her hypnotic personality and lustily took up the refrain. Today Blanche Ring and the American audience seem to have a private understanding on this matter, and from coast to coast they flock to her performances with the zest of schoolchildren on the way to “singing school.” Imitators by dint of much plugging sometimes intrigue their audiences into a shy, self-conscious come-all-ye, but Blanche Ring is the only singer on the stage today whose audiences sing before she asks them, and whose volume before she gets through is literally a shout. Her “Bedelia,” “Rings On My Fingers,” “Yip-I-Addy,” “Dublin Bay” and a score of others are ample proof of the unique power of this wonderful woman. It is therefore interesting to see in her screen performance that her charm exerts all its old potency, and that the versatility which enabled her to make history in farce comedy, musical comedy and vaudeville is competent to repeat itself in the totally new field of the silent drama.
Universal City News Bulletins

Hobart Bosworth and his company of feature players have left Universal City studios for a two-week vacation in New York. Before they are to stage the exterior scenes in a five reel story of the Canadian Northwest entitled, Natawangan. The story was written especially for the company by Ronald Bradbury and is regarded as one of the best vehicles ever offered Universal.

The new stage which the Universal started several weeks ago at their Pacific Coast studios is practically completed. The platform has been finished and the steel uprights have been placed in position. All that now remains is to complete the installation of the new diffuser system with which the stage is to be equipped enabling it to be transformed from sun-light studio to artificial light studio for use during the approaching rainy months.

With fear and trembling lest we be called "fa- kirs" that we announce the fact that Jack Pearce, assistant cameraman with the William Worthington company at Universal City, was informed several days ago of having won a litigation against his brother by which he becomes the possessor of $45,000.

The two months spent by J. Warren Kerrigan and his Victor-Universal company on the shores of Lake Tahoe having restored his health, word has been received in the Universal studios that his return to his work is within two weeks. He is at present working in the title role of a two reel story by Nell Shipman entitled, The Troubadour of Eldorado.

In the production of one of the installments of the Broken Cohn serial, Grace Cunard, leading woman in the production, received an injury so serious as to cause her removal to one of the Los Angeles hospitals for immediate operation. It is unlikely that she will be able to leave for ten days or a fortnight but her condition is said to be normal and she is reported to be working on scenes well along towards the conclusion of the serial in which Miss Cunard does not appear.

Upon the completion of Harvey Gates' drama, The Man from Panama, Sidney Ayres and his company of Broken Cohn players are to leave the Universal City studios for Bear Valley, where under the direction of Lynn Reynolds, they are to stage the exterior scenes in a two reel story by F. McGrew Willis, entitled, The Secret Valley.

Joseph King, former leading man with the Universal Film company, after an absence of several weeks, has returned to the Universal City studios where he is to play leading roles opposite Cleo Madison in the production of one and two reel dramatic serials.

Upon the completion of his five-reel production of At Watt College, featuring Carter De Haven and wife, William C. Dowlan, director of the production, has taken a two weeks vacation before returning to his work at the Universal City studios. No one knows where he has gone. That is a part of the program as outlined by Dowlan. All he would say before leaving was that he was going to get away from studio atmosphere for a while to revivify the prospective wits necessary to successful picture making.

Following a suggestion of Henry McRae, director general of the Universal's Pacific coast studios, and Otis Turner, feature producer, some 250 children from the Los Angeles Orphanage were given a day's outing at Universal City of which city they had been bidden to come. Upon their arrival at the studio, they were met by visiting cars and taken to the little folks' special reception at the Studio Cafe. Animal stunts were staged for their delectation by Paul Bourgeois; they were granted permission to watch the Smalleys in their production of some interesting scenes in the Dumb Girl of Portici; but interesting as was all of this, it was tame compared to the big luncheon with which they were served and the fun after

wards. In the shade of a clump of trees at one side of the grounds, a merry-go-round was then placed among them to add to their delight and surrounding it on all sides were stands and vendors waiting to deal out sandwiches, pop, pop-corn and all such things necessary to the perfect picnic. The party lasted until late in the afternoon when they again boarded their special cars and returned to their homes. A number of scenes were made of the children which Director Turner hopes to be able to use in his George Fawcett production of The Frame-Up.

Jacques Jaccard and Helen Leslie (Mrs. Jaccard in private) have returned from Lake Tahoe where they have been working with the Kerrigan-Victor features for the past two months. Immediately upon his arrival at Universal City, Director Jaccard ran to the projecting room to see a picture, any picture, he did not care what it was. He had been two months in the woods making pictures without having a chance to see one projected.

Double Crossing the Dean by Walter E. Mair, is the title of the latest of the Al E. Christie comedies to be staged at Universal City. The story hinges about the life of a boarding school and features Lee Moran and Eddie Lyons in the leading roles.

The tenth episode of My Lady Baffles and the Detective Duck series is occupying the attention of Allen Curtis and his company of Joker players at Universal City. The scenario for this offering was written by Gale Henry who appears in the role of the Baffle's helper, Agnes Vernon. The thirteenth year of the Universal's Detective series, which stars as Detective Duck with Lilian Peacock, William Franey and Milburn Moranti supporting.

Horace Davey is staging a one-reel comedy by Al E. Christie entitled, The Frame-Up on Dad, Neal Burns and Billie Rhodes play the leading roles.

Joseph de Grasse and his company of Rex players are at work upon the production of another Ida May Park story entitled, Fate's a Fiddler. Lon Chaney, Arthur Shirley and Marcia Moore appear in the leading roles.

Helen's Hazard is the title of a three-reel drama which J. P. McGowan, producer of the Hazards of Helen is staging at Universal City. The story was written especially for Mrs. McGowan by Arlheim and leading woman in this production.

Murdock MacQuarrie, author-actor-producer at Universal City, is this week staging a two-reel drama by Burt Wilson, entitled John Osborn's Triumph. MacQuarrie plays in the title role with Edna Payne playing the leading feminine role.

Henry Otto, one of the latest additions to the producing staff at Universal City, is busy at work preparing sets for the immediate production of a three-reel drama by Burt Wilson. This serial is generally regarded as one of the best three-reelers of recent production. No cast has thus far been assigned.

Lynn Reynolds is staging an unusual two-reel drama of mixed New York and South American life by Harvey Gates entitled, The Man From Panama. Sydney Ayres is featured in the title role with Doris Payne playing opposite him. Carmen Phillips and Val Paul complete the cast.

Richard Stanton, who has started to work at the Universal City studios, is hard at work on his first production, a three-reel drama by F. McGrew Willis entitled, The Pinnacle. The story treats of the question: Does a man win when he reaches the top? Mr. Stanton and Myrtle Gonzalez, former leading woman at the Vitagraph studios, play the leading roles.

Joseph Franz is staging a two-reel story by Ben Cohn entitled, The Superior Claim with Millard Wilson, Sherman Bahanridge, Edith Sterling and Rex de Rosselli in the leading roles.

The Girl of the Dance Hall, a two-reel story by F. McGrew Willis, is occupying the attention of Leon Kent at Universal City. Agnes Vernon is featured in the title role of this offering.

Work was well along with his production of the filmization of Frances Hodgson Burnett's novel, That Lass O' Lowries in which Helen Ware is featured. The big Lancashire street scene built especially for this production is completed and many of the scenes have been enacted in it. Harry Carey plays opposite Miss Ware.
The Song of Hate, from Sardou's La Tosca. Great Drama at Miller's

In the upper picture are seen Betty Nansen and Arthur Hoops in the song of hate, a William Fox production based on La Tosca, Victorien Sardou's famous stage play. The scene shows Flora Tosca placing candles beside Baron Scarpia after she had slain him, as the price of passion. The lower picture portrays Miss Nansen and Fritz de Lind, the latter playing the role of Mario de Campo, the ill-fated sweetheart of La Tosca. Miss Nansen formerly was leading woman of the royal theatre, Copenhagen. She is known as the actress who speaks with her eyes. Her supply of tears seems inexhaustible. All she has to do is to think of something sad and then her pearly tear ducts open and the big drops course down her cheeks like rain. Her greatest admirers are stage-struck young women, who are fascinated by her genius as an emotional actress of the first class. The Song of Hate will be shown at Miller's Theatre next week.
**Griffith Studio News in Brief**

- Production has been started at the Fine Arts Films studio on Double Trouble, the second starring vehicle for Douglas Fairbanks.
- Lillian Gish, Rosalita Dolly and Wilfred Lucas play the three most prominent parts in the dramatic film, The Lily and the Rose, now being produced at the Fine Arts Films studio.
- De Wolf Hopper enthusiastically anticipates seeing himself on the screen. He is now appearing in a film version of Casablanca’s masterpiece, Don Quixote.
- Dorothy Gish, the Fine Arts Films star, is featured in Old Heidelberg, and Jordan is a Hard Road, by Sir Gilbert Parker, the well known novelist.
- Teddy Sampson, erstwhile featured player of Majestic films, is cast for the Helen Ware picture, to be produced at the Fine Arts studio.

Numerous spectacular settings, at an enormous expense, are being used in Triangle pictures.

A gymnasium for the benefit of the players has been erected at the Griffith plant.

Chester Withey, who is preparing the picturization of De Wolf Hopper’s first picture, Don Quixote, was recently married to Virginia Philley of Los Angeles.

The scenario staff employed at the Fine Arts Films studio for the making of the original film, includes a number of intellectual students of the drama. This department is under the supervision of Frank E. Woods.

Elmer Clifton is well cast as the author in the Fine Arts Films picture, The Lily and the Rose. He recently completed a dramatic part in The Sable Lorch.

Charles Clary, who appears in the support of Orrin Johnson in The Pentitentes, was leading man for Leslie Carter three seasons.

Included in the list of players recently engaged to appear in the support of legitimate stage stars at the Fine Arts Films studio are Robert Anderson, Viola Barry, Fred J. Butler, Gladys Field, Edwin Harley, Clyde E. Hopkins, Al Jennings, Francis MacDonald, Loyola O’Connor and Monroe Salisbury. These recent additions bring the list of players employed to a very high mark.

**Keystone Studio News**

While making My Valet, the Sennett feature comedy in which Raymond Hitchcock appears, a scene was filmed in which Hitchcock was tied to a post and Mack Sennett, in the role of a butler, lighted a cigarette, placed in between the teeth of Hitchcock and strode about on two legs, pretending to step on the lit cigarette, which Hitchcock intended to burn to his lips, drop to the papers and set fire to the picture. In making the scene no one but Sennett, Hitchcock and the cameraman were present. Hitchcock was tied to the post with rope and cigarette—lighter and film—camera were prepared. The cameraman went to the dark room for film and Sennett stroiled to another part of the studio. In a minute the cries of Hitchcock were heard and Sennett returned to find that the scene had worked out in real life as it had been intended for the picture. The papers were burning merrily and Hitchcock was struggling at the stake. He was immediately released and the fire extinguished. A laugh followed but Hitchcock’s Merriment was not as pronounced as it might have been.

Fred Mace has been playing golf early and late since his return to the Keystone company. The other morning he played nine holes with Hampton Del Ruth before coming to the studio. At the Fifth hole Mace made a double bogey and drive to the green. When they reached the green no trace could be found of the ball and Edl Ruth putted in. When he reached into the hole for his ball he found—Mace had made it all the way into the water and had not thought of looking in the hole for the missing ball. It was immediately accomplished before but Mace has not heard of it.

Having been organized by Mace, failed while he was in Cuba. When Mace returned to Los Angeles many pictures people urged him to revive interest in a club, hence his attempt to obtain the opinions of the people of the profession before taking definite action.

Manager Mack Sennett of the Keystone Film Company has increased the working forces of all departments since the opening of the season and the expansion was successful. The number of actors, writers, directors, mechanics, etc., is now greater than ever before. In order to build the elaborate sets that are being used in the Sennett two-reel feature comedies the master carpenter and the scenic artist have doubled their crews and throughout the Keystone studios the efficiency and scope of all departments has been brought up to the very highest possible standard.

**Mayor Sebastian Lauds Film Folk**

A glowing tribute to the women of filmdom, obviously in retribution of the slanderous charges flung recently by Robert C. Barton, was paid this week by Mayor Charles E. Sebastian of Los Angeles, through the medium of a letter he sent to Producer Thomas H. Ince, director general of the New York Motion Picture Corporation. A copy of the letter follows:

Mr. Thomas H. Ince, Director-general New York Motion Picture Corporation, Inceville, via Santa Monica.

Cal. Dear Sir: Permit me, through you, as a representative of the great moving picture industry of America, to send a message to the many talented women of filmdom, in my behalf as Mayor of Los Angeles and its 600,000 fellow citizens. I desire to express my honest convictions upon a subject that is of vital, comprehensive and far-reaching in its scope and dimensions of the great American People. As Chief of Police of our great city, for a number of years, it was my privilege to associate daily with a number of representatives of your great industry, which employs more than 10,000 of the very best men and women in the world. Let me add that I am profoundly pleased to contribute all in my power to assist you and your people in your noble pursuits at all times when it is directed in the high art of making photoplays, the power and influence for good which I am sure is your object.

With best wishes, Respectfully, C. E. Sebastian, Mayor.
Players Flock to San Diego Fair

The motion picture people of southern California, which means a large percentage of the men and women interested in the moving picture industry in the United States, are having a big day all of their own at the Panama-California Exposition, on this day of publication of the Photoplayers Weekly, Saturday, Sept. 11. As there are hundreds moving picture players at San Diego today, the attendance is doubtless a record-breaker in the history of filmdom.

The plan to hold this celebration in honor of the screen stars was originated by Harry F. McGarrigle, director of the new department of exploitation at the San Diego exposition. McGarrigle is known to folks as a man who has put much ginger into lackadaisical expositions. When he first arrived at the San Diego Fair, he submitted to E. J. Chapin, the Director-General of the Fair, the proposition for Moving Picture Day, pointing out the geographical advantages of the Southern California Exposition as a place where such an event could be held successfully.

McGarrigle began negotiations with members of the executive stuff of the big film-producing companies of Southern California, and the editors and publishers of magazines devoted to news of the movie world. The plan was welcomed by all to whom it was submitted.

Before it was decided to add Moving Picture Day to the event and to promote interest among the motion picture stars, a voting contest was organized to elect a king and a queen to rule over the festivities. This contest was conducted through the newspapers of Los Angeles and San Diego, each of which carried each day a voting coupon on which the name of the favorite could be written.

The majority of the players of Southern California, apparently were anxious to have the honor of being the ruler of the only day given to pictures and the people by an international exposition, and as the votes began to roll in the officials of the Fair decided it would be best to have a special committee to take charge of the votes, and that the motion picture industry has some standing in this section was evidenced by the acceptance of these men as judges of the contest: President Davidson, Chief of the San Diego exposition; Mayor Charles E. Sebastian of Los Angeles; Mayor Edwin M. Capp, of San Diego; President Robert N. Bulls, of the Los Angeles Chamber of Commerce; President Carl Hellman, of the San Diego Chamber of Commerce; President D. F. Garretson, of the First National Bank, San Diego; and President Marco H. Haktman, Hellman Commercial Trust and Savings Bank, Los Angeles.

Several days after the appointment of this committee the citizens of San Diego took a hand in the arrangements of the affair, and with J. M. Dodge, the manager of the Spreckels Theatre, as the chairman, organized a committee of 100 leading citizens to look after the reception and entertainment of the celebrities at the Fair. All the men chosen for the committee are motor car owners and it is their work to show the visitors about the city and to furnish them with means for transportation during the big parade through the grounds which is one of the features of the celebration.

Universal City Notes

Cleo Madison has started production on the third of her pictures since having been raised to the position of director-actor. This latest offering is a one-reel story by M. Jefferson, producer. Miss Madison, Joe King and Ray Hanford appear in the leading roles.

During the past week Universal City has been echoing a few-deep hoarse throats of men and women playing in the Smallays' production of The Dumb Girl of Portici. Words fail to describe the realism of many of these scenes, but the officials are watching with bated breath for the completion of the movie. Some of the scenes have been filmed and projected in the company theater are regarded by critics as worthy of being classed among the three greatest photoplays ever made.
Photoplayers Weekly Changes Ownership

Mr. Frederick Ryan, who recently resigned his position as manager of The Movie Magazine to consummate the deal by which he now becomes the sole owner of The Photoplayers Weekly. The transfer is of importance to the local film industry, inasmuch as Mr. Ryan is possessed of marked executive talents in the management of magazines, he is a steadfast worker toward high ideals in art, and he intends to incessantly strive, through many enterprising improvements, to make The Photoplayers Weekly of greatly increased benefits to the many thousands of people at work in the world’s greatest cinematographic studios in Southern California. His wide acquaintance, jovial personality and his great popularity with everyone at the studios from manager to player, as well as the respect and esteem in which he is held by the exhibitors and merchants of Los Angeles, are sufficient to insure a most brilliant future for The Photoplayers Weekly.

Mr. Ryan formerly was the proprietor and manager of many theatres and photoplaces throughout the United States, among the more important ones being The Marlowe Theatre, Chicago; Mason Theatre, Seattle, and Weber’s Music Hall, San Francisco. As a player he was associated for long periods with Lawrence Barrett, Edwin Booth, James O’Neill, and Ezra Kendall, besides making lengthy tours with his own traveling companies in the West.

During his journalistic labors, Mr. Ryan was employed through prolonged terms of work by The New York Tribune, The News, The Record-Herald, and The Tribune, in Chicago; The Milwaukee Free Press, The St. Paul Globe, and The San Francisco Call, and, as a member of The Southern California Editorial Association and proprietor of The Pictorial American, he was made special representative to the St. Louis Fair from Los Angeles. For many months he was employed by Hearst’s Los Angeles Examiner, and later became manager of The Movie Magazine. During his work in the last named position, Mr. Ryan by able, untiring endeavors, won highly substantial success by vastly increasing the business of that publication, augmenting its circulation and advertising and elevating the general prestige of the magazine.

A comprehensive plan of policy for The Photoplayers Weekly is being created by Mr. Ryan and will be announced in a later edition of this magazine, and the able staff with which he will be surrounded will in itself be sufficient guarantee that The Photoplayers Weekly will attain to that degree of popularity and success to which it rightfully belongs, and that it will be the official, thoroughly first class publication of the photoplayers, for the photoplayers and by the photoplayers, is an assured certainty.
PHOTOPLAY WEEKLY

Published every Saturday.

Permission granted for entry as Second Class mail matter.

Office Room 217 Lisner Building
Telephone: Sipsey Broadway 4169
Distributed through

L. A. NEWS COMPANY

New York Representative: Frank P. Donovan
1431 Broadway, Suite 208

J. Frederick Ryan, Proprietor and General Manager
Frank M. Willerton, News Editor
William Fox, Manager of Art Department
Willard Mortimer, Advertising Manager

Studio Associate Editors:
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Benito Zidman, Griffith Epic Arts Films Studios
Kenneth O'Hara, New York Motion Picture Corp.
H. O. Stechan, Balboa Amusement Producing Company
Waldo Walker, Monoco Photo Play Co.
Lewis M. Head, Quality Motion Picture Corporation
Don M. Means, Keystone Studios
Frederick Palmer, Lasky Studios
Kenneth McGaffney, Lasky Studios

TERMS OF SUBSCRIPTION:
Single Copies 5 cents
One Year $2.00

Please make checks payable to J. Frederick Ryan.
Advertising rates upon application.

SATURDAY, SEPTEMBER 11, 1915

BALBOA COMPANY MAY STAGE NEW SERIAL AKIN TO WHO PAYS' STORIES

So popular has the Who Pays? photoplay series of Balboa proved to be that a follow-up group of screen stories is going to be filmed at the Long Beach studio. Pathe Freres, through whom the picture plays were released, have been getting stacks of complimentary letters from exhibitors and their patrons asking for more cinema stories of the same sort. It has been suggested tentatively that the new series be called Who Is Guilty? In this use of the word guilty its criminal suggestion would not be implied. Rather the title would mean, who is to blame for the knots and tangles that ensue in life's every day stories? It is believed that there is a splendid chance to evolve at least twelve more gripping stories of the sort that made the preceding series so interesting.

Balboa contributed a new idea to the picture play world when it originated the Who Pays? series. Other companies had been making serial photoplays for some time. But it remained for H. M. Horkheimer, President of the Balboa Company, to conceive the idea of twelve individual stories with the same underlying idea, but a different development. That the idea was a happy one is demonstrated by the demand for more photoplays of the same sort.

While in New York recently, E. D. Horkheimer discussed the matter with Pathe Freres and it was virtually decided that the new series would be made. It may in all probability be taken up as soon as Neal of the Navy, the twenty-eight reel serial photoplay which Balboa is now doing, has been completed. This will give a Ritchie. Balboa's chief scenario editor, another big chance. He made a name for himself in devising the Who Pays? stories. He has a lot of more of the same sort.

Western Vitagraph Paragraphs

George Stanley has started work on a one reel comedy, He Got Himself a Wife, by Edwin Ray Coiffin. George is glad to get back to directing again, and is figuring on a star cast.

From far across the continent has come an immense pound cake, done up in a hat box and addressed to Anne Scheafer. It is a token of esteem from an admirer down East and has been accompanied on its journey by a battalion of preserves and jellies from the same source. Anne is planning, with her usual generosity, to soon give a tea party and invitations are out.

Webster Campbell and Mary Anderson make a splendid team in He Got Himself a Wife, their first picture together. Miss Anderson is well known from her work in Eastern Vitagraph releases, and Mr. Campbell has been a featured leading man with a Santa Barbara company for two years.

The work on the new California studios of the Vitagraph near Hollywood, is progressing rapidly. The surroundings are most beautiful, combining hill, mountain, and valley country, all within easy distance. Business Manager W. S. Smith is there every day, personally supervising everything, and taking a hand every now and then.

Producing manager Rollin S. Sturgeon is hard at work on his scenario for Through the Wall, the next V-L-S-E Blue Ribbon feature he is to stage. The story is a detective tale of an unusual sort, by Cleveland Moffett, the well known writer, and is popular in its book form.

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From right to left are Jane Grey, Charles Prince and Lionel Barrymore in the B. A. Rolfe-Metro Program Feature, The Flaming Sword, in five parts and 210 scenes. The story is laid on a rock-bound coast. Steve, a college chap, after a life of dissipation, contemplates suicide. Among his associates is a girl named Maisie. Steve gives a banquet, announces he is bankrupt and that his friends are looking upon him for the last time. After the affair Steve goes to his apartment, puts his affairs in order and slowly walks to the water-front where he hires a small boat and the last seen of him is his boat, sail set, leaving the inlet for the open sea. Maisie, realizing that Steve has intentions of injuring himself attempts to follow, but is too late. Steve drifts out to sea and after days of misery is washed up on to a beach of a small island where he is found by a girl named Meera who lives there with her father and several servants. Meera's father had refused to allow anyone but Government officials to enter upon the island. He takes a liking to Steven and is prevailed upon to allow him to stay there. However, when the father learns that Steve is the son of the man who wronged him, his sentiment takes a different turn. In the meanwhile Maisie learns from a travelling beach-comber that Steve is safe and lives with Meera's father on the island. Engaging a boat she follows him and in her awful rage and jealousy tells Meera's father that Steve is her husband. The former, then shouting, "Like father—like son," convulsed with anger, falls into an unconscious state and Maisie, realizing that she has caused enough trouble, confesses that she falsely accused Steve.
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