March 16th
1915

Price 5 Cents

MISS PEARL WHITE—PATHÉ
PROMINENT PHOTO-PLAYERS
I see in the film a great mission to regenerate the contemporary theatre. A great deal has been said about the new art and its relation to the theatre. Some see in them bitter enemies. Others, on the other hand, maintain that the film will create a new public for the theatre from the provincial districts. Still the development of their ideas are identical and will not interfere with each other.

But all this is of a commercial character and has no bearing upon the artistic relationship. They look upon the film and the theatre as a commercial enterprise.

However, the artistic similarity between the two is of greater depth and interest than is usually attributed to it. I repeat that the film as an aspect of theatrical art has within itself the power to revive the ancient theatre. In reality the film as a theatrical performance is bound with a large artistic value. The film in its power of technical specialty to exhort without speech has passed through a significant renaissance. This very renaissance is of the greatest importance to the modern theatre. It will force the theatre to follow the film, if the latter does not suddenly halt its march towards the height of artistic attainment and die a premature death.

I speak of the renaissance of the gesture, of the generation of the pantomime. Certainly; the contemporary film production is not pantomime in the full aesthetic sense of the word. Before long it will be a veritable artistic pantomime, and it is not important whether it will reach the heights of aestheticism or not. The importance lies in the fact that in all parts of the world it will open the eyes of the theatrical profession and of the public in general to the great importance of the beauty of the gesture which seems to be lost to the modern theatre and never to return.

Gesture is the most expressive means which the dramatic actor can be master of and which the human organism possesses. A word! I will allow myself a little flight into the realms of ancient history whereas a little flight into the realms of antiquity enraptures our souls and kindles it with happiness.

A certain Roman writer tells that a certain foreign potentate was once present during the games as a guest of Nero. During these games a great Roman actor performed all the twelve feats of Hercules with such grace and poise that the foreigner understood all without any explanation. This actor surprised him to such an extent that he asked Nero to make him a present of the actor. Nero, surprised, asked for an explanation of such a request. The stranger explained that near his kingdom dwelt a tribe of wild people whose language no one understood. They made their desires known by signs, but in vain. This great actor could solve their desires and transmit requests by means of pantomime. They could understand him by means of pantomime. They could understand him: the expression of the gesture and the words were incomensurable. The gesture is priced such as immediacy is the expression of the survival.

A word can only tell a fact in the positive or in the negative, but without passion and with indifference. Certain it is that the word plays a great part in a theatrical performance. The word, however, must be constantly explained and another board of words is needed for an explanation. Without gesture the word cannot be carried out.

A word without gesture is a distinct echo of a hardly audible thunder, the reflection of a faint dawn on a fragment of glass. Yes! and as to the effectiveness of the gesture it finds expression when a certain intonation is inserted in it. Gesture and intonation are without fail a stipulation that the word may become a material art of the theatre—a means of an actor’s creation.

The words “A, is that you?” are uttered by you when someone enters the room. What do they express? Absolutely nothing, but a number of sounds. When these same words are expressed without gestures—I do not mean only the gestures of the hand, the facial expression is also a gesture—there lives the intonation which may draw out the thought may be; it may be the expression of love, hatred, irony, contentment, happiness, sorrow, etc. But remember that all these feelings and transitions may be put into words of logical thought.

Which thought then is important for art for the theatre?

It appears that gesture and intonation are the means and the only material with which the dramatist must manage. And if only intonation remains that will tend only to break up the movement of the drama. If before all there is at all a movement. I do not speak that without gesture intonation loses all its expression. But if words with their intonations will be dropped from the drama the drama as such will not suffer at all by the change. It will only benefit by such a move.

In truth one sometimes begins to doubt about the necessity of words on the stage, at any rate in the drama or in the tragedy. Not bound by words the actor would reach tremendous heights and could pour out all his feelings and emotions portraying unfortunate heroes. Let us have in place of long, drawn-out monologues “The Dance.” The dance in which an Isadore Duncan can portray her emotions. Let us have in place of aimless treading on the stage, instead of a cheap make-up, banal properties, let us have gesture.

It is very queer for me to listen to the music of the human voice to the plastic movements of the human form. A thought spoken is a falsehood.

Gesture is the art of arts.
Kleine-Fenwick Contract Closed

Broadway's present sensation, Irene Fenwick, has signed a contract for a term of years with Geo. Klein, to appear exclusively in pictures, for him. Irene Fenwick is the star of the "Song of Songs," Al Wood's latest play. Her newly signed contract will in no way interfere with her stage career.

"Alias Jimmy Valentine" to have Long Run at Forrest Theatre, Philadelphia

The Forrest Theatre in Philadelphia, the famous Klaw & Erlanger house where "Ben Hur," "The Folies," "Mongomery and Stone," and all of the largest attractions looked toward the Syndicate, has been arranged to present for a protracted run, the recent World Film release, Robert Warwick in "Alias Jimmy Valentine," which has made a sensation with motion picture exhibitors. The theatre interests are to bill the attraction in the most extensive manner possible, using liberal appropriations for street papers and billboards. They will circulate Philadelphia as it was never circumscribed before for any motion picture. George J. Beihoff, personal representative of Lewis J. Selznick is the man to whom credit is due for placing this feature in the Forrest Theatre.

Durango Film Producing Company

Work was recently started at Durango, Colorado, on the large studio of a newly formed company, the "Durango Film Producing Company." This company is incorporated under the laws of Colorado for $100,000. The officers are as follows: President—Frederick P. Day; Vice-President—G. B. Garrison; Secretary and Treasurer—Fred E. James; Managing Producer—Harriett Ingraham. All are well known pictures men. Mr. Ingraham was formerly leading man with Pathe Pictures, also Scenario Editor and Producer with the Whitman Features Company of New York.

Definite plans as to how the company will market their productions will be announced shortly.

Segall to Sue

Mr. Chas. Segall, president of the Motion Picture Exhibitors' League of Penna., was placed under arrest last Friday, charged with showing an uncensored picture in one of his theatres, has announced his intention to sue Mr. L. J. Breitinger for $25,000 for false arrest. Mr. Segall absolutely denies the charge.


THE DIFFERENCE

In the good old days, when an Uncle Tom's Cabin company struck town, this was about the order of procedure: The whole company waved farewell to the press agent, who was seen on the platform of an outgoing freight train, headed for the next stop. The lawyer whose name was Mark's took the two bloodhounds and hunted a boarding house for them. The Tayloe went to the postoffice to send a money order for $1.27 to her sick sister in Memphis.

The Uncle Tom booked around for a book store, where he could exchange a few "nickel libraries," his sole property, for a few books.

The Eliza hunted up some old friends of her cousin's family, with a possible dinner invitation in view.

The Little Eva, hating the entire company and cordially hated in return, celebrated her nineteenth birthday by buying a dress marked: "Ten-year-old." The manager sent a telegram to his brother, in the hardware business at Cherry Valley, Ill., for money enough to pay express charges on the scenery. But alas, for all such human activities today!

Now when this deathless drama arrives, an express clerk simply tosses forth a small box marked:

UNCLE TOM'S CABIN—Four Reels CELLULOID COMBUSTIBLE Keep Away from Fire—Use No Hooks

-Pack.
Mary Pickford in Mourning
Other Notes Along the Pacific

Los Angeles, March 9 (special to the REVIEW). Rags is dead, everybody around the Famous Players Studio has a long face as a result of Rags' death, even Mary Pickford, who says Rags was the most lovable dog imaginable. Rags, besides being well-liked by all who had come in contact with him, has aided materially in the production of the film which bears his name.

Mack Sennett himself will return to the screen, for such is the report, and happenings of this kind will cause great discussion in the industry. The Keystone Studios are working at full blast now that additions have been made.

* * *

John Emerson, who has made his picture debut with the Famous Players in "A Bachelor's Romance" and "Conspiracy," is now at the Reliance Majestic Studios, where he is to begin on a four-reel picture.

* * *

Vestor Pegg, who is known by many as one of the best riders that ever climbed on a broncho, is now appearing in the title role of a film called "Dr. Jimmy," which is directed by Frederick Anthony Kelsey of the Mutual Company.

The new company, which was started a short time ago under the name of the Marquis Company of America, with offices in Fourth Avenue and Smithfield Street, was raided last week by the police, and Marquis Christopher, alias, Marquis Scott, a director and alleged proprietor, was arrested and taken to the Central Police Station, charged with being a suspicious person. The company was to produce pictures and a school for moving picture actors and actresses. The raid followed several complaints made to acting Captain Holmes of the Secret Service Bureau, as a result of which an investigation of the police posing as a would-be star.

* * *

Al. W. Cross, of the Hudson Features, is the new Western Booking Manager of the World Film Corporation.

New York, March 11th (special).--The Kriterion Film Services opened a branch here this week. Max Herring, formerly manager of the Warner Features Export Department and Eastern Booking Office will be in charge.

* * *

Reports from the various motion picture houses show that during the past week capacity business was done. Several of the Fifth Avenue houses made a Box Office record.

* * *

A. Dremer, who has been connected with various exchanges throughout the country, and a recent manager of the Warner Features, has been made manager of the Indianapolis Kriterion Film Service. This exchange has moved to its new quarters at 129 Washington St., where they occupy an entire floor space containing all up-to-date equipment.

Remarkable War Pictures

Here

The Hearst-Selel News Pictorial has just received nine thousand feet of latest pictures from the European battlefields for their forthcoming use.

"These pictures will prove the most realistic ever shown of the German and Allied armies' operations," says E. A. Wallace, one of the News-Pictorial camera men now at the battle front.

These latest pictures will impress the spectator with the awfulness of the great conflict now being waged across the sea, especially since they were taken at the risk of life.

The Lady on the Cover

July, of 1893, a traveler on horseback in the Ozark Mountain region of Missouri, halted his mount in front of a lonely log cabin, some fifteen or twenty miles from the nearest railroad station. It was the first habitation he had seen in six miles. It stood near the trail in a brokenPed of moccasin tracks leading to a couple of acres or so, and certainly had little to recommend it in the way of beauty or convenience. In response to his knock the cabin door opened and a tow-headed, bare-footed little girl dashed out, looked up at him in a perfectly self-possessed manner, and asked him "Come in for a while an' rest yourself."

After attending to his tired mount and shaking off most of the "dust of travel," he entered and was invited to sit down to a very crude supper. In response to the questions of his hosts, the traveler informed them that he was connected with a traveling company of "Uncle Tom's Cabin" players, that he had been compelled to go to the outlying seat on business and was now on his way to join his company by cutting across country.

When the tow-headed child realized that a guest of the family was connected with a theatrical company, "Mister," she cried, "I can act!" And then the astonished traveler related that the astonished child assumed an oratorical posture and heard her repeat a scene from "Hamlet" word for word. It was very crude, but the astonished traveler was so impressed that he turned to the child's parents and at once offered to help the budding genius in the building with his company at the fabulous salary of five a week and board. The perseverance of the child prevailed with the parents, and Pearl White had embarked upon her theatrical career.

For a year she played "Little Eva" with the traveling company. She then left the stage and returned to her people, while here she put in six years at school. It seemed after this that her desire for the footlights had died a natural death, but one day a circus came to town, and the White family took it in. The smell of the sawdust came sweet to the nostrils of the girl and the glittering spangles arched over the old fever in her heart. She slipped away from her parents and came back with the astounding fact that she had received a job with the "show."

Here Pearl White put in several years as a bareback rider, then came an opportunity to go back on the stage playing as she expressed it, "with some of the best and some of the worst companies in existence."

Several years ago she received a tempting offer from the Pathé Freres American Stock Company to do a picture. It determined her profession and with Pathé she has been ever since, with the exception of short intervals.

Miss White was selected for the role of "Pauline" in the "Perils of Pauline." It was here that she gained the reputation of being the heroine that every picture was expected to copy. When the big, new serial the "Exploits of Elaine" was first talked of, it was early decided that she was entitled to the part of "Elaine."

So to this much talked of serial she traced the reputation and immense popularity which she gained through her work in "Pauline."
The Censors in Philadelphia

Here has appeared recently in the daily press an account which is just the beginning of a very serious matter, so far as the Moving Picture Industry is concerned; namely, "that the State Censor has locked the president of a Moving Picture Company in a cell." The general public does not realize to what extent the outcome of this "Legal Battle" will eventually affect them.

It is high time that the public should be given a voice in this matter instead of a few politicians who go after the "Movie Industry" as though the impression with them was "They are making too much money, let's go after them."

Any intelligent person can see that for a few men to decide what is fit for millions of people to see is ridiculous, to say the least, for "What is one man's meat, is the other's poison."

You will find that where bad is taken from a picture it is not that the badness is in the picture, but that it rests entirely with the individual who views the same.

This being admitted, the fact must remain that the badness coming from the individual, it must have been there before. For instance, I can take the best picture or story, as the case may be, and by giving it to such a minded person, the result will be that it becomes unfit for the whole public. Is this right?

We will take for instance, two persons of opposite temperaments, one looks for the best in life, while the other is continually looking for the worst. The latter always succeeds in finding it, even though he is reading the best of books, "The Holy Bible."

Then take these two persons, show them the same picture, what is the result? One will see nothing but moral and social uplift, while the other sees just the opposite.

Is it therefore right that the person always looking for the best should be denied what to his mind is the best, because there are a few—possibly two out of every ten—who always look for the filth in everything.

Does the majority or the minority rule? Then why is it that the censors are working for the minority?

Possibly because that is the only loophole of excuse for them to get after the film industry.
Griffith’s Mammoth Production, “The Birth of a Nation,” at the Liberty.

“The Juggernaut” Remains at the Vitagraph Theatre. World Film Corporation to Release “The Fight.” Against Censorship

The biggest event, since the Movies were invented, was the premier of D. W. Griffiths, “The Birth of a Nation,” at the Liberty Theatre, Wednesday evening, March 3d. It is by far the greatest moving picture production ever attempted.

It is founded on “The Clansman,” by Rev. Thomas Dixon, with the addition of much preliminary historical matter, and there is only one word that can be used to describe it, wonderful. It is remarkable in many ways and will probably remain a masterpiece for a long time to come.

“The Birth of a Nation” is the first two dollar Movie. “Cabinet,” played to a two dollar price for box seats, but this is the first instance where this price has been charged for orchestra seats. It marks a new epoch in moving pictures.

Of the many, many interesting scenes, two stand out more strongly than others, that of the night riding of the Ku-Klux Klan being wonderfully directed, showing them sweeping along the moonlit road, and the other that of the interior of Ford’s Theatre, Washington, showing the murder of President Lincoln.

In a curtain speech (and I have never heard of one at the Movies before) Mr. Dixon told us that he would allow no one but the son of a Confederate soldier to direct this film version of his book. He made the right selection. Griffiths has set a high mark which acclaims him the greatest producer of moving pictures. May he give us many more as good.

The Commercial Motion Picture Co., of Grantwood, N. J., is having wonderful success with colored reels. This company has recently produced a film with every conceivable color and the fact that it is possible to put in a moving picture. Invitations are out for the trade to inspect this film and I hope to have an opportunity to see it. They are also making extensive alterations, including an enlarged laboratory, at their plant, which will add 100 per cent to their capacity for output.

The advance bookings for the Universal’s, “The Black Box,” prove it a phenomenal success. I advise all exhibitors to secure this wonderful feature, before it is too late. The “fans” will be asking for it and “you will need it in your business.”

“The Juggernaut” will run for two weeks, or longer, at the Vitagraph Theatre. We have seen it and for a real “thriller” it is the best thing the Vitagraph people have ever done. Of course it was directed by Ralph Ince. This picture has received more newspaper comment than any other, owing chiefly to the facts that a railroad engine’s explosion takes place, and the great cost of producing.

The country will shortly be flooded with blanks protesting against the Smith-Hughes’ bill. These blanks will be distributed through every motion picture house in the country, and when returned to headquarters in this city, will be taken to Washington and there placed before the Sixty-fourth Congress, in the hope of defeating this bill.

Every effort is being made by the Manufacturers, exhibitors, and producers to prevent the passage of this or a similar bill, and the hearty co-operation of Movie patrons is earnestly requested. As soon as was the film has the opportunity, sign one of these blanks. Every signature will help, sign today.

Men of the highest standing in the moving picture business are against this bill. There is no need of a Federal Board of Censorship. It is the firm conviction of these men that this proposed measure is unfair to the film manufacturer, the producer, and the moving picture “fan.” Do all you can to defeat the bill.

As we go to press a great picture will be released. I refer to the World Film Corporation, “The Fight.” This was a big success in stage form at the Hudson Theatre and with such stars as Margaret Wycherly and John E. Kellerd appearing in the film version its success is assured. No wonder Lewis J. Selznick acclaim it “the acquisition of the most dramatic photoplays.”

(Continued on page 14)
RAOUl WALSH, who is directing the exciting story of the leading part in "The Greaser," a one reel Majestie by Russell E. Smith, is a master rider of horses. In his assistant what sort of a horse he preferred to ride in "The Greaser," he called for an untrained animal. In one of the many thrilling scenes, Walsh is supposed to fall from his horse, and thus the heroine, who nurses him back to life, comes into the story.

The camera ready—Walsh started on the broncho. As he was half through the scene he looked back, and the sudden jerk on the horse's reins evidently frightened the animal, for he increased his speed and seemed to have gone wild. Walsh lost his footing in the stirrups and felt himself going. Rather than he threw off the hang he decided to jump. As he did, a stirrup became tangled with one of his feet, and head first the popular actor-director fell to the ground. However, his injuries were slight, and he passed these off laughingly when informed that the recorded fall on the film would be an asset to his already thrilling picture.

Hugh D. McIntosh has purchased the Australian rights to "Cabiria" and "Tillie's Punctured Romance." McIntosh is the Australian theatrical magnate and head of the Richard's Circuit.

Recent additions to the ranks of players at the Biograph Coast Studios, include Charles Mallees and Clare McDowell.

Edwin Arden, who will be remembered for his work in "The Eagle's Nest," a Lubin masterpiece, is now appearing in "The Exploits of Elaine."

The Edison Company have appointed Mr. Arthur Leeds scenario editor. A good man in a good place.

A situation, which is entirely new to the picture world, is wonderfully developed in "The Magnet of Destruction," a Thanhouser drama, designed for the Motion Picture Co. In one of the scenes a foundry is pictured, here's great electric magnet lifts tons of rails into the air. It is Lyell's intention to drop that crushing weight on the head of an innocent young man and his father. The audience sits spell bound. The spell is suddenly broken when Mignon Anderson leaps into sight, pulls the controlling lever, and saves her lover.

Owen Moore, in private life the husband of Mary Pickford, has joined the Keystone Co., and will do romantic comedies with that company. Little Mary is posing way up in the Rockies near Truckee, Cal., they are in the same State at least.

The Bechtels have left the Edison Co. This marks the passing of the last of a notable number of pioneer film actors that made up the first stock company organized at this studio. Mr. Bechtel recently celebrated his 50th part.

Francis X. Bushman is going to San Francisco Friday, where he will visit the Panama-Pacific exposition, as the guest of the Panama-Pacific motion picture exhibitors. Mr. Bushman will attend the mammoth ball of the organization and will return to the Essanay studios about March 26th.

The Jesse L. Lasky Feature Play Co., have just signed Donald Brian, for a long term of years. As soon as the tour of "The Girl from Utah," in which Mr. Brian is starring, is completed, he will begin posing. This will mark Mr. Brian's screen debut.

THE DAWN OF BEAUTY
Aurora Specialties

have the perfect "Down of Beauty" to many, CAROBINA BLOOM and DANDY BLOOM are beauty builders in the trand sense. PASTE GRISSE is the friend of middle age. SACHETS DE PARISA, in quaint, often fragrant for the fashions. By mail, also at drug stores, all four boxes, one compliment of beauty for four.

The Aurora Specialties Co.
Dept. X
Lowell, Mass.

A GOOD ADVERTISING MEDIUM FOR ALL.

The Photo-Play Review

A SKIN LIKE A LILY

That beautiful pearly-white effect so sought after by the fashionable woman of to-day is obtained by the use of "DAINTY WHITE."

Unsurpassed for the evening toilet, as unrivaled beauty aid for the face, neck and arms. Particularly effective under the glare of bright lights. Will not rub off, nor injure the clothing, but readily removable with soap and water.

Not a liquid, nor a powder, but a cream preferable to either. An excellent whitener for the nails.

In 25 and 50 cent boxes. THE RAY MFG. CO. 246 West 46th St., New York, N. Y.
Stories of the Week’s Film Releases

“The Only Way Out”

Bertha Holt................. Rosetta Brice
Reed......................... John Ince
Green...................... Walter Marshall
Edward Gray............. Francis Joyner
Rawls......................... Walter Law

Bertha, a stenographer, is alone in New York, she becomes acquainted with John Rawls, who tricks her into going to a hotel with him, telling her he will get a minister to marry them. Bertha, who believes in Rawls, agrees. Rawls returns without the minister and Bertha and sees that Bertha and Gray are nervous about something, after the meal is finished they go to the library where in an absence of Gray he gets Bertha to confess that she killed Rawls. Gray, who has been listening behind the curtains, tells Reed that he killed him. Reed who is a friend of Gray’s is about to give him a chance to escape when a maid enters with a card announcing Green, the other detective, and Reed is forced to arrest Gray. At the trial Reed takes the stand and tells how Rawls tricked Bertha into going to a hotel. He gave him a position of trust in his business and how Rawls tried to force him.

“Who’s Husband?”

Bob Holmes, the black sheep, Grace, his sister.... Loretta Blake
Jos. Hensherry, Mr. Elnore
Grace’s husband................

Bob, the black sheep of the Holmes family, is continually at swords’ points with his father. His mother thinks the father is a trifle hard on the boy and takes his part. When the elder Holmes refuses to advance Bob any more money, the mother steps into the breach with money from her own savings.

This state of affairs is brought to a climax one morning about 3 A. M., when Bob comes home dead drunk. His father, ignoring the pleas of mother and sister, tells the boy to leave and never return.

Several years pass. The father dies, the sister marries and moves to a nearby city. Bob sinks to the lowest level and to satisfy his cravings for liquor, he begs on the streets.

The mother, finding the old home very lonesome, responds to her daughter’s invitation to visit her. She looks upon the girl’s happy little home with pleasure, but her heart and mind turn to the boy, of whom she has lost all trace.

An officer arrests Bob for begging on the streets, but instead of taking him in, he gives him twelve hours in which to get out of town.

The sister’s husband has been detained quite late with a business deal and enroute home he passes through a deserted part of the city.

Bob, very much discouraged, thinks of the river as an appropriate ending to such a life as his and starts for the water front.

The sister’s husband is attacked by a gang of thugs and Bob arriving on the scene shows there is at least one tiny spark

SUBSCRIBE NOW
THE BEST INVESTMENT — A YEAR’S SUBSCRIPTION
(Mailed to any address anywhere in the world)
TO
The Photo-Play Review — Weekly
ONE DOLLAR
SEND CHECK, MONEY ORDER OR STAMPS

THE PHOTO-PLAY REVIEW
Circulation Department
of manhood left by sidings with the under dog.

An officer sees the fight and is also observed by the gang, who run. Following his natural instinct, Bob runs also, taking the sister's husband with him. When they find they have safely eluded the policeman, Bob notices that his companion has received a deep gash on the head, from which the blood is flowing profusely. He stops the flow of blood and noting that the man is growing weak, he offers to assist him in reaching his home.

Upon arrival at the house, the wounded man discovers that Bob is homeless and offers him shelter for the night, which Bob accepts.

Need money for a getaway, Bob proceeds to make a grand larceny before daybreak. In walking about the dark library he knocks a book from the table. The noise awakens the sister, who, grasping a revolver, silently comes into the room. The sister turns on the lights and seeing the burglar with the revolver, commands him to throw up his hands. Bob turns, the recognition is mutual, the girl lowers the gun and puts her arms around Bob. Knowing that others in the house may have been awakened by the noise she heard, the girl bids him put the stolen articles back. She assists him and his work has just been completed when her husband and the mother come down the stairs.

The mother recognizes Bob and takes him into her arms. The husband is told of the relationship and he in turn tells of the service Bob rendered earlier in the night. Bob reforms and ceases to be the black sheep.

"Ma's Girls"

A two-part Selig Western drama. Released March 29th.

The Gambler..............Tom Mix
Madge..................Goldie Colwell
Rose .....................Louella Lauman
Ma ......................Eugene Ford
The Assayer ...............Edward Brady
Cowboys, Renegades, etc.

Tom Mix, Director.

Madge and Rose live in a cottage in a small Western town with Ma and Dad. The sheriff is a friend of the family and a frequent visitor. Tom, a notorious gambler, has tried to force his attention on the girls. The gambler plays cards in a barroom with an assayer and breaks him. Thereupon the assayer decides to end his life, but the gambler advances him money, and the assayer signs an I. O. U. for the amount.

Dad, who is the owner of a small mine in the hills, is seen working in it by the assayer who is out walking. The assayer approaches, finds a valuable piece of quartz and hurry's off to assay it. Not long after, Dad also finds that the ore is rich, and goes to town to have it assayed.

Madge and Rose ride to town on horseback, and as they are about to enter a store the gambler approaches and tries to force his attentions on Rose. The sheriff, who happened to be there at the time, sees the gambler's actions, and warns him about insulting the girls in the future. The assayer upon his return finds a note from the gambler, that if he can tip him to some rich mine and keep the owner in the dark, he will cancel the I. O. U. he holds against him.

Dad enters with his sample of ore. He is told by the assayer that it is worthless.

When Dad leaves, the assayer looks up the gambler, tips him off to Dad's rich mine, and both visit Dad's mine. In the meantime, Dad has assayed the sample of ore at home, and when the gambler calls and tries to buy the mine, Dad refuses to sell it.

The gambler sees Madge and Rose riding home on horseback, and attacks Madge. Rose hears Madge's screams, rides back, throws her lariat over the gambler, and drags him by her horse across the ford.

The following day the gambler visits a camp of renegades, and induces them to capture the two girls, and bring them to camp. Ma, becoming alarmed at their absence, sets out at a run to mount a horse and goes in search of them. She notifies the sheriff, who forms a posse, and led by Ma they start after the renegades.

Ma kills the gambler in a running fight, after which Ma and the posse find the girls safe.

The sheriff marries Rose, while Ma keeps Madge for herself.

**HOMMEL'S**

Distinctly American Champagnes

Matured and Aged in the Bottle

Has the flavor, purity, bouquet and the sparkle—everything but the foreign label, the duty and ocean freight.

Labels, duty and freight don't increase quality.

**BRANDS:**

**White Star (Special Dry)**

**Extra Dry**

**Red Star (A Sparkling Burgundy)**

**Ideal Brut (Specially Selected Choice)**

**HIGHEST AWARD WHEREVER EXHIBITED**

Gold Medal (Highest Award) Lewis & Clark Exposition, Portland, Oregon, 1905.

Gold Medal (Highest Award) American Exposition, Buffalo, 1901.

Gold Medal (Highest Award) World's Fair Chicago, 1893.

Sold Everywhere—Served Everywhere

THE M. HOMMEL WINE COMPANY

SANDUSKY, OHIO
Selig Star Writes

"The picture-play will not supersedethe theater but it will make theatrical standards rise," said Kathlyn Williams, the Selig Polyscope Company star, while in Chicago recently on route from Panama to Los Angeles, Cal. Miss Williams headlined the company's company, which went to Panama to film scenes in "The Ne'er-Do-Well." "Theatrical promoters have gotten into the manner of thinking anything will do and so putting on poor plays. But now that pictures offer amusement opportunities, people will go to see them and let expensive plays fail, until the managers take the hint and provide creditable things," Miss Williams believes the woman director will be another development in Filmland. Women can direct just as well as men," she said, "and in the manner of much of the planning they often have a keener artistic sense and more of an eye for detail—and so often it is just one tiny thing—five feet of film maybe—that quite spoils a picture, for it is always the little things that go wrong that one remembers." She predicts that women will slowly come into the motion picture directing field.

Miss Williams is enthusiastic on the tropic glory of Panama. The hospitality of the people, coupled with the certainty of precautions for health, made the few weeks, that the Selig Company spent on the Isthmus a profitable and pleasant occasion. The Panamanians are not inconsistent on "first run" pictures," says Kathlyn Williams. "The Adventures of Kathlyn" are just beginning to be featured down the coast.

"I appreciate so much the letters I get, particularly from the children, because it means so much effort when a child is enough interested to take the trouble to write, and then I like the suggestions, letters, which are really very helpful. I have had some on gowns and different things that have been of great assistance to me."

Atlanta

Atlanta, Ga., March 12.—Most all of the prominent film companies are represented here. Atlanta acts as a Southern office of America's leading film manufacturers. Recently the Fox Film Corporation have opened offices in Rhodes Building and the Mutual Master Picture Corporation has opened a branch at 409 Luckey Street. The Atlanta Movie Theatres have the very best photo-plays and many enjoy first releases. On March 1st the Lyric Theatre opened to movies. This house previously ran burlesque.—Flo.

Record of Current Films

Universal Program

Sunday, March 14, 1915

Laskome—Martin Low, Financier (Drama).
L-Ko—No release this day.
Red—Outside the Gates (Two parts—Drama).

Monday, March 15, 1915

Irving—Wiley's Fling (Drama).
Jones—The Refugees (Comedy).
Victor—The Storm (Two parts—Society—Melodrama).

Tuesday, March 16, 1915

Big "U"—At His Own Terms (Northwestern—Drama).
Gold Seal—The Blood of the Children (Two parts—Human Interest—Drama).
Nestor—The Mix-Up at Maxims (Comedy).

Wednesday, March 17, 1915

Animal Weekly—Number 198

Eclair—Saved by Telephone (Two parts—Drama).
L-Ko—Rough, but Romantic (Comedy).

Thursday, March 18, 1915

Big "U"—The Funny Side of Jealousy (Two parts—Comedy).
Rex—All for Peggy (Racetrack—Drama).
Sterling—The Raindrops and Girls (Comedy).

Friday, March 19, 1915

Irving—The Black Pearl (Two parts—Melodrama).
Nestor—Down on the Farm (Comedy).
Victor—The Golden Spider (Drama).

Saturday, March 20, 1915

Bison—Madonna of the Moon (Three parts—Drama).
Jaque—The Rejuvenation of "Liza Jane" (Comedy).
Powell—No release this week.

General Program

Monday, March 15, 1915

Biograph—Saved from the Vampire (Burlesque—Melodrama).
Enson—The Master Mummer (Special—Three parts—Drama).
Eskanan—Love and Trouble (Comedy).
Kale—Unfaithful to His Trust (Special—Two parts—Drama).
Lubin—Paty Bolivar Series No. 12 (Comedy).
Powell—No release this week.

Universal Daily Releases

Wednesday, March 17, 1915

Enson—The Animated Grouch (Cartoon—Comedy).
Enson—Seen Through the Make-Up (Comedy).
Eskanay—The Fable of "The Gallantino Girl" (Comedy).
Kale—The Trap (Bridge No. 8 of "The Girl Detective" Series) (Special—Two parts—Drama).
Lubs—A Tragedy of the Hills (Special—Three parts—Drama).
Mans—The Punny Soul of Peter Rand (Drama).
Vimat—Postponed (Comedy).

Thursday, March 18, 1915

Biograph—His Desperate Deed (Drama).
Eskanay—Title not announced.
Lubs—The Only Way Out (Special—Three parts—Drama).
Mans—As He Blew He Blown (Comedy).
Mans—The Dove of Peace (Cartoon—Comedy).
Vimat—The Battle of Frenchman's Run (Comedy).

Friday, March 19, 1915

Biograph—Seekers After Romance (Drama).
Enson—In the Shadow of Death (Special—Two parts—Drama).
Eskanay—The Word Nymph (Special—Three parts—Drama).
Kale—The First Commandment (Special—Three parts—Drama).
Lubs—One Law Breaker (Drama).
Mans—By Wet and By Billings Was Late (Comedy).
Vimat—The Capitalization of the Major (Comedy).

Saturday, March 20, 1915

Biograph—When, the Tide Turns (Drama).
Enson—for the Man She Loved (Drama).
Eskanay—The Western Way (Western—Drama).
Kale—The Railroad Raiders of '62 (Nineteenth of "The Hazards of Helen" Railroad Series—Drama).
Lubs—The Wayles Slumber Party (Comedy).
Lubs—On the Road to Reno (Comedy).
Mans—Jack's Pal (Jungle Zoo Wild Animal—Drama).
Vimat—The Millionaire's Hundred Dollar Bill (Special—Two parts—Drama).

Mutual Daily Releases

Monday—Imp—Sterling, Victor
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO (News).
Thursday—Big U, Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

Universal Daily Releases

Monday—American, Keystone, Reliance.
Tuesday—Beauté, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Friday—Kay Bee Princess American, Reliance, Thanhouser or Majestic with.
Saturday—Keystone, Reliance, Royal, Sunset, Majestic, Komie, Thanhouser.
Mutual Program
Sunday, March 14, 1915
KÓRÁC—Caught by the Handle (Comedy).
MARCH OF HER BURIED FATE (Two parts—Drama).
THREE-ROOM HOUSE—Little Bobby (Comedy).
Monday, March 15, 1915
AMERICAN—The Two Sentences (Two parts—Drama).
KEYSTONE—Not yet announced.
RELIANCE—The Reward (Drama).
Tuesday, March 16, 1915
BEAUTY—In the Mansion of Lionel (Comedy—Drama).
MAJESTIC—The Emerald Brooch (Drama).
KEYSTONE—The Master's Model (Two parts—Drama).
Wednesday, March 17, 1915
AMERICAN—Competition (Drama).
BROOKLYN—A Case of Poison (Two parts—Comedy—Drama).
RELIANCE—The Balance (Drama).
Thursday, March 18, 1915
DOMINO—The Mill of the Zindy (Two parts—Drama).
KEYSTONE—Not yet announced.
MUTUAL WOOD—Number 11, 1915 (News).
Friday, March 19, 1915
KEYSTONE—The Phantom of the Hearth (Two parts—Drama).
PROCESS—Joe Harkin's Ward (Drama).
RELAX—Only a Tramp (Drama).
Saturday, March 20, 1915
KEYSTONE—Not yet announced.
ROYAL—The Slave Girl (Two parts—Drama).
ROYAL—Doggone it (Comedy).
Miscellaneous Features
WORLD FILM CORP.
March 1—The Fairy and the Waif (Frohman—Drama).
March 3—The Man-Made (Shubert—Five parts—Drama).
March 13—The Arrival of Perpetun (Shubert—Drama).
March 22—The Man Who Found Himself (Brady—Drama).
March 28—Hearts in Exile (Shubert—Drama).
WORLD FILM SPECIAL RELEASES.
March 3—Salambo, a $100,000 Spectacle (Six parts—Drama).
PARAMOUNT PICTURES CORP.
March 1—A Gentleman of Leisure (Lasky—Belsaco—Five parts—Drama).
March 4—Rule "G" (Blazon—Five parts—Drama).
March 8—Caprices of Kitty (Bosworth—Comedy—Drama).
March 11—The Commanding Officer (Famous Players—Four parts—Drama).
March 15—Governor's Lady (Lasky—Belsacho—Drama).
March 18—Shimmy Moll (Bosworth—Comedy—Drama).
March 22—Are You a Mason? (Famous Players—Comedy—Drama).
March 25—My Lady Peggy (Famous Players—Comedy—Drama).
March 29—Pretty Mrs. Smith (Morocco—Comedy—Drama).
PATHÉ EXCHANGE, INC.
Feb. 22—The Exploits of Elaine (Episode 9—The Dead Ray)—Two parts—Drama.
Feb. 24—The Rats of Warth (Three parts—Drama).
March 1—Pathé News No. 17, 1915 (News).
March 17—The Exploits of Elaine (Episode 10—The Life Current)—Two parts—Drama.
March 29—The Hound of the Baskervilles (Four parts—Drama).
March—Then the Ternan Came (Drama).
March—A Trip to Madeira (Scenario—Color—Picture).
March—Wife's Bird (Scotland—Educational—Color—Picture).
March 3—Pathé News No. 18, 1915 (News).
March 8—Pathé News No. 19, 1915 (News).
March 8—The Exploits of Elaine (Episode 11—"The House of Three")—Two parts—Drama.
Lubin Manufacturing Company
Chicago Office, 154 West Lake Street
Where to Enjoy

BEST PHOTO-PLAYS

in Philadelphia

"The Eternal City" at the Chestnut Street Opera House—Edith Wynne Mathison in "The Governor’s Lady" at the Stanley—War Pictures at Forrest—Big Offerings at Other Houses

Chestnut St. Opera House

The week starting Monday will be the third week of the engagement of Hall Caine’s "The Eternal City" at the Chestnut Street Opera House. This powerful photo-drama continues to draw capacity audiences and will probably remain at the Opera House for several more weeks. Local theatre goers have acted upon the suggestion of the management and are buying their seats well in advance, which prevents them from having to stand in line at the beginning of performances.

An excellent cast of players aid materially in making "The Eternal City" a most impressive and interest-compelling film drama. The chief acting honors fall to Pauline Frederick, considered by many to be the most beautiful woman on the stage. Other important parts are played by Frank Losee, Thomas Holding and Fuller Mellish.

A beautiful scenic prelude showing the river Tiber with Rome at night in the background, and an equally picturesque interlude representing the ruins of the Coliseum in Rome are given in conjunction with "The Eternal City." A number of very funny comedies featuring Charles Chaplin precede each presentation of "The Eternal City" at each performance.

At the Stanley

"The Governor’s Lady" will be seen as a screen production at the Stanley Theatre, with Edith Wynne Mathison in the title role. This play was produced on the legitimate stage by David Belasco and achieved a great success. The story concerns the life experiences of the wife of an ambitious man, who, when he obtains wealth and power, feels that the wife of his youth and poverty is not able to keep pace with him. In the long run, however, he finds that she is superior in all the real qualities of his heart and soul to the other women of his new world and surroundings. The film version of the play was produced by Jesse L. Lasky in association with David Belasco. Miss Mathison has been given a supporting cast of rare excellence.

Miss Mathison will also appear in person.

Forrest

Graphic reproductions of scenes connected with the war in Europe are revealed in one of the best series of motion pictures seen here in a long time. The engagement of these films has been extended for another week, with matinees daily at 2:30 and evening performances at 8:30. Some of the pictures show Belgian troops, the Kaiser and various battle scenes.

Fifty-Second Street

A strong bill of attractions has been arranged here for this week. On Monday Lillian Russell will appear in the film version of "The Bishop," on Tuesday evening "Welch" will be seen in "Time Lock No. 775." On Wednesday, "Queen Margaret," a dramatization of Alexandre Dumas’ novel, "Margaret DeVALOIS," will be presented. On Thursday Mary Pickford in her great success, "Tess of the Storm Country," on Friday Lew Fields in "Old Dutch," and on Saturday Alice Brady in "As Ye Sow."

"The Diamond Broker"


In this story, the Girl Detective is called upon to lay bare the smuggling operations of two Frenchmen—brothers. Although it is known that the two are bringing gems into this country, the custom officials have never been able to catch them in the act. The Girl Detective learns, however, that one of the brothers practically lives upon the water, making every trip to and from Europe on the same vessel, always taking the same stateroom. When the vessel is about to leave again the Girl Detective procures this stateroom.

Unaware of the trap laid for him, Henri enters the stateroom. Jean’s presence amasts the man and his brother. The Girl detective and Henri agree to see each performance. They are able to catch them in the act. The Girl Detective learns, however, that one of the brothers practically lives upon the water, making every trip to and from Europe on the same vessel, always taking the same stateroom. When the vessel is about to leave again the Girl Detective procures this stateroom.

Unaware of the trap laid for him, Henri enters the stateroom. Jean’s presence amasts the man and his brother. The Girl detective and Henri agree to see each performance. They are able to catch them in the act. The Girl Detective learns, however, that one of the brothers practically lives upon the water, making every trip to and from Europe on the same vessel, always taking the same stateroom. When the vessel is about to leave again the Girl Detective procures this stateroom.

Unaware of the trap laid for him, Henri enters the stateroom. Jean’s presence amasts the man and his brother. The Girl detective and Henri agree to see each performance. They are able to catch them in the act. The Girl Detective learns, however, that one of the brothers practically lives upon the water, making every trip to and from Europe on the same vessel, always taking the same stateroom. When the vessel is about to leave again the Girl Detective procures this stateroom.

Unaware of the trap laid for him, Henri enters the stateroom. Jean’s presence amasts the man and his brother. The Girl detective and Henri agree to see each performance. They are able to catch them in the act. The Girl Detective learns, however, that one of the brothers practically lives upon the water, making every trip to and from Europe on the same vessel, always taking the same stateroom. When the vessel is about to leave again the Girl Detective procures this stateroom.

Unaware of the trap laid for him, Henri enters the stateroom. Jean’s presence amasts the man and his brother. The Girl detective and Henri agree to see each performance. They are able to catch them in the act. The Girl Detective learns, however, that one of the brothers practically lives upon the water, making every trip to and from Europe on the same vessel, always taking the same stateroom. When the vessel is about to leave again the Girl Detective procures this stateroom.
Kleine's Sign a Novel Feature
San Francisco, March 20th (special to the Review). It cannot help being seen by both visitors and home exhibitors at the San Francisco Fair. It is the immense and novel advertisement of the George Kleine Attractions. This sign is located in the heart of the town, just opposite the new Kleine offices located in the Pacific Building.

The sign rests on the top of a two-story building, it is in the form of a large illuminated billboard display, running from Market to Jessie Streets. The display consists of practically all the various styles of lithographs issued for all Kleine Attractions, from "Quo Vadis" to "Stop Thief."

The display is not only novel, but startling; visitors use this location as a meeting corner, the result is that thousands of eyes are turned to the sign.

Friends of Negro Aroused Over, "Birth of a Nation"
New York, March 13 (special to the Review). "The Birth of a Nation" is a moving picture version of the play "The Clansman." This play was stopped in a number of cities because it was charged that it aroused race hatred. The same sources that stopped "The Clansman" are at work against "The Birth of a Nation," which is enjoying a successful run at the Liberty Theatre.

Last Thursday D. W. Griffith, the producer of the film, and Harry Aitken, president of the Mutual Film Corporation, were summoned to the Jefferson Market Court.

The National Association for the advancement of colored people claim that the picture will aroused race hatred, and is therefore a public nuisance.

Monday is the day selected for a hearing in the West Farms Police Court. Martin Littleton will represent the defendants, and W. J. Osborn the Association.

The Master Mummer
The gifted Mary Fuller gives a brilliant portrayal of the Princess Isobel in the Edison 3-part feature, "The Master Mummer.

Deprived of her rightful throne, desperate men and crafty women conspire for her life, forcing her into poverty and disgrace. Adventurous thrill fills her life, until her father's life is lost in putting her back on the throne, which she sacrifices for the love of a poor man.

LEWIS J. SELZNICK
ANNOUNCES
the acquisition of one of the most dramatic photoplays

"THE FIGHT"
the famous Hudson Theatre, New York. Knockout for the World Film Corporation

The Stars in "The Fight" are
MARGARET WYCHERLY
and
JOHN E. KELLEDD

Bayard Veiller, who wrote "Within the Law," is the author of "The Fight," and George W. Lederer's Stage Filmmotions, the producer

"THE FIGHT" will be released on the World Film Corporation Schedule, March 15th.

For further information communicate with the nearest branch of the World Film Corporation

LEWIS J. SELZNICK, Vice-President and General Manager
130 West 46th Street, New York, City
BRANCHES EVERYWHERE
SUPPLYING.

5 DIME COUNTERS FURNISHED UPON REQUEST.

MAGAZINES A SPECIALTY OF TASTE AND MERIT.

A SKIN LIKE A LILY.

That beautiful pearly-white effect so sought after by the fashionable woman of to-day is obtained by the use of "Dainty White." Unsurpassed for the evening toilet, an unrivalled beauty aid for the face, neck and arms. Particularly effective under the glare of bright lights. Will not rub off, nor injure the clothing, but readily removable with soap and water. Not a liquid, nor a powder, but a cream preferable to either. An excellent whitener for the nails. In tubes—10 cents, Postpaid.

Dainty White.

LOTUS NAIL ENAMEL.

An entirely different Nail Polish. Soft and Velvety, but not crumbly. Perfectly harmless, no dust and no acid. A tonic for the nail tissues.

25 CENTS PER BOX.

Your favorite store sells LOTUS ROUGE and LOTUS NAIL ENAMEL, and the complete line of Oriental preparations, or by mail postpaid.

LOTUS ROUGE.

THE ORIENTAL COMPANY.

694 FERRY STREET, NEW YORK.

New York Office.

PHOTO-PLAY REVIEW.

51 E. 42nd St.

NEW YORK CITY.

R. W. BAREMORE.

MANAGER.

(1081)

Phone: 1082 - Murray Hill (1083)

VISITORS WELCOME.

WARE BROS. COMPANY.

1010 Arch Street.

PHILADELPHIA, PA.

SUBSCRIBE FOR THE

$1.00 PER YEAR

Photo-Play Review

Sample copies furnished upon request.

WE ARE SUPPLYING.

OFFICE EQUIPMENT.

TO MANUFACTURERS, BANKERS, BROKERS, LAWYERS, WHOLESalers AND RETAILERS.

ENGRAVING - PRINTING - STATIONERY.

Loose Leaf Makers. Chairs, Etc.

SECTIONAL BOOKCASES.

FILING CABINETS.

IN WOOD AND STEEL.

AGENTS FOR:

"Standard" Desks Waterman Fountain Pen
Herkimer, N. Y. New York


A. B. Dick Mimeograph, Chicago

Safe Cabinet Co., Marietta, Ohio

Wm. H. Hoskins Co.

904-906 CHESTNUT STREET.

Hoskins Price and Quality Have Become Standards of Comparison.
We will fill your order for any combination, group, or club of periodicals at the price offered by any publisher or agency. No one can honestly offer lower prices, because the publishers guarantee that they WILL NOT ACCEPT subscriptions at lower figures than ours.

<table>
<thead>
<tr>
<th>Magazine/Periodical</th>
<th>Our price</th>
<th>Our price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Harper’s Magazine</td>
<td>$4.00</td>
<td>$5.90</td>
</tr>
<tr>
<td>Woman’s Home Companion</td>
<td>1.50</td>
<td>$4.50</td>
</tr>
<tr>
<td>McClure’s Magazine</td>
<td>1.50</td>
<td>$5.90</td>
</tr>
<tr>
<td>Review of Reviews</td>
<td>$3.00</td>
<td>$4.00</td>
</tr>
<tr>
<td>Everybody’s Magazine</td>
<td>1.50</td>
<td>$4.90</td>
</tr>
<tr>
<td>Pictorial Review</td>
<td>1.00</td>
<td></td>
</tr>
<tr>
<td>World’s Work</td>
<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Woman’s Home Companion</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>American Magazine</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>Harper’s Magazine</td>
<td>$4.00</td>
<td></td>
</tr>
<tr>
<td>Everybody’s Magazine</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>Delineator</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>Scribner’s Magazine</td>
<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Etude (for Music Lovers)</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>Metropolitan Magazine</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>Everybody’s Magazine</td>
<td>$1.50</td>
<td></td>
</tr>
<tr>
<td>McClure’s Magazine</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>American Magazine</td>
<td>1.50</td>
<td>$3.65</td>
</tr>
<tr>
<td>Collier’s Weekly</td>
<td>$2.50</td>
<td>$7.00</td>
</tr>
<tr>
<td>Review of Reviews</td>
<td>3.00</td>
<td></td>
</tr>
<tr>
<td>Harper’s Magazine</td>
<td>4.00</td>
<td></td>
</tr>
<tr>
<td>Current Opinion</td>
<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Collier’s Weekly</td>
<td>2.50</td>
<td></td>
</tr>
<tr>
<td>McClure’s Magazine</td>
<td>1.50</td>
<td>$5.40</td>
</tr>
<tr>
<td>Youth’s Companion</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>American Boy</td>
<td>1.00</td>
<td></td>
</tr>
<tr>
<td>Modern Priscilla</td>
<td>1.00</td>
<td>$3.70</td>
</tr>
<tr>
<td>Harper’s Weekly</td>
<td>$5.50</td>
<td>$7.50</td>
</tr>
<tr>
<td>Harper’s Magazine</td>
<td>4.00</td>
<td></td>
</tr>
<tr>
<td>Youth’s Companion</td>
<td>$2.00</td>
<td></td>
</tr>
<tr>
<td>Everybody’s Magazine</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>Delineator</td>
<td>1.50</td>
<td></td>
</tr>
<tr>
<td>McClure’s Magazine</td>
<td>$1.50</td>
<td></td>
</tr>
<tr>
<td>Woman’s Home Companion</td>
<td>1.50</td>
<td>$3.40</td>
</tr>
<tr>
<td>Pictorial Review</td>
<td>1.00</td>
<td></td>
</tr>
<tr>
<td>Century or Country Life in America</td>
<td>$4.00</td>
<td></td>
</tr>
<tr>
<td>Harper’s Magazine</td>
<td>4.00</td>
<td>$7.00</td>
</tr>
<tr>
<td>The Independent</td>
<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Scribner’s Magazine</td>
<td>3.00</td>
<td>$8.75</td>
</tr>
<tr>
<td>Harper’s Magazine</td>
<td>4.00</td>
<td></td>
</tr>
<tr>
<td>Review of Reviews</td>
<td>$3.00</td>
<td></td>
</tr>
<tr>
<td>Current Opinion</td>
<td>3.00</td>
<td></td>
</tr>
<tr>
<td>North American Review</td>
<td>4.00</td>
<td>$7.75</td>
</tr>
</tbody>
</table>

You may add Harper’s Magazine to any Club for $3.50

Address
UNIVERSAL SUBSCRIPTION AGENCY
2029 Ridge Avenue
PHILADELPHIA, PA.
Censor Forces Issue in Pennsylvania—Film Case in Philadelphia Courts

Film Men Now Want J. Louis Breitinger Deposed—Petition with Charge to Go to Governor Brumbaugh—Charles Segall, Who Was Fined by Magistrate, Is Granted an Appeal

The exhibitors and exchange men, not only want the motion picture censorship act repealed, but they also want the producers forced to pay for all censored pictures in addition to the fees of $2.50 collected for the viewing of each film.

There has begun a widespread campaign of publicity against the censorship. There has been prepared to divide the various copies of the picture houses two thousand slides, which will be shown between reels. One reads: "The Russian way is censorship. The American way is to trust the people. What is your way?"

There is on all sides much sympathy expressed for the long suffering exhibitors. Local newspapers especially have given this matter great prominence in their columns, and the whole affair is getting the censorship matter before the general public in a much better way of understanding than the previous vague view taken by so many.

Mr. Segall at the time of his arrest was presiding at the meeting of the Legislative Committee of the league and was in conference with M. Duton, of Philadelphia; W. H. S. Busch, of New York; G. R. Herrington, P. Mazacour, Charles Price, of Pittsburgh; J. B. Zen, of Reading; S. F. Wheeler and G. W. Bennethum, of Philadelphia.

An entrance was demanded by the officers and thus ended the meeting. All the men present expressed great indignation at such high-handed measures, and they all accompanied their president to jail, where he was locked in a cell like any other criminal for an hour before a hearing was obtained, after which he was released on bail.

Serious assertions were made to the effect that Hagg had unjustly fined Segall and had denied him due process of the law. The evidence was declared illegal.

In Segall's affidavit he swears that the picture he was charged with showing was not exhibited at his theatre. He further said: "The question whether or not exact copies of censored pictures must be censored before they could be exhibited, was raised before the magistrate, who decided that not only must the original and official copy of a picture be censored, but also every duplicate thereof.

According to the meaning of the act of Assembly, the defendant contended that the subject matter of the photo-play or picture must be passed upon and not the physical reel or every duplicate copy. The act of Assembly, it is contended, was passed solely for the purpose of protecting the morality of the community and not for the protection of certain manufacturers' interests or collective agreements.

The petition further stated that "the enforcement of the said fine will result in depriving your petitioner of his property without due process of the law, and that the act as interpreted violated the magistracy of the city, which is required by the said fine is unconstitutional in that it makes the violation of certain regulations of the Board of Censors a crime, when such regulations are not specified in the statute and are not necessary for carrying out the purpose of the statute."

H. Schwalbe, of the Electric Theatre Supply Company, issues a statement, which says that the censors by an arbitrary ruling has placed his firm in the position of losing $6,000, especially after the investment made following his approval of the film. He says: "Some time ago an appeal was filed for the purpose of obtaining a hearing of a certain picture. The market value of the said picture was about $400, providing of course, that same was passed by the censors. We were informed of the proceedings and the picture, and were advised that under no circumstances could we show the film under the present title. No objection was raised to the picture, it being considered all right, but not under this title. Unfortunately for us, we had not purchased the film. We then reported the facts to the manufacturers, who, in turn, corresponded with the censorship board, inducing them to adopt a more lenient attitude. We were notified that the picture would be passed if certain eliminations were made and providing the author's name was not used, but the original name of the picture could be used."

On the strength of this report in writing from the censorship, we invested about $6000, having made the changes requested in the pictures. We also spent considerable time and money changing the advertising matter so as to meet with the views of the censorship board. Everything went along smoothly until the day we began to work the picture, the newspaper reporters all knew who the author of the picture was, and by inserting the advertisement of the theatre, using the picture with the name of the author. Everything
The "Movies" in War-Trodden Europe

J. Frank Brockliss, European representative of the Lubin Company, and a well-known authority on contract conditions abroad, has arrived in this country for a brief visit and is making his headquarters at the main office of the Lubin Company in Philadelphia. Asked commenting upon contract conditions abroad, Mr. Brockliss stated:

"The war, naturally, hit everything on the other side hard. Take the allied countries—France, Belgium and Russia—for instance. In France, cinematographic business is at a standstill because of the war. While I was there recently the general absence of shows prevented one from even thinking of cinematographs or any amusement. In Belgium, too, has always been a good field, business is dead. Russia has always been a difficult country to handle because of its great distance from London and the Russian method of doing business with long extended bills which are never collected. We did get a good deal of business there with Lubin films before the war, but when war was declared business was cut down. At the present time, however, it is beginning to pick up again."

"I can tell you little about Germany or Austria, for all our business there was shut off short and I lost out a lot of money by it. I am doing business in Spain. In Scandinavia, business is possible, but transportation of film is difficult. Switzerland is in the same class with England. Business with Italy is dead—the loss of parcel post transportation renders the shipment of film impossible. China is beginning to use the Lubin films and in Japan and South America business is about the same. The Lubic Colonial business is quite satisfactory as it was last year.

"Conditions in England are quite different from those on the continent. One film a week is the usual, and owing to the fact that I have been one of the upholders of that policy since the European conflagration began my firm has been able to keep its usual weekly turnover at cost what it will. I am glad to say that the amount of film I am selling now compares favorably with what I sold last year at this time and this in spite of the war."

"No, I am not afraid to make some figures. For instance, the total of my sales for the Lubin Company for this month amounts to an average for Great Britain and the colonies of just over $5000. I am not afraid to be frank with you, I may please hear in mind this does not include Australia, which is a good market field, but is excluded from these figures, as Lubin films are despated to Australia directly from Philadelphia.

"There is no doubt that much of this success has been due to the Lubin pictures—such pictures, for instance, as 'When the Earth Trembles' being tremendously popular throughout Europe. While I am here I am going to see all the pictures which are now being shown, as well as some of the pictures which are being released, which projects that are being made at the Lubin Studios."

"I am not sure which of our studio productions will have been shown when I arrive in England but I hope to see all the pictures which are now being released and to make up my mind which of these pictures will have been the most successful. I have a very clear idea of what the pictures of today will be in demand in the future, as I have been in the business for many years and have always had my finger on the pulse of the public."

"When I arrived here I found that the Lubin Company is producing a great number of sensational and emotional subjects, for which there is a big demand at home. The subjects which are being shown in London and in South America are of this nature. The British are films of especially sensational character. The greater the sensational the greater the sale in the open market. We do not require for the open market films of greater length, but for the continental market we require pictures of shorter length."

(Continued on page 3.)
Lower House of Congress to Close to Lasky Studios—Other Notes Along the Pacific

LOS ANGELES, March 17th (Special to The Photo-Play Review) — Since the Lasky Company can't go to the Lower House of Congress, the Lower House is closed to the Lasky Studios. At last an exact duplicate of Congress is being built in the Lasky Studios.

Evelyn Nesbit, and more than 600 persons will take part.

Mary Pickford and her company, who have been making pictures in the northwestern part of the state, have returned. The title is still a mystery. The Keystone, even though they have quieter quarters, are enlarging their studios. They are having a hard time satisfying the demands of this Keystone age.

Thomas H. Ince, George Bolen and Raymond West have been up to Mr. Baldy getting films for "The Sign of the Rose."

Owen Moore learns that the first requisite of a Keystone comedian is to be able to go through pie and water.

There is no such thing as a complete rest for the Smalleys. Phillip Smalley and Lois Weber visited the fair, and their holiday was not without business interruptions.

Alonzo H. Laine, who has joined the Universal Company to play leads under Burton King, has always been noted for her splendid wardrobe, and she is continually engaged in adding to it. One day Laine returns to her work in splendid health, and is looking forward to the middle of the month, when she again starts rehearsing.

The MinA camera expert, Ross Fisher, who is now being sent to the coast, took with him the youngest film star in existence. The person who holds this place is his youngest daughter, Mary Fisher. She played "Heaven's Gates" at the MinA in a MinA comedy with lots of laughs. This young lady, although her age is but one and a half years, promises some day to become a second Mary Pickford.

She is a great help to MinA re-leases.

Newark Theatre Purchased by Strand Company

NEWARK, N. J., March 14th (Special to The Review) — Edward Spiegel, Chairman of the Strand; H. Mark and Henry Waterton, owner of the Strand Theatre in New York City, completed arrangements by which the Newark Theatre was transferred from the N. Miner Estate to the Market & Beaver Realty Company. The consideration was said to be $15,000.

The present Newark Theatre will later be built and named the Newark Palace. It is to be patterned after the Strand in New York City. The new theatre is to make it the biggest playhouse in New Jersey.

Fox Film Corporation Gets More Money

NEWARK, March 17th (Special) — William Fox has associated with him four wealthy Newark citizens. It is reported that they have invested $50,000 in the Fox Film Corporation, successors to the Box Office Corporation. Among the subscribers are Thomas N. McCarter, president of the Newark Service Corporation; Colonel Anthony R. Kaiser, a director of the Prudential Insurance Company; and vice-president of the Fidelity Trust Company and C. Israel's and Nathaniel King, of Eisel & King, brokers.

Hall's "Road O' Strife," Lubin's New Serial, to Have Noted Cast

"Road O' Strife," the Lubin serial by Emmett Campbell Hall, release of which begins April 5th, the fifth in which Crane Wilbur, Mary Charleson and Jack Standing will be featured, supported by an unusually strong cast of Lubin players, embodies a number of novel and new features, one of the most important of which is the maintenance of illusion to an extraordinary degree. This is largely accomplished by means of a new idea in captions conceived by Mr. Hall and ingeniously worked out by Director John Ince.

As it is generally admitted that the caption or sub-title is the greatest credit and most jarring defect in the photoplay, the "Road O' Strife" idea will be of great interest to the industry.

"For several years," says Mr. Hall, "I have been trying to get away from trite and banal captions. Finally it occurred to me that the key to the problem was the dialogue caption and the judicious use of screen letters and chippings, though this would necessitate the elimination of the drop-curtain caption, and entail a complete change in the established methods of photoplay construction. I have endeavored in "Road O' Strife" to demonstrate the possibilities of my theory.

In the fifteen reels composing the serial, there is but one title that appears—"To maintain a proper connection to go through inconscionably the serial by Emmett Campbell Hall, Sirand great interest to the industry. Miss Normand, besides her personal charm and beauty, has an unusual style of comedy which the above company is now publicizing. Miss Normand has attracted attention by her work from the photo-play fans all over the country.

She is an accomplished horsewoman and a champion swimmer and skater, and before going picture work she was one of the best women swimmers in the world. She is athletic to a degree and fond of outdoor sports of all kinds, in many of which she excels her male competitors.

Miss Normand is at the top of all the comedies in which she works. She is reputed to be the only actress director in the country today.
The Writing on the Wall

Mr. Exhibitor, do you see it? If not, you should, for it may spell ruin to the movie industry. The war is on between the censors and exhibitors and it behooves each exhibitor to be very careful, especially at this time, about the character and theme of the films which he shows. The scales are at present in the balance and the slightest tip may cause victory or destruction to the already suffering film industry.

The censors now realize that it will be a fight to the finish, and "Beware," for they may pick the smallest flaw, or excuse a flaw, to cap the climax. Mr. Exhibitor, it is therefore up to you to go after your films as though you yourself were the censor so that when the final reckoning comes you will be found not wanting. In this way only can the Moving Picture Industry be saved from uncalled-for destruction.

Heretofore the public has taken little or no interest in the affairs arising between the Moving Picture Industry on the one side and the censors on the other. Thanks to our daily press, who have given this matter great prominence in their pages, it is now slowly awakening those who have been asleep. The realization of the fact that the public are becoming interested tends to lighten the awful burden imposed on the "Poor Harmless Movie Industry," in that it is the interest of the public we want, and we want the matter decided by the public. For the Movie Industry is dependent upon the public for support in every way. Then why is the public not to decide the question of censorship?

In this great free country of ours it's the public that elect the president, make their laws, etc. Are the public given a voice in the making of laws pertaining to censorship? No! Yet it is this very public that is benefited by the Moving Industry.

Mr. Exhibitor, you should by all means work harder to get the public interested; advertise the fact in your theatre with slides, cards, announcements, etc. Take the Moving Picture Industry away and what will be the result? While we would not realize it now, we would if denied this pleasure. No, I won't say pleasure, I'll go a step further and say necessity, for such it has become.

The Moving Picture is one of our greatest educators. Think of seeing a scene portrayed which was taken perhaps a thousand miles from where shown. Do you realize how small the world has become since the Moving Picture Industry was started?

When these matters are made clear to the public, when they are made to see what the outcome would be if denied moving pictures, then they will take a hand. I say, "Put the question to a vote, let the public vote and decide this question, by all means bring it to a vote, and we will abide by the result."

What if we were denied our free press, our libraries or our public schools, what then would be the result? I'd not want to be responsible for the result; then, even so with the Moving Picture Industry.
New York

By
R. W. BAREMORE

Censorship—New York Hippodrome Opens with "Heart of Maryland"—Mary Pickford Wins Lady's World Contest—"The Birth of a Nation" Scores Tremendous Success at the Liberty

Let's all get together here in New York and fight the Smith-Hughes Bill. Sign the coupon to be found at the bottom of this page, fold and send it in to me. I will see that it reaches the parties where it will do the most good that you put it off, sign today and send it in. Remember this is not only for New York City but the entire state of New York.

There is no need of a State Censorship Board, but I don't see how there can be any doubt. Such a board would only react to the detriment of the movies, from every standpoint, the exhibitor as well as the "fan." Will you do your part to help fight and defeat this bill?

At the Hotel Astor last Wednesday a meeting was held to hear the report of the Committee appointed on February 18th, to investigate the censorship question. This committee is composed of J. J. Kennedy, P. A. Hoxie, Jules Brulatour, Adolph Zukor and H. E. Aitken. Many of the leading film men were present. Marc Klaw of Klaw and Erlanger, acting as chairman, and Ligon Johnson as secretary.

In addition to those mentioned above, the following attended the meeting among many others: William Fox, W. W. Irving, Vitagraph; J. A. McKinney, Universal; P. A. Farson, Pathé; P. G. Melles, Melles; Samuel Goldfish; Jesse Lasky; Features; F. F. Kahr, Mutual; J. R. Feuerle, American; D. W. Griffith.

"The Birth of a Nation," played to over $1,000 at the Liberty the first week of its showing. I have been over to see it several times, and always there is a line at the box office reaching far down the street. Speculators all along Forty-second Street are vending tickets for this marvelous work. It is safe to say from present indications it will remain at this theatre throughout the summer. Right now it is playing to more money than many of the so-called "big hits" of the regular stage.

Miss Muriel Ostrich was stricken blind while working under a very powerful light in producing "When It Strikes Home," Charles K. Harris has found that Miss Ostrich remains in this condition for several days, but we are very glad to learn that she has almost fully recovered. She is one of the stars of the Harris organization and has been doing very excellent work.

"Sunshine Molly" is a wonderful film. Lois Weber has produced this in an unusually capable manner and her playing of the title role is of a very high quality. The same is true of the work of "friend hubby," or in other words, Phillips Smalley. It's a really good picture all the way.

Just saw Charlie Chaplin in "A Night in the Park," and I must say he is a "scream," although I can't say this is as good as his other pictures since joining Essanay. This reminds me that last week a report was circulated here that Charlie had been killed in Los Angeles. It turned out that a broker named Chaplin had been badly injured in an automobile accident and some enterprising "local reporter" sent out the story about the well-known movie actor. Thank goodness it wasn't so. We need as many laughs as we can get.

New York's largest playhouse, The Hippodrome, opened with feature photo-plays, aquatic features, large chorus and orchestra, on Saturday evening, March 20th. For the opening, David Belasco's "The Heart of Maryland" is being shown, with Mrs. Leslie Carter playing her most famous role. The play has been produced and picturized by Herbert Brenon, who was responsible for "Neptune's Daughter," and is controlled and presented by The Tiffany Film Corporation. The second showing will be the foreign feature, "Salambó," handled by the World Film Co. Features Department. In conjunction with the pictures the famous Hipp tank will be utilized for various water spectacles.

In a popularity contest conducted by "The Ladies' World" and just closed, the results were as follows: Mary Pickford, 1,147,550; Alice Joyce, 702,500; Mrs. J. H. Miller, 2,050; Miller, 465,200; Blanche Sweet, 168,600; Clara Kimball Young, 132,000 and Norma Philips, 64,488. Quite some "win" for Little Mary.

The Metro Pictures Corporation is announcing for release on April 18th "The Heart of a Painted Woman," with Mme. Olga Petrova. All who saw this wonderful actress in "The

Here's the Coupon. Sign it right NOW, before you forget it.

Tear off and mail to THE PHOTO-PLAY REVIEW, 31 East 44 St., New York.

I, the undersigned, am in favor of retaining The National Board of Censorship, to pass final judgment on Moving Pictures. I am opposed to State or Local Censorship Boards. I am especially opposed to the so-called Smith-Hughes Bill, and protest against its passage.

Signed

Address

(Continued on page 14.)
HARRISH INGRAHAM
MANAGING PRODUCER
Durango Film Coating Co.,

DON'T YOU LIKE MY EYES
LADIES AND GENTLEMEN?
You did, indeed, in the case of Miss
LAURENCE in a silent film, but
our experts have been at work on her
eyes and eyelids and she is as lovely a
lady as ever walked down the steps of
LAURENCE Co., DEPT. 9, PHILA.

OLD GOINS WANTED
AUGUST ARTHUR MILLER
DIRECTOR
Burns Bros. Camera Works
211 East 42nd St., New York

RAY TINKER
1641 Meridian Street
Los Angeles, Cal.

THE DAWN
of
BEAUTY

Aurora Specialties
have made "The Dawn of Beauty" in many
GARDENIA BLOOM and GARDENIA
CREAM for girls. Ask your druggist for the
little mirror that is included in the pack.

Clara Kim was the beauty of this picture.
She was engaged by the famous Lewis Selznick
company, "The Dawn of Beauty," for the produc

WILLIAM A. BRADY
PICTURE PLAYS, Inc.

George Broadhurst's famous face
"WHAT HAPPENED TO JONES"
with FRED MACE
Released March 26

For further information communicate with the nearest branch of

WORLD FILM CORPORATION
LEWIS J. SELZNICK
Vice-President and General Manager
130 West 46th Street, New York
Branches Everywhere

New Film City to Be Built
CINCINNATI, March 17th (Special to the Review) - A summer resort in Kentucky called The Ludlow Lagoon, just opposite Cincinnati.

This resort has been sold to the Highland Film Company, and will hereafter be known as Highland Park.

In addition to this, the film company has also purchased 500 acres nearby. Here they will build a studio for the production of moving picture films. The building of a film city similar to Universal, City in California, is planned, according to James T. Ford.
Stories of the Week's Film Releases

Men of the Mountains

Sam Hooper, a fierce and dictatorial old mountainman, has promised the hand of his daughter, Meg, to Bill Jasper, owner of a gambling shack. Meg, however, is in love with Ned Davis, and, in an effort to thwart the old man, the two plan to elope. They reach a minister, but the ceremony is interrupted by the arrival of Sam and Bill. Ned is overpowered and Sam forces the immediate marriage of Meg to Bill. Ned leaves the settlement and goes into the lumber country, where he acquires a tract of timber land. Bill's gambling shack is raided, and he is forced to flee, taking Meg with him. Ned, later, is found living in a poor cabin, when a returning miner stops for rest. Bill succeeds in getting him drunk, and robs him of his gold dust. Then he plans to leave at once for a distant part of the country, and again forces Meg to go with him, in spite of the illness of their infant, whom Bill would leave, but whom Meg insists on taking with them. Almost as they are leaving Sam, Meg's father, starts on a visit to her with his two sons, to see the new baby. Meg and Bill, with the dying infant, reach Ned's cabin in the woods. Ned recognizes the father, though his identity is hidden, and draws his pistol. The baby dies and Ned stands by, helplessly as Bill brutally insists that it must be buried at once, that their journey may be continued. Bill learns that Ned has recently received a large sum from the sale of timber land, and suspects a game of cards, wagering his ill-gotten gold dust against Ned's money. Ned wins and all results that Bill stake his wife Meg. Ned again wins, and Meg becomes his property. Ned forces her to mount her horse, and, taking Bill's animal, he starts away, having gotten possession of Bill's revolver. Bill follows madly on foot. Meanwhile, Meg's father and brothers have arrived and taken cabin and there find his victim, the miner. He tells them of Bill's cruelty to Meg, and of the robbery. The four men set out in pursuit. In the lumber country, Meg secures Ned's pistol, eludes him, still unaware of his identity, and encounters Bill, who overcomes him and starts in pursuit of Ned. Meg is overtaken by her father, and, in the excitement, tells them of the circumstances. All hasten after Bill. Ned, seeing Bill coming, takes refuge in an abandoned shack, but is discovered by the gambler, and a fierce fight follows. Ned is unarmed, and at length is overcome. Bill is raising his pistol to fire, when he is dropped by a bullet from Sam's rifle. Meg rushes to the scene with her father and brothers. Then Ned makes himself known, and is met with the out-stretched hand of the father, and Ned, under the promise in Meg's eyes for happiness in the future.

"Ham" Among the Redskins
A new "Ham" comedy, featuring Lloyd V. Hamilton and Bud Dun­can, produced by Kalem Company, under the direction of Chance E. Ward. Released March 23rd.

Ham, the Indian fighter.
Lloyd V. Hamilton
Bud Duncan
Chief Two Drinks;
Charles Inslie Mary, the chief's captive.

Marin Sais

Longing for new worlds to conquer, Ham and his partner in fun, Bud, go West with the intention of becoming Indian fighters. But the two adventurers soon find that Indian hunting is a serious business, so they tackle a six-year-old Indian and practice on him. They almost lick him, too. Deciding that strategy is the thing to use in fighting redskins, they adopt a scheme in which the Indians are attracted by the blowing of a horn. Bud is to take the horn, Ham the club.

Satisfied with the scheme, the two change implements. An Indian attacks Bud, and the latter begs Ham to blow. Ham, however, does not obey until the Indian is about to kill him. Ham at this time, blows the horn with the result that the Indian turns and Bud uses his club. Ham disguises as an Indian and plans to kill all the red men by himself. Bud is stricken by the same idea. Later, the two meet. Each mistakes the other for an Indian. Nor do they discover their error until Ham has hit Bud a terrific blow over the head, and Bud has shot Ham with his bow and arrow.

Conference at Jungle-Zoo

Animal Conference Called at the Jungle­Zoo to Plan Ways and Means for Making Picture-plays in 1915 as Realistic as Possible—Karo, the Kangaroo, Had to Stop Chewing Because He Found the Habit Gave Him the Jumps.

Two Zebras Ejected from Convocation Because Big Liz Refused to Associate with Those Who Wear Stripes—Rajah, the Elephant, Naturally Objected to Inn­endous on the "Soldi­ Ivory" Topic—All Animals Made a Few Remarks Which Were Greeted with Yells of Approval.

I "I don't see you started to chewing again," remarked Joko, the Monk, to Rajah, the elephant, as they met at the animal conference called by Ajas, the King of Beasts, to plan ways and means to make the Selig Jungle-Zoo Picture-plays for 1915 as realistic as possible.

"I had to stop chewing; it gave me the jumps," observed Karo, the kangaroo.

Ezekiel, the parrot, thought he was above other members of the Jungle-Zoo colony, and set out that day in search of Noah in the Ark, and so he made a difference among the animals present. Ezekiel, the parrot, thought he was above other members of the Jungle­Zoo colony, and set out that day in search of Noah in the Ark, and so he made a difference among the animals present.

When I was with Noah, primp­ly began Ezekiel.

"You'd better come down off your perch," interrupted Bill, the baboon, who formerly wore by Ezekiel.

"Yes, he's flighty; reminds me of that old actor who's always talking about the time he trod the boards with Barrett," said Tom, the big leopard.

"The laughing hyena giggled.

"Excitement was occasioned at this juncture, and several ladies in the assemblage screamed, as two zebras were ejected from the room with reference to a possible rivalry among them.

"We don't want any people wearing stripes in our company, at that," promptly observed Lizzie the tigeress, to Sapho the leopardess.

"When I was with Noah I distinct­ly recall—

"I don't want to ruffle up anyone's feathers," began the Bald Eagle, as he glared at Ezekiel, but I rise to a point of order!"
claimed Rajah the elephant, coldly, as he chose to his full height.

"Noah once said to me in the Ark," he said.

"No offense; no offense," hastily interjected the Bald Eagle.

The cat was purring Sapho, the leopardess, who was known to admire the lion. Tom, her husband, growled. The pink rabbits called, and several monkeys shouted among themselves.

"Here it is in a nut shell," said Ajax.

"During the coming year we shall release a wild animal picture-play every Saturday, and there are many big productions in between. We're all getting fat, three meals a day, no one-night stands, and everyone lives at home in a million-dollar dwelling, with our families. It bef­

hoves us to put as much life into these productions as we can, and the first Jungle-Zoo animal actor who lies down will be shot! New players are coming in all the time and we have to make good to keep our jobs."

These remarks were greeted with yells of approval.

"Especially, the parrot, cleared his throat. "I remember," he said, "that Noah and I."

"But he was no one present to hear Eckel!"

**Pittsburgh News Notes**

**PITTSBURGH, Pa., March 20th** (Special to The Regent Theatre em­ployees gave a banquet last Saturday in honor of John P. Donovan, their manager, who recently was appointed general manager for Clark & Roberston interests. Special invitations were made by men who understand the film game in all its branches.

J. R. Ainsworth is appointed road man for the Fox Corporation, and Lewis F. Benfield, formerly for the Picture Play House Company.

Hunt, Miller and A. S. Davis left for New York Thursday night on business.

Charlie Chaplin, in "The Cham­pions," played to capacity business at the downtown Lafayette Graphophone last Tuesday.

Many Fifth Avenue managers are arranging for many alterations of their theatres during the summer. The Lyric are going to increase their seating capacity to several hundred. The new theatre, which is located be­tween the Henry Hotel and the Leader, reports great business.

**Detroit Criterion Exchange Soon to Open**

Under the general management of Ralph E. Peckham, one of the inter­ested parties which form the Detroit Criterion Service which will handle the Michigan territory, will open about the middle of April. Another active member of this com­pany is Charles J. Wesch; both of these men have had a thorough schooling in the motion picture business. They are especially familiar with the territory which is covered by Detroit and the upper portion of Ohio. In those years of experience in the film business, they have served in practically every capacity. The Criterion Exchange end. They also have had practical experience in the conducting of theatres.

As soon as the Detroit office is thoroughly established, it is the ex­pectation of the Detroit Criterion Service to open branches in Toledo, Ohio, and Grand Rapids, Michigan. This will be of greater con­venience to the exhibitors adjacent to these cities. Also, it will work for greater co-operation between the ex­change and exhibitor.

Messrs. Peckham and Wesch have been in close touch with the exhibitors for the past few years and have evolved many practical things which they intend to put into effect in their operations for the business of the Criterion. To get increased business and a thorough knowledge of the business is a rather substantial assurance of their success.

**Queens Visit Reliance and Majestic Studios**

The fifteen female candidates for the honor of being the Los Angeles festival queen during a planned cele­bration in Los Angeles paid a visit to the Reliance and Majestic Studio on March 3d. They were entertained in a royal manner. Each candidate represented one of the fifteen promi­nent industries in Los Angeles—department stores, restaurants, theaters, restaurants, bakeries, department stores, restaurants, and the like. They then witnessed the filming of a scene in a three-reel Majestic "Red in the Bone," in which Dorothy Gish and Ralph Bellamy play.

Mutual Commercials escorted the party of queens to the beach, where they photographed some scenes, of the party in bathing.

**Direct-with-Maker Company Formed**

DETROIT, March 17th (Special to the REVIEW)—The Michigan Thea­ter Company, a new company, recently­formed, whose object is to deal directly with the manufacturer, on March 3d. It is formed of about one hundred man­agers and owners of picture theatres. The object is to rent films at a lower price, and to do away with middlemen's profit. In this way the middleman's profit is eliminated.

The "Movies" in War-Trodden Europe

(Continued from page 2)

If a subject is two thousand feet long it must be very strong indeed, espe­cially from a sentimental point of view. If it isn't, it will only bring a cold shoulder. A good sale is necessary if a film should have a strong story and at least two or three sensational "punches."

Films of three thousand feet to four thousand feet long I deal with on the exclusive market which is be­coming of greater importance than the open market in Great Britain, but there is no demand for the five, six and seven thousand footer at all in our country unless it is something colossal.

"Taken as a whole the cinematog­raph trade in England is still in such shape that we have nothing much to complain of. London being in a better shape, on account of the antici­pated visit of the Zeppelins, the London picture houses are doing a rather poor business because there is no greater danger than dull lumps to indicate a show, and everyone knows what a good advertising asset light is. Everything is done to pre­vent light shining upward. Anyone going his first evening in London is quite bewildered by such a change in the state of affairs. It is wonderful how easy they get used to darkness and we are doing all we can to live up to the motto of Business as Usual. On the other hand, in England, we have a great many thousands of refugees from all parts of the continent, both rich and poor, and cinematographs, being a cheap form of amusement, are benefited by this increased ob­servation and the provincial shows throughout Great Britain are generally all doing a very satisfactory business in spite of the many distur­bances which have accompanied the war.

"On account of the big advance I have seen the Lubin factory, my first business on my return will be to increase considerably the strength of my organization and advertising to cope properly with the big business that is being exchanged do with the new Lubin films."

### HOMMEL'S

**Distinctly American Champagne**

Matured and Aged in the Bottle

Has the flavor, purity, bouquet and the sparkle—everything but the foreign label, the duty and ocean freight. Labels, duty and freight don't increase quality.

**BRANDS:**

- White Star (Special Dry)
- Extra Dry
- Red Star (A Sparkling Burgundy)
- Ideal Brut (Specially Selected Cases)

**HIGHEST AWARD WHEREVER EXHIBITED**

<table>
<thead>
<tr>
<th>Award</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gold Medal (History of Liverpool)</td>
<td>Exposition, Portland, Oregon, 1905</td>
</tr>
<tr>
<td>Gold Medal (Inventor's Choice)</td>
<td>American Exhibition, Buffalo, 1901</td>
</tr>
<tr>
<td>Gold Medal (Ordinary Special Prize)</td>
<td>St. Louis, Mo., 1904</td>
</tr>
</tbody>
</table>

SOLD EVERYWHERE—SERVED EVERYWHERE

**THE M. HOMMEL WINE COMPANY**

**SANDUSKY, OHIO**
Miss Betty Hamilton
Betty Hamilton, of the Colonial Motion Picture Corporation, took a hurried trip to Philadelphia in order to be with some friends and help them celebrate St. Patrick's Day.

A dinner was arranged for at the Vendig Hotel and everything was kept in keeping with the day. The jolly party told stories until the break of day. Miss Hamilton, or "Little Betty," as she is familiarly called by her friends, enjoyed her visit immensely.

Exposition Pictures Captured by World Film Corporation

The entire output of the Exposition Players' Corporation was obtained by the World Film Corporation as the result of a contract signed just before C. R. Seelye departed from California for the East.

"The Vanderbilt Cup Race" is the first to be released. Others at the rate of one a week will follow.

The Exposition Players' Corporation promises weekly pictures of important events happening at the fair. These will be shown as soon as possible.

Universal Daily Releases

(Independent)

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly.
Eclair, L-KO.
Thursday—Big U, Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

Mutual Daily Releases

(Independent)

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

Record of Current Films

Universal Program


Monday, March 22, 1915

Imp—One Night, D., 1900.
Jockey—The Wrong Address, C., 1900.

Tuesday, March 22, 1915

Big U—When Jealousy Tumbled, Com.-D., 1900.
Nestor—It Happened on Friday, C., 1900.

Wednesday, March 24, 1915

L-KO—No release this week.

Thursday, March 25, 1915

Rex—Six Months to Live, D., 1900.
Sterling—Oliver's Pet, C., 1900.

Friday, March 26, 1915

Victor—The Danger Line, D., 1900.
Nestor—They Were on Their Honeymoon, C., 1900.

Saturday, March 27, 1915

Powers—The Ace of Clubs, D., 1900.
Jockey—Dixie's Day Off, C., 1900.

Sunday, March 28, 1915

Laemmle—The Bay of Seven Isles, D., 1900.
L-KO—A Change in Lovers, C., 1900.

General Program

Monday, March 22, 1915

Biograph—The Maid of Romance, D., 1900.
Emer—Only the Maid, D., 1900.
Emay—Swedish Learns to Ride, C., 1900.
Kalem—The Girl of the Music Hall, D., 3000.
Lubin—Patty on a Yacht, C., 1900.
Selig—Retribution, D., 1900.
Selig—Hearts-Selig News Pictorial, No. 23, 1900.
Vitagraph—Mr. Jarr and the Lady Reformer, C., 1900.

Tuesday, March 23, 1915

Biograph—His Brother's Keeper, D., 1900.
Emer—Hans and His Boss, C., 1900.
Emay—The Little Swedish Wife, D., 1900.
Kalem—Hans Among the Redskins, C., 1900.
Lubin—An Expensive Visit, C., 1900.
Selig—The Outlaw's Bride, D., 1900.

Wednesday, March 24, 1915

Emay—The Tale of "The Struggle Between Personal Liberty and the Wave of Reform," C., 1900.
Emer—The Diamond Broker, D., 1900.
Lubin—The Blessed Miracle, D., 1900.
Selig—Alice of the Lake, D., 1900.
Vitagraph—The Master of His House, C., 1900.

Thursday, March 25, 1915

Biograph—The Love Transcendent, D., 1900.
Emay—Two Bold Bad Men, W., C., 1900.
Lubin—Men of the Mountains, C., 1900.
Mina—The Titled Tribe, C., 1900.
Selig—Hearts-Selig News Pictorial, No. 24, 1900.
Vitagraph—The Other Man's Wife, D., 1900.

Friday, March 26, 1915

Biograph—A Stop-off in New Mexico, C., and A Hot Foot Romance, C., Split Reel.
Emer—A Thief in the Dark, D., 1900.
Kalem—The Great Silence, D., 1900.
Kalem—The Tale of a Hat, C., 1900.
Lubin—The Thief in the Night, D., 1900.
Selig—The Clam-Shell Sufferettes, C., 1900.
Vitagraph—The Lady of Shalott, C., 1900.

Saturday, March 27, 1915

Biograph—A Foolproof Problem, D., 1900.
Emer—The Phantom Thief, D., 1900.
Emay—The Outlaw's Awakening, D., 1900.
Kalem—The Girl at Lone Point, D., 1900.
Lubin—It Happened on Wash Day, C., and Sue and Ace Iacobs, C., Split Reel.
Selig—Perils of the Jungle, D., 1900.
Vitagraph—Lifting the Ban of Cowpentry, D., 1900.

Mutual Program

Sunday, March 21, 1915

Komic—Ethel's "Doggone Luck" (Comedy).
Majestic—The Forged Testament (Two parts—Drama).
Thanhouser—The Stolen Jewels (Drama).

Monday, March 22, 1915

American—Ancestry (Two parts—Drama).
Keystone—Not yet announced.
Reliance—The Game of Thrills (Drama).

Tuesday, March 23, 1915

Beauty—When the Fire Bell Rang (Comedy—Drama).
Majestic—The Greaser (Drama).
Thanhouser—The Duel in the Dark (Two parts—Drama).

Wednesday, March 24, 1915

American—In the Heart of the Woods (Drama).
Broceno—in the Switch Tower (Two parts—Drama).
Reliance—The Black Sheep (Drama).

Thursday, March 25, 1915

Domino—Tricked (Two parts—Drama).
Keystone—Not yet announced.
Mutual Weekly—Number 12, 1915 (News).

Friday, March 26, 1915

Kay-Bee—His Brother's Keeper (Two parts—Drama).
Princess—The Skinflint (Drama).
Thanhouser—Jealousy (Drama).

Saturday, March 27, 1915

Keystone—Not yet announced.
Reliance—Bubbling Water (Two parts—Drama).
Royal—Journey's End (Comedy).
THE "RUNAWAY JUNE"  
CALIFORNIA TRIP CONTEST  
NOW IN PREPARATION

Will give every theatre showing this serial the added interest and pulling power of an INDIVIDUAL VOTING CONTEST each week, and any woman patron of even the smallest theatre will have an equal chance with those of the largest to be one of the

FORTY-EIGHT LUCKY WOMEN  
to go to the California Exposition as guests of

"RUNAWAY JUNE"

Which is now being enlivened by thrilling PIRATE PLOTS and SUBMARINE WONDERS and is being produced in

BEAUTIFUL BERMUDA

Theatre owners order now from our Representative  
in any Mutual Exchange

SERIAL PUBLICATION CORPORATION  
29 UNION SQUARE  
: ::  
NEW YORK CITY

*PRODUCED BY RELIANCE*  

LUBIN PRESENTS

Multiple Reel Masterpieces Ready and About to Be Released

"EAGLE'S NEST"  
With Edwin Arlen and Romaine Fielding  
Direction—Romaine Fielding  
With Rose Coghlan and Ethel Clayton  
Supported by George Soule Spencer

"THE VALLEY OF LOST HOPE"  
With Edward Earle  
Direction—Romaine Fielding  
A Powerful Drama by Shannon Pitg

"THE DISTRICT ATTORNEY"  
With George Soule Spencer and  
Dorothy Bernard

"THE WHITE MASK"  
Drama by Charles Rits and  
Directed by Barry O'Neill

"THE COLLEGE WIDOW"  
Featuring Ethel Clayton and George Soule Spencer  
Comedy by George Arl

"THE EVANGELIST"  
With Gladys Hanson and George Soule Spencer

Powerful Drama by Sir Henry Arthur Jones  
Direction—Barry O'Neill

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

(By arrangement with Fred Mace)

EVELYN NESBIT THAW and her son, Russell William Thaw, in

"THREADS OF DESTINY"  
Drama by William H. Clifford  
Direction—Joseph W. Smiley  
And The Laughing Hit of the Year  "PATSY BOLIVAR"  
A Series of 12 Reels, 1 Every Month

By Clay M. Greene  
Directed by Percy Winter

Posters by A. R. C. Co., Cleveland

Dodge and by Heppenstall Press, Cincinnati

SIX REGULAR RELEASES EACH WEEK

"PATSY BOLIVAR"—No. 12  
"HEROES AMONG THE SMUGGLERS"—Comedy  
"THE ONLY WAY TO WIN"—Drama

"THE PRIZE RACE"—Comedy

On THE ROAD TO RENO"—Comedy

Specially Designed  
1, 3, 6 and 8-Sheet Posters

Lubin Manufacturing Company

PHILADELPHIA, PA.

Chicago Office, 154 West Lake Street

Miscellaneous Features

WORLD FILM CORP.
March 1—The Fairly and the Waif  
(Frohman—Drama)
March 3—The Virgin  
(Shubert—Five parts—Drama)
March 5—The Arrival of Perpetua  
(Shubert—Drama)
March 11—The Man Who Found Himself  
(Reporter—Drama)
March 13—A Heart's Exile  
(Shubert—Drama)

WORLD FILM SPECIAL RELEASES
March 3—Salambo, a $100,000 Spectacle  
(Six parts—Drama)

PARAMOUNT PICTURES CORP.
March 1—A Gentleman of Leisure  
(Lasky-Belasco—Five parts—Drama)
March 4—Rule "G"  
(Blazon—Five parts—Drama)
March 5—Caprices of Kitty  
(Bosworth—Comedy—Drama)
March 11—The Commanding Officer  
(Palomos—Players—Four parts)
March 12—Governor's Lady  
(Lasky-Belasco—Drama)
March 13—Sunshine Molly  
(Bosworth—Comedy—Drama)
March 25—Are You a Mason?  
(Palomos—Players—Comedy)
March 29—Pretty Mrs. Smith  
(Morgan—Comedy—Drama)

PATH EXCHANGE, INC.
Feb. 22—The Exploits of Elaine  
(Episode 9—"The Death Ray")  
(Two parts—Drama)
Feb. 22—The Rods of Wrath  
(Three parts—Drama)
Feb. 24—Path News No. 16, 1915  
(News)
March 1—Path News No. 17, 1915  
(News)
March 1—The Exploits of Elaine  
(Episode 10—"The Life Current")  
(Two parts—Drama)
March 1—The Hound of the Baskervilles  
(Four parts—Drama)
March 2—Then the Iceman Came  
(Drama)
March 3—A Trip to Madeira  
(Scene Colored—Picture)
March 5—Wild Birds  
(Scotland—Educational—Color—Picture)
March 5—Path News No. 18, 1915  
(News)
March 8—Path News No. 19, 1915  
(News)
March 8—The Exploits of Elaine  
(Episode 11—"The Hour of Three")  
(Two parts—Drama),

Licensed Daily Releases
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Tobacco Habit Easily Conquered

A New Yorker of wide experience, has written a book which shows how tobacco and habit may be easily and completely banished in those days when desirable. The author, Edward J. Woods, 594 A. Street, New York City, will mail his book free on request.

The health improves wonderfully after the nicotine poisons are out of the system. Cigarettes, trench mouth, sleep, clear eyes, normal digestion, good general, nose, sinuses, memory and a general gain in efficiency are among the many benefits reported. Get rid of all nervous feeling—no more need of pipe, cigarettes, snuff or chewing tobacco to pacify melodramas.
Where to Enjoy

BEST PHOTO-PLAYS

in Philadelphia

Programs of the Leading Photo-Play Attractions of the Week

Park

Monday—Betty Nansen, in A Woman of Impulse, four parts.
Tuesday—Through the Valley of Shadows, four parts, featuring Florence Turner.
Wednesday—Mary Ryan and Harry Mestayer, in Cohan and Harris' Joye. Stop Thief, in five parts.
Thursday—Elaine No. 13, entitled The Devil Worshippers, Keystone comedy, two parts; Ambrose's Sour Grapes.
Friday—The Radiant Thieves, with Leah Baird and Leo Delaney, three parts; Rods of Wrath, three parts.
Saturday—Strengthen Broadway star feature, The Silent Plea; The Betraying Mask, three parts.

Leader

Wednesday—Margaret Wycherly and John E. Killard in The Fight, by Hyatt Veilier.
Thursday—William A. Brady presents George Arliss' comedy, What Happened to Jones.
Friday—Thirteenth episode of Exploits of Elaine; Twice Rescued.
Saturday—Barbara Tannant and Howard Estabrook in My Sister.

Bijou Dream

Tuesday—Anita Stewart and Earle Williams in From Headquarters.
Wednesday—Fatty Arbuckle, Mabel Normand and Mack Sennett, in The Symphonies of Superman.
Thursday—Unto the Darkness.
Friday—Margaret Wycherly in The Fight.
Saturday—To be announced.

Bellevue

Monday—May Irwin in Mrs. Black is Buck; The Love of Women. Tuesday—May Irwin in Mrs. Black is Buck; Charles Chaplin in a two-reel comedy: Arthur Johnson and Mary Pickford, in Poet and Peasant.
Wednesday—The Strength of the Week; latest episode of Exploits of Elaine.
Thursday—Charles Chaplin in In the Park.
Friday and Saturday—Mary Pickford in Mistress Nell.

Tioga

Monday—Joe Welch in Time Lock No. 77, six reels; others.
Tuesday—The Round of the Baskerville; others.
Wednesday—Lillian Russell in Wildfire; also special comedy.
Thursday—The Castle's Reel, with G. E. Lincoln; Runaway June, No. 8.
Friday—The Treasures of the Lost; others.
Saturday—Pand Film Corporation presents Lew Fields in Old Dutch; others.

Century

Monday—The Master Cracksman, six parts, with Harry Carey; For Another's Crime, two reels; in Red Dog Town.
Tuesday—Charles Chaplin in A Night Out, two reels; Red Flames of Passion, four reels.
Wednesday—Lew Fields in Old Dutch; Unfaithful to His Trust, two reels; Stateville Beauty Parlour.
Thursday—The Great Diamond Robbery, six reels; A Madcap Adventure; The Village Friend.
Friday—Exploits of Elaine, tenth series; Charles Chaplin in The Property Man; others.
Saturday—Robert Warwick in Alias Jimmy Valentine, five reels; When Scared Skidded; A Melodious Mix Up.

Leihg Palace

Monday—Helen Gardner in Snatched from a Burning Death, two parts; The Death Train; seventeenth of The Hazards of Helen series; Blown Into Cassidy; near educational feature, The Soup Industry; Slimmy Slip's Wedding Day.
Tuesday—The Hidden Voice, series No. 10, of The Exploits of Elaine; Dwellers in Glass Houses, two parts; The Jaff Family Diapers of Harlem, No. 1, of the Jaff Family series.
Wednesday—World Film Corporation presents Money; Flora Finch in Two and Two.
Thursday—Francis X. Bushman in Stars Their Courses Changed, three parts; Barriers Swapt Aside, two parts.
Friday—Cathrine Countess and Lionel Belmore in A Modern Magpie; His Own Hero.
Saturday—Charles Chaplin, Marie Dressler and Mabel Normand in Tillie's Perfunctory Six, parts.

Regent

Monday—Fred Mack, of the World Film Players, in What Happened to Jones; Charles Chaplin in In the Park.
Tuesday—Robert Warwick in Alias Jimmy Valentine; Charles Chaplin in In the Park.
Wednesday and Thursday—Marguerite Clark in Wildflowers.
Friday and Saturday—Hobart Bosworth in Buckshot John.

Germanowt

Monday and Tuesday—Gaby Deslys, in Her Triumph; Keystone comedies; special showing, Elizabeth Kolb, of Germantown, sponsor at Newport News, launching the U. S. S. Pennsylvania; others.
Wednesday—Madaline Traverse, in Three Weeks.
Thursday and Friday—John Emerson, in The Yellow Rose; Broncho Billy and the Vigilante; Perfumed Wrestler; Germantown Theatre News, One Way to Advertise.
Saturday—The Eagle's Nest, with Edwin Arden and Romance Fielding; Keystone comedies, with Charles Chaplin, and others.

Fifty-Second Street

Monday and Tuesday—The Quest, five acts, Mutual masterpiece.
Wednesday—Hazel Dawn in Branson Howard's romance, One of Our Girls.
Friday and Saturday—Mutual masterpiece, The Lost House, by Richard Harding Davis.

Family

Monday—Hearts and Selves News; The Janet Family, Series No. 3: Swear to Learn to ride.
Tuesday—Charles Chaplin, in A Night in the Park, two acts; His Brother's Keeper, two parts.
Wednesday—The Newly Rich, comedy; The Blessed Miracle, three parts.
Thursday—Hearts and Selves News; The Love Transcendent; The Other Man's Wife.
Friday—A Theft in the Dark, special, three parts; The Claw Shell Suffocates.
Saturday—A Football Problem; The Girl at Lone Point, No. 5 of The Hazards of Helen Series; Sl1 and Sue, scrabots.

Lafayette

Monday—Max Pigman in Jack Chanty, five acts; The Trapper's Revenge, two acts; Winning Wonder, special.
Tuesday—Henry Wallach in The Luck of the World, three acts; Broncho Billy's Vengeance; A Study in Tramps; Charles Chaplin in a two-reel comedy.

Wednesday—Unto the Darkness; The Life of Abraham Lincoln, two acts.
Thursday—Arnold Daly and Pearl White in The Exploits of Elaine, No. 12; others.
Friday—The Eagle's Nest; others.
Saturday—Margaret Wycherly and John E. Killard in The Fight, five acts; A Woman Went Forth, two acts.

Baltimore

Monday—Charles Chaplin in A Night Out.
Tuesday—Carlyle Blackwell in The Last Chapter, by Richard Harding Davis.
Wednesday—Kathlyn Williams in Chip of the Flying U; also Charles Chaplin.
Thursday—Exploits of Elaine, The Double Trap.
Friday—More than Queen, hand-colored special.
Saturday—The Invisible Power.

Logan

Monday and Tuesday—Maiden Arledge in The County Chairman.
Wednesday and Thursday—Mary Pickford in Behind the Scenes.
Friday—A Daughter of the People, with Laura Sawyer, Frederick De Brocker.
Saturday—Fashioned to a Fit, by Bellelicht and Robert Broderick.

Sunday—Two One Act Pieces, presented by Napoleon, Col. C. B. Martin, supported by Bellelicht Robertson, in The Truth Wagon.
The Vitagraph Company has again become the target and is trying to correct a long standing abuse. We all know the “fend” that persists in taking half a picture is being shown. Generally the conversation is far from enlightening and always a nuisance. In “The Juggernaut” film, the Vitas people have inserted a re-cut, following the title, to the effect that it is requested that no audible remarks be made during the running of the film. This is surely worth while and should soon drive this pest to stop his (or her!) annoying bally-ho. I think the producer of this picture or whoever was responsible for this innovation is deserving of a vote of thanks from a long suffering public.

Gene Gaumont and her husband Jack Clark are on their way to Universal City, California. This company is planning some big things in the way of features for these well-known players.

“Bill” Bailey is with the Charles K. Harris Co., and will be seen in their forthcoming production of “When it Strikes Home.”

Don’t forget to sign the coupon.

Edith Wyn Mattison in “The Governor’s Lady” is proveing one of the best features so far shown at the Strand. This house is also showing really good European war pictures in The Strand Topical Weekly. The Strand is a wonderful example of how a moving picture theatre should be conducted, and it is well worth a visit by any exhibitor.

Annette Kellermann is planning a series of educational films picturing the process of training and exercise to keep the body in a healthful condition. There is no one adapted to produce such films.

Friday evening at the Little Red Theatre, the Fox Film Corporation. Mime, Emma Calve entertained a unique theatre party. Mime, Calve had expressed a wish to see Betty Nansen in “The Celebrated Cae,” and the party was the result through the courtesy of Mr. Fox.

Sam Tauber will manage the Hippodrome while it pursues a picture policy. He will also take care of the publicity.

Brooklyn Branch of Local No. 1, of the Motion Picture Exhibitors’ League of America, was organized last week. The following officers were elected: C. R. Martin, president; J. N. Hartball, vice-president; William R. Palmer, treasurer; Chas. Fischer, secretary.

The Lockport Amusement Corporation, with a capital of $15,000, was incorporated in Albany last week. This company will own and control a chain of moving picture theatres. On the Board of Directors are: C. B. Hunter, W. F. Fosler and F. J. Overman.

Bosworth, Inc., will shortly present Fritzi Scheff, in her well-known comedy success, “Pretty Mrs. Smith.” This, I presume, will first be shown at The Broadway, and I am quite anxious to see what kind of a picture artist Miss Scheff will make.

H. Z. Levine, who has been handling the publicity for The Fox Film Co., resigned in favor of Henry Coldfrap.

Another foolish bill is up at Albany. Some misguided member of the Legislature is trying to put through a bill providing for a “female section” in all theatres, movies as well as regular. Ladies may sit in this section or with the male attendance as they desire. It didn’t look as if it would amount to much at first, but it now turns out that quite a fight will be necessary to kill it.

Universal Loses in Mountain Charge

Henri Gachon, who was former head of Eastern negative department, died in Vosges Mountain charge, fighting for France.

It was learned by the Universal that Henri Gachon was wounded in a bayonet charge and died a week later. He was one of the first to leave America for his fatherland, having sailed during the first week of August.

He had been with the Universal for over a year. Previous to this he had been with the Societe Eclipse-Radios for six years.

His special duty was in the telegraphic transmission of photography.

**PORTRAITS**

**IN NATURAL COLORS**

**MARY FULLER**

**ALICE JOYCE**

**MARY PICKFORD**

**BLANCHE SWEET**

**NORMA PHILLIPS**

**CLARA KIMBALL YOUNG**

FROM PAINTINGS

by

PENRYN STANLAW, COLES PHILLIPS MANNING

YOU can have portraits of six of the most popular movie stars, painted by three of the most famous artists of today, and all in one set. Talk of it!

Each portrait is 11 x 14 mounted on heavy art mat board, and fine for framing. They are in the beautiful rich color tones of the original—not merely tinted or retouched—but in the natural colors of life.

These portraits cannot be compared with any others you have ever seen, as they are far richer, more attractive and were especially drawn for the Multi-Color Art Company. The set of six will be sent you postpaid on receipt of $1, or singly for 20c. each. All you have to do is write your name and address on the coupon and send it with a dollar bill. We will take the chance of the dollar arriving safely. Do this limited edition is rapidly disappearing. Tear off the coupon and mail today before you forget it.

**MULTI-COLOR ART CO.**

220 West 42d Street
New York City N. Y.

Enclosed please find

<table>
<thead>
<tr>
<th>Multi-Color Art Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>220 West 42d Street, New York City, N. Y.</td>
</tr>
<tr>
<td>Enclosed please find</td>
</tr>
</tbody>
</table>

**MULTI-COLOR ART CO.**

220 West 42d Street
New York City N. Y.

Which please send me the set of six natural color portraits as promised in The Photo-Play Review.

Name

Address

City

State

(Continued from page 7.)

Tigress” will want to see this new file.

Emily Stevens, who will be remembered for her wonderful work during the long run of “Too-Day” at the 4th Street Theatre last season, will shortly appear in the B. A. Rolfe production of “Cortez.” The same company will present Jane Grey in “Fighting Bob,” and Olive Wyndham in “The Flaming Sword.”

(Continued on page 7.)
<table>
<thead>
<tr>
<th>Magazine</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Current Opinion</td>
<td>$2.00</td>
</tr>
<tr>
<td>Collier's Weekly</td>
<td>$2.00</td>
</tr>
<tr>
<td>McClure's Magazine</td>
<td>$2.50</td>
</tr>
<tr>
<td>Youth's Companion</td>
<td>$2.00</td>
</tr>
<tr>
<td>American Boy</td>
<td>$1.00</td>
</tr>
<tr>
<td>Modern Priscilla</td>
<td>$1.00</td>
</tr>
<tr>
<td>Harper's Weekly</td>
<td>$5.00</td>
</tr>
<tr>
<td>Harper's Magazine</td>
<td>$7.50</td>
</tr>
<tr>
<td>Everybody's Magazine</td>
<td>$1.50</td>
</tr>
<tr>
<td>Delineator</td>
<td>$1.50</td>
</tr>
<tr>
<td>McClure's Magazine</td>
<td>$1.50</td>
</tr>
<tr>
<td>Woman's Home Companion</td>
<td>$1.50</td>
</tr>
<tr>
<td>Pictorial Review</td>
<td>$1.00</td>
</tr>
<tr>
<td>Century or Country Life in America</td>
<td>$4.00</td>
</tr>
<tr>
<td>Harper's Magazine</td>
<td>$7.00</td>
</tr>
<tr>
<td>The Independent</td>
<td>$3.00</td>
</tr>
<tr>
<td>Scribner's Magazine</td>
<td>$3.00</td>
</tr>
<tr>
<td>Harper's Magazine</td>
<td>$8.75</td>
</tr>
<tr>
<td>Review of Reviews</td>
<td>$3.00</td>
</tr>
<tr>
<td>Current Opinion</td>
<td>$3.00</td>
</tr>
<tr>
<td>North American Review</td>
<td>$7.75</td>
</tr>
</tbody>
</table>

You may add Harper's Magazine to any Club for $3.50

Address

UNIVERSAL SUBSCRIPTION AGENCY
2029 Ridge Avenue
PHILADELPHIA, PA.
New York Office
Photo-Play Review
51 E. 42nd St.
NEW YORK CITY

R. W. BAREMORE
MANAGER
1081
(1082 Murray Hill)
(1083)
VISITORS WELCOME

Office Equipment
TO MANUFACTURERS, BANKERS, BROKERS, LAWYERS,
WHOLESALE AND RETAILERS
Engraving - Printing - Stationery

Loose Leaf Makers.
Chairs, Etc.
Sectional Bookcases
Filing Cabinets

AGENTS FOR
"Standard" Desks
Waterman Fountain Pen
Herkimer, N. Y.
New York
Shaw-Walker Filing Cabinets
Muskegon, Mich.
A. B. Dick Mimeograph, Chicago
Safe Cabinet Co., Marietta, Ohio

Wm. H. Hoskins Co.
904-906 CHESTNUT STREET
Real Western Life and Cowboys Now Appear in "Movies"

By Waterson R. Rothacker

There is a signal improvement in the Western pictures now being released.

Where yesterday Searl-Rochuck cowboys, dressed from a mail order pattern, swaggered and blustered after the fashion of Morgan's buckaroos, and on the film were made to participate in happenings quite as improbable as the legendary adventures of the Spanish Pig, we now see animated bits from real Western life. This change is refreshing—the new order of films far more interesting and edifying than the ridiculous portrayal of crime-suggesting scenes enacted by Dead-Eye-Dick's, whose appearance was the result of the possibilities of the subject.

Watchfulness and thoughtful attention to the details are responsible for this daily more noticeable change in film production, which is putting on the screen real cowboys instead of the fanciful creations which far too long have masqueraded before the moving picture camera in stories grotesque and distorted as the characters themselves.

In the country of magnificent distance, where the long-horned steer and unbridled mustang usurp the heritage of the buffalo, where the two guns bad man of fiction really did exist and find the horizon marked by the outlines of flourishing towns and inflated blooded cattle and pedigreed horses' pasture enclosed, and overical landowners practicing intensified farming. No longer do the cowboy and Indian play hide-and-seek without fence interruption.

The Old West with its picturesque glamour and untrammeled freedom is a fascinating subject, and is unto itself sufficiently interesting without the dressing of exaggerated and too highly colored dramatic effects.

Civilizing influences have decidedly modified, and practically erased, yesterday's wild and wooley vista, but fortunately, civilization, and modern invention have given us the moving picture camera as the means with which to perpetuate the action of romantic people, and conditions, which otherwise would perish utterly, or live again only in the elastic and hyperbolic imagination of the royalty-grubbing novelist.

It is good to see a crowd of whole-some American cowboys sweep over the rise and pull up just in time to save their friends. It makes the blood run faster to see a troop of clean-cut cavalrymen, with guidons flying, dash into the fray as they did before the Carlsile Indians made their reputation as football players. It accelerates the pulse to see big out-of-door characters do stirring things in a heroic out-of-doors way, and it is good to know that the film manufacturers have at last prepared to give us this class of Western realism without the stilted atmosphere destroying air of painted background, artificial characters and lurid theme.

The public demands good Western subjects—subjects full of pepper and ginger, subjects which excite and thrill, but the public wants the real stuff logically presented, not a mess of dime novel episodes, the exhibition of which is detrimental to Young America, and a reflection on the intelligence of Young America's father and mother.

In the past, film manufacturers and their producers have taken all kinds of liberties with the public. We have had films where the Indian of 1776 creeps up on an unsuspecting wearer of a 1912 model Arrow collar and shows him dead with a nice business-like repeating Winchester rifle. We have been offered moving pictures of pioneers of '49 pushing through a trackless plain guided only by the sun, the stars, the moon, and a

King Baggot

King Baggot, founder and president of the Screen Club, star of the first company, and one of the most popular leading men on the screen, is a peer in his profession. Playing leading roles in hundreds of plays and photographed in the character of a millionaire, pauper, philanthropist, actor and poet, has made him one of the leading players of the screen. His picture is as familiar to the public as that of any other star.

King Baggot

miser, minister, crook, monomania

and youth, his appearance on the screen immediately labels the particu-lar play as one of quality in the estimation of the public.

King Baggot

miser, minister, crook, monomania

and youth, his appearance on the screen immediately labels the particu-lar play as one of quality in the estimation of the public.

W H A T WOULD HAPPEN—

If a girl, young and beautiful, utterly ignorant of the customs and conventions of the world, though deeply learned in the realms of science, whose entire life has been in accordance with prudence and discretion, should married her old benefactor? I will tell you, and at once.

If a girl, loving a man, should discover that a statement she has made will send a man to the gallows for an act which she believes he committed but which she does not regard as a crime, and that her marriage to the second man, whom she loves, will save him? I will tell you, and at once.

If a man in whose heart no passion are of equal strength should find himself redeemed from crime and that he is the object of desire for a girl who he has determined to have killed in order to secure himself in possession of a stolen fortune? I will tell you, and at once.

If a girl, loving a man, should discover that a statement she has made will send a man to the gallows for an act which she believes he committed but which she does not regard as a crime, and that her marriage to the second man, whom she loves, will save him? I will tell you, and at once.
Plans are Merrily Proceeding for the Staging of the Great $20,000 American Prize Photo-Play—Other Notes

Along the Pacific

Los Angeles, March 24th (Special to the Review)—Workmen for the American-Majestic studios are busy in constructing an old-fashioned colonial mansion, and doing it under difficult conditions. It is located in the heart of Santa Barbara. Here all the building materials have to be transported on burros. Not only the house, but in addition winding drives, walls, arches and out buildings have to be constructed.

A recent addition to the Universal company is Mr. Wellington Fullmer, who will be lending many hands. Mr. Plater operated previously Bertha Kalich in the famous production, "Marta of the Lowlands."

Bessie Barriscale is working on a new play called "The Reward," under the direction of Reginald Barter.

Grace Cunard and Francis Ford are to appear in a new satire called "Dishers in Glass Houses," which he aimed at those who have the reform craze. Grace Cunard found all the material needed right here in California.

The news was brought back by Carlyle Blackwell, who has returned, that the Favorite Players are going to be seen in the five-part production of "Mr. Grex of Monte Carlo." This is being taken from Elmer Kelton's popular novel. Blackwell is to play a young American, and that is directed by William D. Taylor.

Bennie Rothwell is another to join the Universal. Bennie, who was for nine months assistant director to Romaine Fielding, will serve in the capacity of assistant to Jos. DeGrasse, who is handling the Favorite Players. This is the second "bennie" to come from the Lubin forces.

To produce new comedies with Eastern bookings, The Keystone Company plans to go East.

Thomas Jefferson is playing in a new Majestic production called "The Fishing Master."

Don Meany has written another story. He was recently made general director of four new Universal companies.

Otis Turner's "Black Box" Company have taken Anna Little on for another journey. This time to Ohio for some Arabian desert scenes. Anna will make the journey in her own car.

Frank Lloyd and his whole company have left the Universal. Just where they will go or why they have left has not yet been ascertained, but it is certain that somebody will get a real aggregation of actors.

Mary Alden is to play opposite Robert Edesun in the new Majestic feature, "Man's Prerogative."

The Lasky Company have been to the Cahuenga Hollywood Studios, looking over exteriors, playing in "The Woman."

Top Forman will play the leading male role opposite Ina Claire in the Lasky production.

Smalleys Sign Two-Year Contract with Universal

According to a report from Carl Laemmle, which was received at the Universal office on Tuesday, Lois Weber and Phillip Smalley have reentered the Universal on a two-year contract.

Mr. Laemmle further announces that the Smalleys will resume their place on the Universal program, only instead of being used for one film, they will be used for the making of feature pictures.

Photo-Players' Ball Held in Baltimore

Baltimore, March 25th (Special to the Review)—There is no doubt that the Photo-Players' Ball, which will be held here on April 10th, at the Lyric, will be a tremendous success. At least everything points that way. Mr. J. Howard Bennett, chairman of the finance committee of the Baltimore Exhibitors League, under whose auspices the ball will be given, has returned from New York, where he went to make necessary arrangements.

Not only Siegmund Lubin, the head of the Lubin Mfg. Company, but also other representatives of that concern will be here. They are Arthur Johnson, Lottie Briscoe, Mary Charleson, Grace Cunard and Florence Hackett.

The Universal players expected are Rosemary Thoby, Harry Myers, Jack Fuller, Ben Wilson and King Baggott.

Start the World Film Corporation, James and Clara Kimball Young. They are Arthur Johnson, Lottie Briscoe, Mary Charleson, Grace Cunard and Florence Hackett.

Southern Pacific, Ralph Edwards, and Leroy Hurley from The Vitagraph Company are expected to attend. Others from the Vitagraph company who will attend are Fina Flanagan, Dorothy Fielding, Edith Charleson, Norma Talmadge, Lillian Walker, "Buster" Comdy and Wally.
Large Crowd Watch Night Scene Being Taken

Gertrude McCoy

Gertrude McCoy, a native of the sunny South, entered upon her vocation in life at an early age. She was passing through her home town, Oxford, Tennessee, the little miss—only eight years old—wandered along and was given part suited to her years for the matinee performance. Upon her return home she related her experience of the amazement of all the members of the family. The theatrical seed had now been planted and a few years later Miss McCoy joined the Lulu Glazer Company, with which she remained for two seasons. Her next engagement was with Eddie Foy in "The Harmonians of Broadway" which we see her as "Hazel," the little motherless girl in the "Paw Co.". Miss McCoy's entire motion-picture experience has been with the Edison Company, which she joined about four years ago.

In making an instantaneous appeal through her personal beauty, but her final charm lies in the deep sincerity with which she plays every part. Miss McCoy has taken prominent parts in many multiple-reel features, as in the "Witness to the Will" and "Fog of the Movies," but is unquestionably at her best in such powerful dramas as "The Impersonator," and "The Man in the Street," which are adaptations from the novels by Mary Innes. Miss McCoy had done nothing else for the art, the sincerity and resourcefulness she displayed in these two productions would be sufficient to affirm the stamp of approval and have her classed among the prominent stars of the motion-picture screen. She is a conscientious worker striving always for the perfection in everything she attains and her ability has put her in the rank of active film players.

Aside from the keen interest she takes in her work before the camera, Miss McCoy has written for such Edison dramas as "United in Danger" and "Kitty's Hold-up," in both of which she played the leading role.

Her main amusement is "motoring," and it is said she can manage her autocar through the most congested sections of the city with the skill of an experienced driver.

In her quiet personality, youth and beauty she possesses, combined with sincerity of action, are attributed to her present exalted position among the leading actresses of the photo-play world.

The Man on the Cover

BEING a member of a family distinguished in theatricals can bring a certain prestige to the player on the stage, but the screen artists cannot depend upon that. Mr. Ince has been imbued with the name "inert"—unknown to the picture public he stands on his merits alone. So it is common today for few people know the actor-director. John E. Ince comes from a family celebrated in the annals of the American stage, and is a brother to Thomas H. and Ralph Ince, noted directors with the New York Motion Picture and Vitagraph Companies, respectively. The Latin player was the last to enter the field of photo-play, making his first appearance before the camera in the great Philadelphia Studio one and a half years ago, and immediately proving himself a photo-player of power and promise. He came to the new and larger public as an actor with an established name, a very difficult task, indeed, only to sound the possibilities of the voiceless drama before permanently casting his lot with the film world.

Ince's forceful, intensely virile acting and robust personality are as potent on the animated screen as behind the footlights.

Always having played parts that had overlapping with Stephen Gethert in "The Great Divide," Messala, in "Ben Hur," and with Blanche Walsh in "Resurrection," it was only natural that Mr. Ince should cast for heroic characters.

He finds fullest expression of his individuality and temperament in drama of the West, where the conditions involved are those of red blood and danger.

Mr. Ince's gifts as a director are not less than his art as an actor. His generalship of the army of supermen is more than a mere interpretation of characters. There is the War production, "The Price of Victory," written for him by Emmett J. Cullens, a very few people know the actor-director. John E. Ince comes from a family celebrated in the annals of the American stage, and is a brother to Thomas H. and Ralph Ince, noted directors with the New York Motion Picture and Vitagraph Companies, respectively. The Latin player was the last to enter the field of photo-play, making his first appearance before the camera in the great Philadelphia Studio one and a half years ago, and immediately proving himself a photo-player of power and promise. He came to the new and larger public as an actor with an established name, a very difficult task, indeed, only to sound the possibilities of the voiceless drama before permanently casting his lot with the film world.

Ince's forceful, intensely virile acting and robust personality are as potent on the animated screen as behind the footlights.

Always having played parts that had overlapping with Stephen Gethert in "The Great Divide," Messala, in "Ben Hur," and with Blanche Walsh in "Resurrection," it was only natural that Mr. Ince should cast for heroic characters.

He finds fullest expression of his individuality and temperament in drama of the West, where the conditions involved are those of red blood and danger.

Mr. Ince's gifts as a director are not less than his art as an actor. His generalship of the army of supermen is more than a mere interpretation of characters. There is the War production, "The Price of Victory," written for him by Emmett J. Cullens, a very few people know the actor-director.

His modesty and reticence are oddly at variance with the players calling. The big actor is a master of the art of newspaper publicity as a directing artist. When the Two Essanay Studio is to jump into his Heap-mobile and speed out of sight. The greatest part of Mr. Ince's acting is spent in strenuous work. He is lost until he is no longer altogether. He has no illusions about the responsibilities of his position, following always the lure of his ambition to produce a picture beyond criticism.
State Censorship vs. Federal Censorship

A QUESTION often asked, "If we must have censorship which of the two evils will be the lesser, State or Federal censorship?" What would be the result if each State had the power to appoint their own censor? In this case there certainly would be a number of censors throughout this country. Yet, if it were possible to get such a large number of men who would be of the same state of mind the condition would not be so bad. But, is it possible to get two people of exactly the same state of mind? For illustration, Pennsylvania, New York, California and Ohio each have a censor who is endowed with the supreme power to pass on any picture, as to what picture should, and what should not, be shown in their respective States. A big new serial picture which was taken in another State and passed by that State comes up before the censorship boards of the above named States. Can you picture the result? The censorship boards of Pennsylvania and Ohio, after viewing this picture, condemn it. On the other hand, the censorship boards of California and New York pass this picture as all right. Is this decision fair? Or are the people of Pennsylvania and Ohio different from the people of New York and California? Or are the people of New York and California better fitted mentally and morally to see a picture which is not fit for the people of Pennsylvania and Ohio to see?

What would be the result if we had a national censor to pass on all pictures? Would the public be given justice? Can any one man, even though he be elected by the people, pass an opinion on a picture which is to be viewed by millions of people? We all know that it is impossible for one man to view all pictures and pass on same. He will have to appoint assistants. Would these assistants be any different than in the case of all States appointing a censor? Would their decisions be relied upon? It is very plain to see that this condition would bring us back to the same argument as contained under State censors.

To remedy any ill, the cause and not the effect must be removed before a permanent cure can be obtained. If it is necessary to censor pictures, let's look into the cause for this and it will be found that a few producers have at some time or other been careless, with the result that all are made to suffer with the few. The producers should get together and eliminate the cause. Mr. Producer, why not be your own censor? Censor your scenarios, go over everything thoroughly as though your own children's future outcome depended on your productions. Is this not a much better method of fighting censorship? This method is bound to bring only one result, namely, the elimination of censorship.

The Moving Picture has just as surely come to stay as the automobile and the telephone, without which we surely would be lost. Can not as much be said of the Motion Picture? Then, since the Movie Industry is not just a thing of today or tomorrow, but something for all times, something that will be viewed and enjoyed by millions yet unborn, it behooves each producer to build his business on a permanent and sure base. If the foundation is solid, the business is certain to be secure, and not open to the dictation of any Tom, Dick or Harry that happens to hold a position of authority. Let the public be your judge, show them that the last thing thought of is to produce a picture of compromising nature. In this way you will gain the public's highest respect. With the public's respect will come their support, and with a support like this such a thing as censorship will be unknown. Mr. Producer and Mr. Exhibitor, your motto always should be "to look after the welfare of the public at all times."
New York

By R. W. BAREMORE

The Photo-Play Review takes pleasure in announcing that the New York Movie News will be written by Mr. R. W. Baremore, who has had long experience as a writer on this subject. That he will supply our readers with some very interesting matter there is no doubt.

Mr. Baremore has also been connected with Moving Pictures as an Exhibitor so that he is fully competent to give us news that will appeal to the theatre owner as well as to the "Fan." 

Of particular interest, in this connection, is the fact that Mr. Baremore has spent considerable time on the Pacific Coast, in Los Angeles and vicinity, which is truly the "hot bed" of the Moving Picture business.

Photo-Players, Manufacturers, Exhibitors and all those interested in Moving Pictures in any way are always welcome to call or communicate with Mr. Baremore at his offices in The Vanderbilt Ave. Bldg., 11 East 42nd Street, New York.

Holbrook Blinn to Appear in World Film Corporation Release "The Boss"—
"Birth of a Nation" Remains at the Liberty—Valaska Surratt to Appear in Movies—John Barrymore in "Are You a Mason" at the Strand this Week

Mr. Wm. A. Brady will produce on the screen in the near future the well known play "The Boss." This picture will be released by the World Film Corporation. Mr. Holbrook Blinn and Miss Alice Brady are cast for the leading roles. Mr. Blinn will be remembered as the director of the Princess Players. Miss Brady at the Miss Surratt, it will be remembered, "The Sinners" at the Play-house.

The Famous Players have secured the right to "Miss and Men," in which Marguerite Clark, the charming little actress, will be the featured player.

The Strand Theatre Company announces that they will shortly begin the construction of the new house at Lynn, Mass., to be conducted along the lines of their New York house. This theatre will have a seating capacity of two thousand that will cost in the neighborhood of $500,000 when completed.

The Lasky-Belaos combination will shortly produce a film version of "The Woman," Wm. C. DeMill's well known drama. The cast includes such well known legitimate stage favorites as Lois Meredith, Mabel Van Buren, Theodore Roberts and James O'Neil.

Forthcoming feature films to be shown at the Strand (The House Beautiful), includes "Pretty Mrs. Smith," with Fritz Schell; "Captain Courtey," with Dustin Farnum; "Jim the Pennman," with John Mason; "The Captive," with Blanche Sweet, and "The Woman," with an all-star cast including Lois Meredith, Theodore Roberts and James O'Neil.

On March 29th, the Metro Picture Corporation will release "Salon Sanders," with Greta Garson playing the leading role. This is their initial release.

Miss Valaska Surratt, well known as a competence of rare talent on the legitimate stage, will soon make her initial appearance in pictures. Miss Surratt, it will be remembered, recently appeared at the Winter Garden, under the management of Messrs. Shubert. She is perhaps best known to the amusement loving public because of her startling display of gowns and costumes.

Julius Steger will shortly appear in a picture production of his vaudeville sketch "The Fifth Commandment." This will be released by the World Film Corporation at an early date.

John Barrymore, appearing this week at The Strand in "Are You A Mason," does some of his best work in this picture and "gets over" many a laugh.

The Broadways Theatre (The Home of Paramount Pictures), has changed its policy. Hereafter films will be shown for the full week instead of on a split week arrangement. Here's hoping for continued success.

The Vitagraph Company presented for the first time on Sunday night at their new theatre, on 44th St. "The Breath of Araby." This picture follows a most successful run of "The Juggernaut," probably one of the finest pictures ever produced by this company. "The Breath of Araby" is in for a run at the new house and should prove a money getter.

Moving picture houses in New York City have been doing exceptional business the past few weeks. This may be due in great part to the excellence of the films being shown.

Audiences are becoming more high-class every day. It is common sight nowadays to see a line of automobiles in front of the Movie houses. Most every night at The Liberty there are more autos than at many of the "legitimate" houses.

New York's largest play-house, The Hippodrome, is doing a wonderful business since opening with the picture policy. The program this week includes "The New Governor." This film was originally entitled "The Nigger," and is founded on the book of that name by Edward Sheldon. The Hippodrome management are carefully selecting their plays, which accounts for the success attained so far.

I have it on very good authority that one of the very best-known "legitimate" players will shortly sign with one of the large film concerns for a term of years. Probably I can give you more definite information in next week's issue. If the report is true it will create more or less of a sensation in filmland.

"The Birth of a Nation," now running at the Liberty Theatre to capacity business, has met with wonderful success. This wonderful film, which is based on Chas. Dixon's novel "The Clansman," was directed by D. W. Griffith. From results thus far ob-

(Continued on page 14.)

Here's the Coupon. Sign it right NOW, before you forget it.

Tear of and mail to The Photo-Play Review, 51 East 42nd St., New York

I, the undersigned, am in favor of retaining The National Board of Censorship, to pass final judgment on Moving Pictures. I am opposed to State or Local Censorship Boards. I am especially opposed to the so-called Smith-Hughes Bill, and protest against its passage.

Signed

Address
Real French taxicabs are being used in the World Film production of "The Players," and one of the scenes which has been filmed appears as "Guillermo" Wadsworth, William is not quite decided whether, with this, he is referred to as "peliculas," time for no offense or role in Spanish.

William Wadsworth, the Edison laugh-maker, has received a London Commission. A portion of which photograph appears as "Guillermo" Wadsworth. William is not quite decided whether, when with this, he is referred to as "peliculas," time for no offense or role in Spanish. He is encouraged however and learning to laugh in Spanish.

D. W. Griffith, director in chief of the World Film company, while visiting at the studio, was asked when he felt ready to resume one of the World's comedies. He replied, "At the present time the "Red Lantern" are being purchased by the smart set of Los Angeles and San Francisco.

Captain Wilbert McVille, manager of the Western Film Company, at Los Angeles, California, has been scouring the entire California coast in his yacht, the "Lucerio," to find scenes of true value, in an effort to locate a schooner of especial type and design to be used for a variety of scenes in the big three-reel production which he is making. While there are numerous schooners of all classes plying up and down the Pacific coast, so particular is Captain McVille to locate the just right type, that he has had considerable trouble in locating one suitable to the needs of the production.

Lillian Gish, the Reliance and Majestic favorite, is an honest to God companion in crime scene of "Rough Arden," in which she is supposed to shed tears, this clever little actress did so, without the usual aid of onion spices, or a pinch of tobacco in the corner of your eye. She is playing the difficult ace role of Annie Lee.

Although William W. Jefferson has been in the moving picture end of the game for some time, he says that he will always look toward the legitimate stage as being his natural bent. He says that he will always feel the call of the legitimate stage as he owes his all to the theatre, because he is of the sixth generation of a family of stage folk, Mr. Jefferson is directing World Star comedies, which are to be found in the World Film schedule.

George Siegmann, after spending the greater part of a day in hunting a desired location, and photographing a location which he had found on his way to the Mutual studio, that the mountain on which he had been, when he had taken some scenes, was on the wrong side of the picture. This, if allowed to go through, would upset the continuity of the story. Siegmann, who is in the art of it, as well as otherwise, did not rest content fortably until he retook them. A private showing of these scenes was the cause of much congratulation for George.

A large force of carpenters, plasterers, and mechanics have been busy the last several days at the Luhina a British studio creating an Algerian village. Several of the regular dressing room buildings have been transformed into Algerian structures and a number of temporary ones built; in order to have a complete Algerian street to be used in a big Algerian feature which is to start immediately. Things are very active at this studio this time, and no, since the additional company has started and the work of the big three-reel feature has begun there will be no slackening of the pace.

Robert Connex, Edison, tells the following story of how too much sympathy in a certain part is not always productive of appreciation. He had found, on his way home late one night, a man who might be a respectable citizen had he been chosen to fall asleep on the curb and be so careless as to his address, when Connex feeling sorry for him, found the door which he lived after much questioning. Connex called a taxicab and accompanying the man up the steps of his house the curb sleeper asked, "Stay, you're a decent fellow. Where do you live?" "In Jersey," answered the good Samaritan. "Well," the driver fulfilled reply, "if yer from Jersey, you ain't much."

On Wednesday evening, April 7, 1915, the Vitagraph Company of America will have the first grand annual ball at Stau's Dancing Palace, Coney Island. This is to be one of the biggest social events of the year. The grand march will be led by Miss Estelle Costello and Miss Estelle Mardo of the Vitagraph Players. There will be dancing for silver loving stars that have been offered by different members of the Vitagraph Stock Company. The proceeds of this affair will go towards the founding of a benevolent association.

Zena Keefe, one of the Vitagraph favorites who got a leave of absence for a year to go to Vaucluse, has returned to the Vitagraph Company to resume her place in stock. Miss Keefe has a very charming and lovely personality and has always attracted attention to her versatility in her many portrayals.

Edward Sugg, treasurer of the Little Theatre, Philadelphia, who has had several successful play-producers produced by one of the large studios, is hard at work on another scenario which, when completed, will be produced by the same company.

John Clarke who has been enacting leading roles in the Chicago studio of the Selig Polyoscope Company, and an erstwhile actor. He has been associated with Louis Mann, Helen Ware and several of the leading players and actresses in many Broadway successes.

Miss Ruth Stonehouse, the charming and sassy actress, has written following among the Chinese in Japan. Col. Mrs. Kwang Su, wife of a wealthy merchant, sent Miss Stonehouse a pair of hand-carved chopsticks and wrote her telling how much she admired her in photo-plays. The Chinese here all like to go to photo-plays, she wrote in perfectly good English, "but you are the surprised of all the players. No one in the country misses a photo-play when you appear."

Margaret Joslin shows she understands the manly art of self-defense in the Essanay photo-play, "Fighting Spirit," as well as a physical prowess. She Laurens two men clear through a closed door, breaking it from its hinges. Then in a fistic battle, she duck and counters opposing puncher. People regard this as the manly art of self-defense in a way that no one could hope to imitate who had not practiced the art.

Wallace Beery shows his versatility in acting when he takes the part of a villain in the Essanay photo-play "A Pound for a Pound." The inimitable "Sweeney," so well known to the public in comedies, plays the heavy in this drama, and does it so well it would be hard to believe he was the creator of the series that has kept the world laughing. He carries out his part with truthfulness to life and an acumen of detail that few heavies could hope to imitate.

Miss Mary Miles Minter, who has been working at Niles under the direction of Searle Dawley, in "Fine Feathers," has returned to New York. The feature will be completed at The Dryden studio.

(Cotinued on page 12.)

HARRISH INGRAHAM
MANAGING PRODUCER
Durango Film Producing Co.

DONT YOU LIKE MY EYES LASHIES AND BROWS? You can have the same
LAUNDER hair food, eleven cents a box, to restore life to gray hairs, to grow
long eyelashes and eyebrows.

LAUNDER hair food, ten cents a box, to keep your hair shining and
beautiful, the_while_repairing it.

LAUNDER hair food, with all the beauty that is in it, in a bottle to
make your hair beautifu, with all the beauty that is in it, in a bottle to
make your hair beautiful.

LAUNDEL FOR EYES, BROWS AND BEAUTY, one bottle to
repair and beautify.

CLARKE & CO. COIN DEALERS, Box 97, Le Roy, N. Y.

OLD COINS WANTED

Any kind of old coins wanted. Bronzes, Silver and Gold coins,
old or rare, will be bought. 10
each for New York
special. Cash paid on
receipt.

6540 Meridian Street, Los Angeles, Cal.

CARTOONS

MADE TO ORDER

Cartoons, caricaturing, pro, and ink portraits from photo. Cartoons originated or drawn up from description. Prices and sample sent on request.

THE DAWN OF
BEAUTY

Aurora Specialties

Have meant the "Dawn of Beauty" to many. GARDENIA BLOOM AND GARDENIA CREAM are beauty builders in the least expensive way. SACHETS DE FLORE, in dainty, elegant boxes for the social hostess who knows that the value on beauty is worth $2,000 each, all four $7.00. Request brings box mailed within three days.

The Aurora Specialties Co.

Dept. X

Lowell, Mass.

A POCKET SCREW DRIVER—No Larger than a Quarter

Can Be Carried on Your Key Ring

This makes the first pocket screw driver of its kind. It is a perfect tool; with a key ring and free brush. A small fuseenee screw driver gives perfect satisfaction. The perfect tool for the man who wishes to have a perfect tool. A small fuseenee screw driver gives perfect satisfaction.

Stories of the Week's Film Releases

"Mary's Duke"
(Victor Universal—Three Reels)

A picture written expressly by Elaine for the famous "red" queen, Mary Fuller. Miss Sterne is one of the best scenario writers in America today, having won fame and distinction by winning the $1,000 prize awarded by the New York Sun in a scenario contest which was run some time ago. This film has just been completed by Mary Fuller, Matt Moore and a star cast of the Imp-Universal Company.

In "Mary's Duke," Miss Sterne has introduced many novel film effects. In fact, bright comedy pervades from the opening flash to the final fadeout, which both thrills one and at the same time tickles one's sensibilities. Both Miss Fuller and Miss Sterne had many conferences before the story was written and the result is a clever comedy well done and a triumph from every point of view.

Mary Fuller and Matt Moore in "Mary's Duke"

Mary Fuller is seen to better advantage than ever before, in that she is the willful daughter of a widowed soap king's wife. Her aspiring mother, Mrs. Charles Craig, is upsurging in every scene. Matt Moore, who as "mother's choice" makes a pleasing person, who in this case is a count. The director Lucius Henderson, who has proved his success in direct-

"One Night"
(Im - Universal)

In this picture, the "red" king plays the role of a beggar. It is a story of real life filmed with all the intense situations depicted as told to King Baggott shuffling in New York. An interesting and thrilling story has just come to light. King Baggott, the eminent Imp star, has a hobby. Every once in a while he disappears from the studio, remaining away for the balance of the day. Always, he returns to work the following day with sadness written all over his face. Recently he divulged the secret.

On a dirty east side street of New York he has friends who need him and when he feels that he has neglected them he journeys down there, wearing his soiled clothes and with advice accompanied by money assists these men and women as one who has a heart. Other words he has contracted a habit to delve into the realms of which he knows only the bare outlines. Very often he is called upon to play roles of men who have tasted the vices of life and his association with the members of the lower strata of society has given him an insight of matériel assistance in his work. The picture play, "One Night," is a true story which one of these men told him on one of these jaunts and every detail of the pathetic tale has been filmed, with a desire to prove that there is some good in the worst of us and that a helping hand is all that is needed to bring back a soul which is on its way to perdition. Mr. Baggott is extremely touched by the kind letters which he receives telling him that his message which is a part of his life work, is being received by the public. In "One Night" he feels that he has reached the very heights and that even if only one worthy being is saved by his story as depicted on the screen, his aim will be achieved.

"Poison"

A two-part Kalem drama, released March 29th. Written by Harry O. Hoyt and produced by Tom Moore. With Webb, manufacturer of adulterated foods... Robert Ellis Jack, his son... Tom Moore Hushy, Jack's wife... Marguerite Courtet Evelyn, Webb's sixty-year-old daughter... Ella Craig, Mary Hart, a worker in the Webb plant... Marguerite Prussing, Gardner Wood, of "The Ladies' World," and Professor Lewis B. Alyn of Westfield, Mass.

Jack Webb, son of a manufacturer of adulterated foods, enters his father's business. The conditions prevailing in the factory fill the boy with horror. From Mary Hart, one of the employees, Jack learns that the workers are underpaid. Later Mary's mother becomes seriously ill following a meal in which Webb products figure.

A representative of The Ladies' World informs Jack of the great work being conducted by Professor Lewis B. Alyn, of Westfield, Mass. The young man visits Westfield and obtains a mass of facts from the great champion in the fight against adulterated foods. Armed with these facts, Jack confronts his father. The latter laughs at his son as an impractical theorist and boasts of his ability to buy a place for his products in the Westfield Book of Pure Foods.

Webb visits Professor Alyn and attempts to bribe the latter into endorsing his products. Alyn destroys the check, informs Webb that his foods will be endorsed without cost when they come up to the Westfield standard, and orders him from his office. Disgruntled, the manufacturer returns home.

In the Webb mansion, the manufacturer's sixty-year-old daughter breaks into the jam closet and takes some of her father's coal tar-dyed jam. Two hours later Webb sends for a doctor. Only emergency methods save his daughter's life. The crisis is barely past when Mr. Webb receives word that his factory is burning down.

But a light has dawned upon Webb and the news has no effect upon him. Realizing the menace which his products cause, he panics his intentions of erecting a new factory where foods of the highest quality only shall he manufactured.

Ethe!s Deadly Alarm Clock
(Komie)

Wherein Mr. Hadley narrowly escapes dynamite. No. 20 of the "Bill" series by Paul West. April 4, 1915.

Ethe!..... Fay Titchner
Mr. Hadley..... Chester Withey
Sylves..... Elmer Booth
Mrs. Hadley..... Miss Hower

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

"His Brother's Debt"
(American)


Arnold Downs... Ed. Coxen
Mr. Myer..... William Goodwin
Mr. Myer's Wives..... Dorothy Myer
Mrs. Myer..... Josephine Dit
Mr. Downs..... Frank Downs
Mr. D... Frank Downs
Mr. D... Frank Downs

After his brother's death, Arnold Downs, to save the reputation of his brother's sweetheart, Urania Myer, marries her-though he is in love with Sada Block, his employer's
daughter. Five years later finds Arnold in business for himself and Block's competitor. The father of the girl never has been able to forgive the young man for giving up his daughter for Clara, and by bribing Arnold's bookkeeper he takes his revenge by driving down to the verge of bankruptcy, Clara's child, who is an ideal picture. Tom Donnelly:.. Thomas McGowan. Clara, who has been held by Block. That night she and her father, disguised as robbers, enter Arnold's office and take the traitorous bookkeeper prisoner. They present the evidence to Arnold, who is saved from failure—and husband and wife discover that they have come to love each other.

A Broadway Star Feature

(Vitagraph)

A marriage with the contracting parties standing on a huge girdle of the twelfth story of a sky-scraper in course of erection and a fight in a caisson a hundred and fifty feet below the surface of a density populated part of city are the thrillers in which Maurice Costello and Estelle Mardo are the principals in "The Man Who Couldn't Beat God," the Vitagraph Broadway Star Feature that is now reaching the last stages of completion under the direction of Mr. Costello. In filming the marriage, a platform had to be built especially, takes cameraman, but the actors concerned in the ceremony were obliged to stand unshaded and practically unprotected on the girder high in air, with the wind blowing at the rate of sixty miles an hour. Mr. Costello, Miss Mardo and the officiating clergyman, however, kept their lives in their hands to add realism to this picture. "The Man Who Couldn't Beat God" is the story of the winners in the Vitagraph scenario contest and is a strong virile drama of love and hate that is destined to be an exceptional Vitagraph photo-drama scheduled for an early release.

In the detective drama "The Girl Who Might Have Been," a Vitagraph three-part Broadway Star feature, written by Charles Brossowm and produced by Lionel Belmore, there is a continual sequence of thrills that keeps the spectator on the "qui vive" of expectancy during its entire action. Two of the characters have a hand to hand struggle on the roof of a three-story building that is so terrifically realistic it is almost impossible to believe that one of them is not thrown off bodily as appears in the picture. Another of the characters is put through the police third degree, besides being beaten up and thrown around. A number of the most thrilling scenes were taken in the Roque's Gallery, Police Headquarters, New York City, and comprise the most interesting episodes of the picture. "The Girl Who Might Have Been" employs a cast including Harry Moore, Ned Finley, Paul Scarfion, Frank Currier, Edward Ellas and Betty Gray, and is scheduled for an early release with its initial presentation at the Vitagraph Theatre.

"Runaway June" (Episode 12)


June Warner........ Norma Phillips
Ned Warner........ J. W. Johnson
Gilbert Bye....... Arthur Donaldson
Tommy Thomas...........

Marguerite Leveridge
Charles Cunningham. Charles Mason
Mrs. Villard........... Elizabeth Drew
Evelyn Duno
Durban, the artist....... Arthur Forbes

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

Miss Nance O'Neill appears in the latest William Fox Company release, "The Valley of the Missing." This picture was produced by Frank Powell.

Edison will release on April 9th their production of "The Stoming." In this picture Viola Dana, the Broadway Star, will be the featured player.

"Runaway June" Company Taking Scenes on Tucker's Island

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

Meanwhile, June had made the

THE PHOTO-PLAY REVIEW

March 30, 1915

\[\text{THE M. HOMMEL WINE COMPANY} \]

\[\text{SANDUSKY, OHIO} \]
Mary Alden, “Sob Sister”

Mary Alden, the famous Mutual star, has appeared in so many newspaper plays that she resembles a “sob sister” as nearly as one could wish by this time. Recently rather a well-known Los Angeles newspaper man came up to her in a cafe. Miss Alden did not know him, but could discover nothing offensive in his effusive greetings.

“When did you get to town, and are you looking for a job?” he inquired, and before Miss Alden could get a word in edgewise he invited her down to his office. “We’ll find something for you there.” He assured her she must be the actress.

“Tell me live here. I don’t need a job. I—”

“Ah, I know,” the man broke in. “Married. Quit the game, eh? Don’t you ever long to get back?”

“But I’m not a newspaper woman,” Miss Alden protested. “I’m—”

The man looked incredulous. “I’ve seen you in a newspaper office somewhere,” he insisted. “By Jove, the movies! Bless your heart, you must be Mary Alden!”

Record of Current Films

Universal Program

**Sunday, March 28, 1915**

**LAMMILL—The Bay of Seven Isles (Drama).**

**REX—A Change in Lovers (Comedy).**

**REX—The Desert Breed (Two parts—Western—Drama).**

**IMP—The Supreme Impulse (Comedy).**

**JOKER—Around the World in Ten Minutes (Animated Cartoon).**

**Universal**

**TUESDAY, March 30, 1915**

**Big “U”—The Love of Mary West (Drama).**

**Gold Seal—The Duchess (Three parts—Drama).**

**Nestor—in a Jackpot (Comedy).**

**Wednesday, March 31, 1915**

**ANIMATED WEEKLY—Number 160 (News).**

**LAMMILL—His Last Trick—(Drama) L-Note—Flames (Two parts—Comedy).**

**THURSDAY, April 1, 1915**

**Big “U”—The Cameo Ring (Two parts—Domestic—Drama).**

**REX—The Maid of the Mist (Drama).**

**STIRLING—Olive’s Hero (Juvenile—Drama).**

**SWAN LIFE (Educational).**

**Friday, April 2, 1915**

**IMP—The City of Terrible Night (Two parts—Melodrama).**

**Nestor—His Only Pants (Comedy).**

**VICTOR—The Love of (Drama).**

**Saturday, April 3, 1915**

**BRON—The Oaklaw Handicap (Two parts—Racecar—Drama).**

**LAFAYETTE—Flyweight and Fireworks and the Junior (Comedy).**

**PERC—Love of the Parents (Drama).**

**General Program**

**Sunday, March 29, 1915**

**BIOGRAPH—The Sister’s Solace (Drama).**

**EPTON—Killed Against Orders (Special—Three parts—Drama).**

**ESBARY—Curiosity (Comedy).**

**KALEM—Poison (Special—Two parts—Drama).**

**LAFAYETTE—Polly Butler Series No. 14 “Patsy Married and Settled” (Comedy).**

**Selig—Ma’s Girls (Special—Two parts—Western—Drama).**

**Selig—Heart-Selling News Pictorial No. 25, 1915 (News).**

**BIOGRAPH—Cutey Becomes a Landlord (Comedy).**

**Tuesday, March 30, 1915**

**BIOGRAPH—The Americano (Special—Two parts—Drama).**

**EPTON—Music in Plots (Comedy).**

**KALEM—Ham in the Harem (Comedy).**

**LAFAYETTE—Monkey Business (Comedy).**

**Selig—The Legal Light (Western—Comedy).**

**VIETAPHIL—The Enemies (Broadway Story—Feature—Special—Three parts—Drama).**

**Wednesday, March 31, 1915**

**EPTON—A Lucky Loser (Comedy).**

**ESBARY—The Fable of “The Dem—That Must Be Done” (Comedy).**

**KALEM—The Writing on the Wall (Episode No. 10 of “The Girl Detective” Series—Drama).**

**LAFAYETTE—The Unmarried Husband (Special—Two parts—Drama).**

**Selig—Ages of Gold (Comedy).**

**BIOGRAPH—Fortune Hunter (Comedy).**

**Thursday, April 1, 1915**

**BIOGRAPH—Just a Lark (Comedy).**

**ESBARY—A Coat Tale (Western—Comedy).**

**KALEM—A Inexpensive Elopement (Special—Three parts—Comedy).**

**LAFAYETTE—The White Mask (Special—Three parts—Drama).**

**Selig—Moonshines (Comedy).**

**Selig—Hearts-Selling Pictorial No. 26, 1915 (News).**

**VITAPHIL—The Heart of Jim Brice (Drama).**

**Friday, April 2, 1915**

**BIOGRAPH—The Sheriff’s Dilemma (Drama).**

**ESBARY—The Boston Tea Party (Special—Two parts—Drama).**

**ESBARY—Countess Vestch’s Jewels (Special—Two parts—Drama).**

**KALEM—The Siren’s Reign (Special—Three parts—Drama).**

**LAFAYETTE—in the Background (Drama).**

**Selig—Two Women and One Hat (Comedy).**

**VITAPHIL—When Dumbfell Saw the Joke (Comedy).**

**Saturday, April 3, 1915**

**BIOGRAPH—Destiny Decides (Drama).**

**ESBARY—When Gratitude is Love (Comedy).**

**ESBARY—Ingloriar of the Hills (Western—Drama).**

**KALEM—A Life in the Balance (Episode No. 21 of “The Hurdles of Helen” Railroad Series—Drama).**

**LAFAYETTE—Mother of Pearl (Comedy).**

**Selig—A Night in the Jungle (Jungle Zoo—Drama.**

**VITAPHIL—Janet of the Chorus (Special—Two parts—Drama).**

Mutual Program

**Sunday, March 28, 1915**

**KOMIC—Mixed Values (Comedy).**

**MAJESTIC—The Old Chemist (Two parts—Drama).**

**THANHouser—The Spirit of Uplift (Drama).**

**Monday, March 29, 1915**

**AMERICAN—In the Sunset (Two parts—Drama).**

**KREWE—Talulah’s Day of Rest (Two parts—Comedy).**

**RELIANCE—The Jewelled Dagger of Fate (Drama).**

**Tuesday, March 30, 1915**

**BIOGRAPH—The Americans (Special—Two parts—Drama).**

**EPTON—Music in Plots (Comedy).**

**LAFAYETTE—The Man in Motley (Comedy—Drama).**

**KALEM—Ham in the Harem (Comedy).**

**LAFAYETTE—Monkey Business (Comedy).**

**Selig—The Legal Light (Western—Comedy).**

**VITAPHIL—The Enemies (Broadway Story—Feature—Special—Three parts—Drama).**

**Wednesday, March 31, 1915**

**AMERICAN—Reformation (Drama).**

**BorN—Shorty Among the Cannibals (Two parts—Drama).**

**RELIANCE—The Primitive Spirit (Drama).**

**Thursday, April 1, 1915**

**DOMINO—The Fakir (Two parts—Drama).**

**KEYSTONE—Title not yet announced.**

Tobacco Habit Easily Conquered

A New Yorker of wide experience has written a book entitled “How to Stop Smoking,” which is easily and completely handled in three days with definite results. The book, said to be selling at $1.00 a copy, has sold 80,000 copies in New York City, with mail orders pouring in daily.

The health improves wonderfully after the nicotine poison is out of the system. Calmness of mind, the sleep, clear eyes, normal appetite, good digestion, steady weight, young memory and a general sense of efficiency are among the many benefits reported. Can sit up all of the night and read without need of pipe, cigarette, snuff or chewing tobacco to excite mental energy.
Friday, April 2, 1915

THE PHOTO-PLAY REVIEW

MUTUAL WEEKLY—Number 13, 1915

PHOTO PHOTO PLAY-

in this

the

the

a

Smith

regulating the World Film

March 27th

which

sold

Players-Drama). There are so well satisfied

with the work that they have come forward and announced their

intention of combating with all their

strength any bill that would abolish the present method of regulating the picture

theaters.

The City Club, one of the strongest

and most influential in Milwaukee, will also oppose the bill, even to the

extent of sending a representative to Madison to appear against it.

The inimitable Frank Daniels, of comic opera fame, was initiated into the mysteries of motion picture production and acting for the camera at the Vitagraph studios last week when he began work in the four-part comedy “My Uncle Bob,” written expressively for the popular comedian by Paul West. The theme of “My Uncle Bob” is that of mistaken identity in which Mr. Daniels is seen as an escaped jailbird and in which he is given opportunity to “put over” in his own peculiar style the subtle mannerisms that have caused countless audiences to laugh. “My Uncle Bob” is being produced under the direction of Jay Williams.

MILWAUKEE, Wis., March 27th (Special to the Review)—The exhibitors have been joined by the club women in the fight against State censorship. They are so well satisfied with the work that they have come forward and announced their intention of combats with all their

strength any bill that would abolish the present method of regulating the picture

theaters. The City Club, one of the strongest

and most influential in Milwaukee, will also oppose the bill, even to the

extent of sending a representative to Madison to appear against it.

Legalized Censorship Opposed by Club Women

This comes from Detroit of another victory for the World Comedy Star Film Corporation and for President Phil Gleichman’s policy. The victory was scored when the brand new Majestic Theatre, which is now the finest theatre in the middle West, booked through the World Film Exchange in Detroit, first run of all Comedy-Star subjects. They had searched the exchange exhaustively for good comedy and finally selected Comedy-Star. The Majestic seats about 2,000 people.

In the forthcoming production of the Alfred Lunt play, “The Builder of Bridges,” by the Frohman Amuse

ment Company, in which Kyrie Bellew starred, there will be seen T. Audrey Smith, who is one of the best known English actors appearing in this country. Mr. Smith will appear in the role played originally by Mr. Bellew. Prominently cast in that production there will be seen Marie Wells, who makes her debut with the Frohman forces in this production of “The Builder of Bridges,” which will appear on the World Film Corporation’s schedule of releases in June.

Schools to Have Films

CHICAGO, March 28th (Special to the Review)—The students of the Armstrong School are to be given a moving picture show every Friday afternoon and evening. This was brought about by the combined efforts of Captain Morgan, Collins and Miss Arlie B. Reynolds. Mr. Collins is president of the Neighborhood Association and Miss Reynolds is a pioneer in neighborhood center work. The room was furnished by the board of education and the enter

prise is managed by the Neighborhood

Association.

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawing and descrip

tion of your invention and I will give you a complete report as to securing a patent, and whether I can assist you in selling the patent. Highest references. Established 25 years. Personal attention in all cases.

WILLIAM N, MOORE

Patent Attorney

Loan and Trust Mfg., Washington, D.C.


CRANE-WILBUR

LUBIN COMPANY

MARSHAL NEILAN

With the

FAMOUS PLAYERS FILM COMPANY

215-229 West 28th St., N. Y. C.


EMMETT CAMPBELL HALL

PHOTOPLAYWRIGHT—Lubin Company

Beginning April 5—“ROAD O’ STRIFE”—A serial

C. JAY WILLIAMS

COMEDY DIRECTOR

With the VITAGRAPH CO. OF AMERICA

SALLY CRUTE

Leads EDISON

in “THE VOICE OF CONSCIENCE”

CLaire McDowell

Address BEECHURST,

Whitestone Landing, L. I.

CHRIS DRAKE

CRANE-WILBUR

LUBIN COMPANY

March 30, 1915.
Where to Enjoy
BEST PHOTO·PLAYS
in Philadelphia

Programs of the Leading Photo-Play Attractions of the Week

**Fifty-Second Street**
On Wednesday and Thursday Galv Deslys will appear in a story of the theatre, entitled "Her Triumph," supported by Harry Pilcer, her leading man and dancing partner, while on Friday and Saturday "The Devil," Molna's sensational drama, will be presented, with Edward J. Connelly in the title role, supported by Bessee Barriscale.

**Apollo Theatre**
Tuesday—Mr. Silent Haskins—2 parts; The Friendship of Lamond—2 parts; Surgeon Warren's Ward—2 parts; The Home Coming of Henry.
Wednesday—The Lost Lord Lovell—2 parts; The Barrier of Faith; Hearts and Planets: "Others."
Thursday—The Decision: The Muffled Bell; The Little Engineer (Episode of Hazards of Helen); Hearst Selig News; The Chief's Goat.
Friday—The Adventures of Florence—2 parts; The Radium Thieves—3 parts (Broadway Star Feature); A Lucky Leap.

**Chestnut St. Opera House**
Saturday (Matinee and Night)—The Grudge—2 parts; The Fork in the Road—2 parts; Who Got Stung? A Horse on Sophie.

**Bijou Dream**
Tuesday—Broadway Star feature, Lifting the Ban of Coventry.
Wednesday—Charles Chaplin in In the Park; Harry Myers and Rosemary Theby in The Weight of a Crown.
Thursday—Alice Joyce in The Girl of the Music Hall.
Friday—Fatty Arbuckle and Mabel Normand in Minnehaha.
Saturday—Edwin Arden and Romaine Fielding in The Eagle's Nest.

**Park**
Tuesday—For Her People, in four parts, featuring Florence Turner; The Hermit of Bird Island, three parts, with Earl Metcalfe, Kempton Creene, Mary Keane and Hazel Hubbard.
Wednesday—The Quest, five parts, featuring Margarita Fischer and Harry Pollard.
Thursday—The Exploits of Elinue, No. 14, entitled The Reckoning; Charles Chaplin in Dough and Dynamite, two parts.
Friday—Queen Margaret, five-part dramatization of the novel "Marguerite de Valois," by Dumas.
Saturday—Upton Sinclair's The Jungle, in five parts, featuring George Nash, Gail Kane, and the author.

**Belmont**
Mary Pickford will be seen this week in a repertoire consisting of her most notable film successes. On Tuesday in the drama of society, "Caprice," supported by Ernest Truex and Owen Moore; on Wednesday in "Hearts Adrift"; on Thursday, in the dramatization of Miriam Michelson's novel, "In the Bishop's Carriage"; on Friday and Saturday in "Behind the Scenes."

---

Write Your Slides on an
L. C. Smith & Bros.
Typewriter

Do you know that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card, and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.
Home Office and Factory, Syracuse, N. Y.

PHILADELPHIA BRANCH, 907 WALNUT STREET
Branches in all principal cities
"This reminds me," said Marc MacDermott, "of a party given in my honor by an admirer in Indianapolis some years ago. Things were going well till the mother-planned stroke of the evening was introduced: a cake inside wholly and without exterior design by the girl who had just come from boarding school and won the medal for 'domestic economy.' I've always referred to that cake as my 'secret cake' as every four years I taste it." Then somebody groaned—because of the story or the cake?

One of the most popular of the old-time legitimate actors to capitulate to the lure of the "movies" under the Vitagraph Company management is Harry Fisher, who enjoys the distinction or having been associated with Harrigan and Hart for over twenty-five years. Mr. Fisher's special forte is characters and he is proving as exceptional a screen actor as when playing directly to an audience. The first picture in which Mr. Fisher appeared was "The Lily of the Valley," with Lilian Walker, Earle Williams and Kate Price.

As the result of her work in Kalem's Girl Detective Series, the heroine of these detective stories is being swamped with letters from every part of the Union. The writers of these missives implore her to solve mysteries in which they figure. Some of these are pathetic. One of the writers, an old woman, begs the Girl Detective to save her son from the gallows. "The Thumb Prints on the Safe" is the latest episode of the series.

PORTRAITS IN NATURAL COLORS

MARY FULLER
ALICE JOYCE
MARY PICKFORD
BLANCHE SWEET
NORMA PHILLIPS
CLARA KIMBALL YOUNG

FROM PAINTINGS

by

PENRYHN STANLAWS, COLES PHILLIPS
MANNING

YOU can have portraits of six of the most popular movie stars, painted by three of the most famous artists of today, and all in one set. Think of it.

Each portrait is 11 x 14, mounted on heavy art mat board, and fine for framing. They are in the beautiful rich color tones of the originals—not merely tinted or retouched—but in the natural colors of life.

These portraits cannot be compared with any others you have ever seen, as they are far richer, more attractive, and were especially drawn for the Multi-Color Art Company. The set of six will be sent you postpaid on receipt of $1, or singly for 20c each. All you have to do is write your name and address on the coupon and send it with a dollar bill. We will take the chance of the dollar arriving safely. Do take this immediately, as the limited edition is rapidly disappearing. Tear off the coupon and mail today before you forget it.

MULTI-COLOR ART CO.
220 West 42d Street
New York City

N. Y.

Address

Name

City

State

which please send me the set of six natural color portraits as promised in The Photo-Play Review.

Enclosed please find

for
A SKIN LIKE A LILY

That beautiful pearly-white effect so sought after by the fashionable woman of to-day is obtained by the use of

“DAINTY WHITE”

Unsurpassed for the evening toilet, an unrivaled beauty aid for the face, neck and arms. Particularly effective under the glare of bright lights. Will not rub off, nor injure the clothing, but readily removable with soap and water.

Not a liquid, nor a powder, but a cream preferable to either. An excellent beauty skin." (In tubes—30 cents. Postpaid.)

THE RAY MFG. CO.
244 West 40th St., New York, N. Y.

Printing
OF TASTE
AND MERIT
Magazines a Specialty

WARE BROS. COMPANY
1010 Arch Street
PHILADELPHIA, PA.

Subscribe for the
Photo-Play Review
Sample copies furnished upon request

$1.00 PER YEAR

WE ARE SUPPLYING

Office Equipment
TO MANUFACTURERS, BANKERS, BROKERS, LAWYERS,
WHOLESALEs AND RETAILERS

Engraving - Printing - Stationery

Loose Leaf Makers.
Chairs, Etc.

Sectional Bookcases
Filing Cabinets
In Wood and Steel

AGENTS FOR

“Standard” Desks
Herkimer, N. Y.

Waterman Fountain Pen
New York

Shaw-Walker Filing Cabinets
Muskegon, Mich.

A. B. Dick Mimeograph, Chicago

Safe Cabinet Co., Marietta, Ohio

Wm. H. Hoskins Co.
904-906 CHESTNUT STREET
LUBIN PRESENTS
ANOTHER GREAT SERIAL

By
Emmett Campbell Hall

ENTITLED
"ROAD O' STRIFE"

A Mystery Drama
in 15 Parts

ONE PART RELEASED EVERY MONDAY
BEGINNING APRIL 5th

AN ALL STAR CAST
INCLUDING
CRANE WILBUR  MARY CHARLESON
JOHN INCE
ROSETTA BRICE  WILLIAM H. TURNER
JACK STANDING  FERDINAND TIDMARSH
CHARLES BRANDT  FRANCIS JOYNER
GEORGE SOULE SPENCER  CLARENCE JAY ELMER
PETER LANG  HOWARD MITCHELL
and many others

PRODUCED BY JOHN E. INCE

EVERY ONE A PICTURE FAVORITE

Watch for further announcement

LUBIN MANUFACTURING COMPANY
PHILADELPHIA, PA.
Price 5 Cents

April 6th 1915

MARC MacDERMOTT
Edison
A

FOUR-PART Mutual masterpiece, based on the famous poem by Lord Alfred Tennyson.

Produced by Majestic.

Enoch Arden... Alfred Paget
Philip Ray... Wallace Reid
Amie Lee... Annie Lee

From their earliest years Enoch Arden and Philip Ray loved pretty Annie Lee. It was not that there were not other girls and with whom they might have played, had they been so disposed, in the quaint, little seaside village in which they lived; for there were all too many girls and all too many boys, but in the three years during which they had lived side by side, no friendship that might have existed between the two had kept them apart. From the first, they had been drawn to each other by a bond of sympathy and understanding. In later years, they were still more closely bound to each other by the ties of friendship—more mature ties.

Thus while Enoch and Philip were constant rivals for the favor of their fair companion, this rivalry increasing as they grew to man's estate, their warm friendship was never impaired.

It is doubtful if Annie—at least during those joyous childhood days—set either of her companions first in her affections. As the three played together on the sands of the seashore or watched the great full-rigged ships bearing away toward the enchanted world that lay in their childhood's imaginations, just tillian Gilchrist, the smallest, seemed the ideal of all that was gentle and kind. Yet it may be that the fact that Enoch was almost a orphan, madeless and motherless by the grim, gray ocean beside their playground, led the child to regard him with a certain pity, which her young heart did not extend to Philip.

This may have been the reason why Annie, the three friends having reached a suitable age, chose Enoch as her favored suitor. His decision was a bitter blow to Philip, but his love for his two friends was equal to the supreme sacrifice, and they remained first in his loyal affections, just as he continued foremost in theirs. All the village turned out for the wedding, June drew a quaint figure, gracefully adorned with blooming frills, a cut-up riboon, and garlands, and drove away toward the western horizon's edge, to her home. She seemed the ideal of all that was slender and graceful. The ocean beside their playground, the gray sea where they had played together during the years, was Enoch Arden, come back after many years.

June Warner... Norma Phillips
Ned Warner... W. J. Johnston
Gilbert Blye... Arthur Donaldson
Tommy Thomson... Marguerite Loveridge

June Warner put up a sharp, heroic struggle. The sailors were clinging to his arms and legs, and no sooner would he rid himself of one set of Blye's writhings before another set would be upon him. Even the strongest man would have found it difficult to resist such a strain. Under June's very eyes they dragged Ned off to the runabout in which they had rowed Blye to the island. June realized that this time he was being taken to one of the strongest barred cabins of the yacht which the man with the black van- dyke had hired for this pleasure jaunt.

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

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

"Durbarn, who has had such a pro- found interest in the man's personality, who has had the opportunity of meeting him. It was a bit difficult, perhaps, to judge Durbarn. But not thorough man of the world, at the moment he met June Warner he was taking a rather disapproving view of the way in which he had been suffering ever since previous afternoon. There had been a rather disagreeable scene between the artist and a girl of the neighborhood, whom he had engaged to pose for him. The painter of beautiful women had found the freshness of the fresh charm of this exquisite
J. Frank Brockliss Visits Here

J. Frank Brockliss, European representative of the Lubin Company, who is making a brief visit to Philadelphia and New York, has a most interesting day this week with the cowpunchers and rough riders at the Lubin ranch, which is located about eighteen miles outside Philadelphia. Brockliss had expressed a desire to ride horselake, so word was flashed to the ranch, and he was told to come out there in an automobile. The cowpunchers gave the visiting Englishman a real, old-fashioned, Western welcome, with plenty of noise, gun work and spectacular stunts on horseback. He was conducted in state to the headquarters of the rough riders, where he was equipped with a complete Western riding outfit—chaps, spurs, shirt, hat and gun.

Brockliss does a great deal of riding in London, but he got his first introduction to bucking horses on the ranch. Two of the Lubin riders led from the corral a rather harmless-looking broncho and Brockliss swung into the saddle. Then things happened!

The broncho reared, plunged, bucked and did everything possible in the repertoire of a horse of that particular type of temperament. Brockliss stuck in the saddle; not gracefully perhaps, but he stuck, and afterwards he was not only apprised of the Bell Brand Crew.

Accompanied by the entire crowd of cowpunchers, Brockliss rode over the big ranch and saw everything worth seeing, from the famous labor-

Star and Her Horse Have Narrow Escape

"I nearly lost my horse, Dick, trying to swim across the Russian River last week."

That's the naive observation which Beatrice Micheline made after performing a daring feat in riding her favorite mount across the wilderness between the California River and the Rattlesnake, the filming of the many exciting scenes which make up the California Motion Picture Corporation's April feature release, Bret Harte's photo-play, "The Lily of Poverty Flat."

Miss Micheline didn't seem to realize that, where there has been grave danger of losing her horse, there was equally great danger of losing her own life. But, then, the little Russian rider followed her hare,

"I didn't realize that there was much water there. I thought there was none at all."

In fact, she has been used to such experiences. "We rehearsed the scene many times," said Miss Micheline, "poor Dick got very tired. None of us realized it at the time. Finally, when we set the cameras to work, and Dick and I started again for our ride into the muddy stream, this time to be filmed for "The Lily," I discovered that the poor horse was just about done."

"It was all that he could do to make the other end. Several times he slipped and I thought he was going to be swept away, but Dick is brave, even if he is getting a little old and a little fat, he kept on, I

encouraging him all the time, and at last we climbed out safe; but Dick has had all the swimming of mountain torrents he wanted for a long time to come." Dick is the beautiful animal on which Miss Micheline rode in her first screen appearance, in "Salomy Jane."

The horse was formerly the property of the late Duncan McKean, a Congressman and late Surveyor of the Port of San Francisco.

A story of the Canadian frontier of the present day, entitled "From Out the Big Snows," is now in course of production as a Vitagraph Broad-

Star feature, in three parts, under the direction of Theodore Marston. In that part already photographed, the story is enacted where a pack of wolves attacks James MacSween, the young farmer who has been tied to a tree in the heart of a forest by George Cooper, a half-bred Indian, the villain. Scenes in which the Northwest mounted police figure conspicuously, pistol duel between Donald Hall, as a doctor, and the half-bred, and action in a realistic frontier dance hall, with Dorothy Kelly as Marie, the girl in the case, will furnish added thrills, while the atmosphere of the trapper forest, clad in the white robes of winter, will give the picture an air of mystic realism. Bobby Connelly and Lillian Burnis are the remaining members of the cast that exact the principal characters in "From Out the Big Snows."
An Exposed Plot of a Few Years Ago Shown in Film

When Chaplin's "The Man on the Cover," the newest episode of Kalen's Girl Detective Series, is released for exhibition, it will begin a new round ofCoin. The patrons will have no difficulty in recognizing it as the photo-play version of a short story by Charles Polson, which has received considerable attention a few years ago.

An honest man, under mysterious circumstances. The utmost efforts of the police to find the girl with whom he was forming, it was announced that the Hezbollah had been located. On top of this, came the news of a gang, which told of the suicide of the Hezbollah's' guardian.

Strong efforts were made to conceal the details of this mystery. Karl Dracul did his best to have secured the "inside" story and the result is "The Voice from the Taxi."
One of the strongest arguments in favor of "Moving Picture" permanency is the fact that it is the greatest educator of today. While it is true that the majority of the public go to the "Movies" for enjoyment, yet they are unconsciously being taught something each time they go, whether the subject of the picture is art, science, geographical, etc., depends of course on the features shown. Have you ever seen a comedy or drama which was perhaps taken in England or Africa? While the subject of the picture is very amusing yet you will see in the different scenes parts of the world which were heretofore unknown and unfamiliar to you. Does this educate? In books often will be found pictures of this nature, but do they impress one with the wonder that would be felt if these same scenes were actually seen? Then, to see a moving picture of such a place is to see it with your own eyes.

Not so very long ago a moving picture pertaining to the "Drug Habit" and "White Slavery" were shown throughout the country. Can't you see that the "Movie Industry" is the greatest mediator we have between social evil and a permanent reform? The horrors of these two evils, i. e., "White Slavery" and "The Drug Habit" as portrayed by Moving Pictures were put before the public in a true light, not exaggerated, but just as things actually are, with the result that more good was accomplished through this than any other hitherto known remedy. Then, when reform is needed why not picture the evil; show the public the wrongs on the screen and the result is certain?

"Moving Pictures" can not only show evils, but also results of evil. Have you ever seen a picture where through somebody's selfishness or their desire to talk too much, they have brought untold misery to others? Surely pictures of this type are seen daily. Persons careless so far as these traits go, can be verbally warned of the results to follow over and over again, but, the effect is not the same as the one produced when this outcome is actually seen on the screen. When such a person sees what seemingly little trifling things may lead to on the screen it has a much stronger tendency to make him think before he does likewise.

The "Moving Picture" is therefore not only educational but also beneficial. "It's the greatest reformer we have today."

The great secret to successfully educate the general public is to make that subject, whatever it may be enjoyable, if possible educate them in the name of amusement. Study is hard work when one is not amused, but, well how time flies when one is amused. Such education therefore is sure to be permanent because through the medium, "Amusement" the facts are so impressed on one's mind that they will stay. When it comes to the other kind of education, or the dry, grindy, book-way, you will find that a very few become permanently the possessor of facts. But just as sure as it is "Amusement," no matter how stupid the person is previously, he surely can remember facts and incidents through an amusement medium which otherwise would have been forgotten. Why? Because he saw it in the "Movies." Have not the "Movies" a permanent place in civilization? They are here to stay, not a luxury; but a necessity.

Since therefore the "Moving Picture Industry" is the greatest educator we have today—is it not part of us; of civilization?—Why not use "Moving Pictures" in our public schools as a means to an end? Surely in this way education becomes amusement. The time has come when absolutely no excuse can be offered by a person who is not educated along certain lines.
Protests on “The Birth of a Nation,” “The Unafraid” at the Broadway. Anita Stewart and Earl Williams in “His Phantom Sweetheart” at the Vitagraph

New York, April 30.—The colored people of New York sent a committee to call on Mayor Mitchell to protest against the showing of “The Birth of a Nation.” A hearing was granted by the Mayor, when speeches were made by several negroes and by Rabbi Wise, Frederick C. Howe, Commissioner of Immigration and Oswald Garrison Villard.

Mayor Mitchell said that at his request the producers of the film had agreed to eliminate certain parts that have been strongly objected to. The censored film is now running.

The negroes went so far as to threaten race riots if the production was not stopped.

In speaking of this picture, Rabbi Wise said, in part, "If it be true that the Mayor has no power to stop this foul, baseless libel of a human race, then it is true that the Government has broken down." Commissioner Howe described the film as "cruel, vicious, and repulsive."

It is perfectly true that this picture shows up the negro in a rather bad light, to say the least, but, at the same time, it should be remembered that such things did happen during the reconstruction period, and that while men as well were guilty of many acts of misconduct at this time, and, as is shown in the picture, these same men were the ones that led the negroes on. It seems to us that many, many pictures have been shown that place the white race in a very uncomplimentary position, as well as the negro race. No protest has ever made against these pictures, so why pick out a wonderful film to file a protest against?

We have no fight against any race or religion, and if the picture really is offensive in some parts, let those parts be cut out or toned down, but for the sake of the moving picture industry, don't put a stop to the showing of the finest film ever produced.

This week's attraction at The Broadway has for its feature Rita J. Jollivet and House Peters in "The Unafraid." In this, a picture in two reels, Eleanor M. Ingram's romance is presented by Jesse L. Lasky. It will be repeated in next week's issue. The house will also show a series of South American scenes, to include industries of various kinds.

A surprise was sprung at The Funny Theatre on Washington Heights a few days ago. During the running of a picture the film was suddenly stopped and a notice flashed on the screen that the performance was terminated and requesting the audience to leave. The cause was a fire test door, and the theatre was emptied in record time. The audience paid particular attention to Commissioner's Admiration's notice as it exists in case of fire.

Mark Swan, of The Comedy Star Corporation, confessions that he uses the backs of old envelopes to write many of his scenarios. It seems he was "called down" by his employer when quite young for using the office stationary for writing and started using the old envelopes. The habit became so strong that he cannot break it.

Well, I'm laughing yet, almost, over our old friend Charlie Chaplin in his latest release, "The Jitney Elopement." It's one of his best so far, and you well know what that means. They have been advertising his pictures a week in advance, one manager having a man dressed in Charlie's most popular Broad­way.

Don't fail to catch Kathrym Osterman's winks at the opening of "Housekeeping Under Cover." She is equally proficient with each eye and can use both to advantage. This picture is a very good comedy released by The World Com­edy Star Co.

A new series of "The Exploits of Elaine," with Pearl White, Arnold Daly and Edwin Arden, are now pleasing many "fans." The first release on this series was on Monday, April 5th. If they uphold the reputation of the first series, that's enough.

"His Phantom Sweetheart," produced by Ralph W. Ince and acted by Anita Stewart and Earl Williams, is showing this week at The Vitaphone Theatre. It is the story of a Dream Girl, and very well done.


Have you seen the big balloon flying over the Strand? This is another one of the publicity stunts put over by Dr. Wilson, it's a great big affair, with the name of the theatre in large letters, and can be seen for many blocks. I first noticed it from Fifty-ninth Street and Fifth Avenue.

* * *

BE SURE and sign the COUPON at the bottom of this page.

Although not new, I recommend "The Wishing Ring" to all who have not already seen it. This is one of the most charming bits of film work ever screened, and has for a star Vivian Martin. It was directed by Maurice Tourneur.

Have you seen Charlie Chaplin roll and try to smoke a cigarette? This is one of the funniest hits in his latest release, "A Jitney Elopement."

"The Tintin Mr. Tooleys," by Sidney Drew, in which he plays the name part, is a special comedy feature in two parts. All who like this popular comedy star will enjoy his work picture.

Next Monday evening, April 12th, William Morris will give a "Movie Ball" at his Jardin de Danse, stop the New York Theatres. Prizes will be given for the best impersonations of well-known film favorites.

William Raversham, who lately signed for the movies, will probably play his well-known success, "The Faun." He is not yet signed for his first film appearance. It will be a Rolfe-Metro production.

Lois Wehler is now preparing her first story since rejoining the Uni­versal, while Philip Smalley is working on the cast.

Seats are selling four weeks in advance for "The Birth of a Na­tion," at the Liberty. This is the most talked-of film ever shown, and is doing a wonderful business, with crowded houses at every performance. Fourteen shows are given weekly.

I wonder how soon we shall see Montgomery and Stone in the

(Continued on page 14)

Here's the Coupon. Sign it right NOW, before you forget it.

 Tear off and mail to THE PHOTO-PLAY REVIEW, 51 East 45th St., New York City,

I, the undersigned, am in favor of retaining The National Board of Censorship, to pass final judgment on Moving Pictures. I am opposed to State or Local Censorship Boards. I am especially opposed to the so-called Smith-Hughes Bill, and protest against its passage.

Signed

Address

THE PHOTO-PLAY REVIEW
The following is a copy of the letter which reached Billy Garwood, the famous imp star and director:

Mr. Garwood:

Dear Sir,—Will ye please tell me how

I can be a movie picture star.

I'm 27 years old and weigh 223 pounds. I have light hair and a

Dimpie in each check. I play the

mouth organ. Can sing a little and

Jig my foot at m in present running a

fish market.

Please answer.

J. M.

Billy Garwood.

The following is a copy of the letter which reached Billy Garwood, the famous imp star and director:

Mr. Garwood:

Dear Sir,—Will ye please tell me how

I can be a movie picture star.

I'm 27 years old and weigh 223 pounds. I have light hair and a

Dimpie in each check. I play the

mouth organ. Can sing a little and

Jig my foot at m in present running a

fish market.

Please answer.

J. M.

Billy Garwood.

The following is a copy of the letter which reached Billy Garwood, the famous imp star and director:

Mr. Garwood:

Dear Sir,—Will ye please tell me how

I can be a movie picture star.

I'm 27 years old and weigh 223 pounds. I have light hair and a

Dimpie in each check. I play the

mouth organ. Can sing a little and

Jig my foot at m in present running a

fish market.

Please answer.

J. M.

Billy Garwood.

The following is a copy of the letter which reached Billy Garwood, the famous imp star and director:

Mr. Garwood:

Dear Sir,—Will ye please tell me how

I can be a movie picture star.

I'm 27 years old and weigh 223 pounds. I have light hair and a

Dimpie in each check. I play the

mouth organ. Can sing a little and

Jig my foot at m in present running a

fish market.

Please answer.

J. M.

Billy Garwood.
Stories of the Week's Film Releases

"Shorty" Hamilton

"Shorty" Hamilton, the eccentric comedian of the Ince companies, is a product of Chicago. Smiling smiles that tickled the risibles of all his relatives, the famous fen-maker first saw the light of day in the Windy City on November 9, 1883—the day of Captain and Mrs. H. C. Schroeder.

Like all his playmates he was sent to school at an early age, but the classrooms bore no pleasures for the prize-fighter, whom "Shorty" knew, arrived in Chicago and announced that he was the proprietor of the lucky Bill Show. He dared "Shorty" to make a balloon ascension and the comedian accepted the dare. This served to start "Shorty" a tour that lasted for a season and a half as "The Professor" who kisses the clouds and slights in safety. Tiring of climbing to the sky before the eyes of curious crowds, "Shorty" went back to Chicago and resumed his work with the piano company.

But in 1904, he concluded that he was tired of bouncing around the country and he joined the army. He was stationed at Fort Riley, Kansas, and later sent to the Philippines. In 1917 his term of service over, he went to Mexico, worked in the oil fields and in 1912 stepped from a train at Los Angeles, Cal. A month later his application for a position as a cavalryman at the studios of the New York Stock Picture Co. was accepted, but he did not remain long in that capacity. Thos. H. Ince saw in "Shorty" the makings of a high-class comedian and at once signed him. Since then he has appeared in the face productions.

But in 1942, he concluded that he was tired of bouncing around the country and he joined the army. He was stationed at Fort Riley, Kansas, and later sent to the Philippines. In 1917 his term of service over, he went to Mexico, worked in the oil fields and in 1912 stepped from a train at Los Angeles, Cal. A month later his application for a position as a cavalryman at the studios of the New York Stock Picture Co. was accepted, but he did not remain long in that capacity. Thos. H. Ince saw in "Shorty" the makings of a high-class comedian and at once signed him. Since then he has appeared in the face productions.

"Won Through Merit"


John Corbin ........ Pat O'Malley
His Mother.... Mrs. Wallace Erskine
His Brother .... Fred Abbott
Helen Morse .... Glady's Holette
George Merrill .... John Walker
Civil Service Officers, Staff, etc.

This is a story of the United States Civil Service and gives into the wonderful system which is one of the country's greatest institutions. How to become a young man's rise can be, if he will only do his work thoroughly and intelligently can be gleaned from "Won Through Merit" which is made exceptionally interesting because of its national setting and the beautiful scenic effects. The picture was produced in cooperation with the United States Civil Service Commission.

Far away in the small town of Lincoln, Michigan, is a young man

named John Corbin, whose ambition seems about to fade into memories as has the ambition of many another. John prepares himself, however, and when the opportunity presented itself in the form of an examination for a position as stenographer at Wash­ington, he was able to grasp it, wrestle with it and conquer it. And his most dependable ally was his ambition. In Washington, John meets George Merrill, an old friend who has a civil service position. As he is crossing the street, John has a chance to reease a girl from almost certain death in front of an approach­ ing automobile. Plans are made for a sightseeing trip and George takes John around to the house of a friend, Illinois. Illinois says will accompany them on the trip. The friend turns out to be Helen Morse, whom John rescued from in front of the machine. They go sightseeing and the principal characteristic of the National Capital are viewed.

After a year, John has become a promising student, and Helen, who is in the same department with him, helps him in his work. A year later, he is advanced to a fine posi­

tion. John loves Helen, but is re­
luctant to assert himself because he misconstrues George's attentions to her. When George returns from a trip West and tells him he is to be married to a Western girl, John loses no time in getting to Helen's house where they come to an under­ standing. Scenes taken at the foot of the trio at Great Falls, Virginia, show the perfection of picturesqueness. The United States Civil Service Commissioners themselves and their aids are shown and take an active part in the plot of this picture.

Ham's Harrowing Duel


Ham, the drollllist, Lloyd V. Hamilton
Bud, an amateur anarchist,
Duncan: Ettelina, a giddy woman—Marl. Sali
Tom Haynes, his husband—Charles Inselec

A grapefruit which Evelina heaves at her husband, sails through the window and hits Ham, who is standing with Bud. Ham drops unconscious. While Evelina's husband flies for his life, the wife's, "Shorty" covers the result of her marlieman­ship. She orders Ham brought into the house.

Bud tries to follow, but the door is slammed in his face. He flies through the window and sees his pal being treated like a prince by Evel­ina, who is endeavoring to make amends for her carelessness. In vain does Bud pantomime a request to Ham for some of the goodies the latter is dosing.

An idea strikes Evelina. She gives Ham $100 upon condition that he help make her husband jealous. Bud sees the money pass and makes up his mind to get it. Hastening to a costumer's, he disguises as an­archist.

When Tom, Evelina's husband, returns home, he finds Ham and Bud in the parlor. Before he can mop up the place with the intruder, Bud en­ ters with a revolver in his hand. Taking the money from Ham, he orders his pal to take it to the police station. Bud warns the men that whichever they hear them coming they are to repeat the perform­ance.

When Bud departs, Tom learns of his wife's scheme. Giving Ham another hundred, he induces him to fight a mock duel. Evelina comes upon the two just as Ham apparently kills her husband. To the "dead" man's intense satisfaction, she throws herself over his body and begs him to come to life.

Bud returns at this moment. Ham and the "dead" man frantically en­deavor to stand on their heads. Evel­ina, upon seeing how she has been fooled, goes after Tom with a ven­geance. At the same time, Ham discovers the anarchist's identity. Gel­inas! While her husband, Tom, has lost his wits, her poor husband, Ham gives Bud the chase of his life.

"Slippery Jim"

It is no use to try and hide the identity of this funny man. His face is almost household necessities with the fans who see Essanay films. V. A. Potel is not only the Essa­nay Western pictures, but he is also chief tout to all outsiders seeking a chance to give the famous "Broncho
Billy’s establishment at Niles, Cal., a looking over. He’s a splendid entertainer and knows all about the famous ones in most of the other motion picture companies in the country. The favorite character Mr. Potel plays is “Slippery Slim.”

"The Return of Maurice Donnelly"

A Three-part Vitagraph Subject. Produced by William Humphrey

A one-time lawyer, Maurice Donnelly, degenerated into a “night-hawk” chauffeur and associate of crooks, is dared by “The Rat,” head of a gang of thieves, to make forcible entry into a house. Donnelly accepts the dare and is caught by Edith Dent, a former student of the school where they both studied law. She is shocked at his moral downfall and secures a promise that he will reform. “The Rat,” hearing of this resolution, renounces and Maurice knocks him down. Insulted at this treatment, “The Rat” informs the rest of the gang. They vow vengeance on the “quitter” and decide to frame-up something on him. They lure him to a saloon where a policeman lies murdered, and Maurice, accused of the crime by the gang, is arrested.

Edith Dent, reading of his arrest and believing him innocent, volunteers to act as his counsel. Although handling the case in a masterly manner, she loses through the perjured testimony of the gangsters. Donnelly is sentenced to the chair. Edith, more than ever convinced of his innocence, turns detective and secures a confession from a girl associate of the gangsters. She later reproaches her testimony when confronted by the District Attorney. Edith next appeals to the Governor, but in vain, and Maurice passes through the little green door.

While awaiting the body of her client, Edith picks up a newspaper from the warden’s desk and reads of a scientist’s successful resuscitation of rabbits and his desire to try the experiment on human beings. She phones him, and he readily consents to do what he can for Maurice.

Cleo Madison in a Powerful Three-Reel Drama, “The Mother Instinct”

An Unusual Story, with a Seres of Situations which Grip Your Heartstrings in a Maner like Which You Have Never Experienced

"Truth is stranger than fiction!" Now, you know and I know that this is absolutely true. Suppose you were a wealthy, cultured society woman, what spoiled society beauty and while dissolving in company with friends, cross over the South Sea, a frightful storm should arise and all save you and a man are lost. You and your partner in misery are washed ashore on a barren island, more dead than alive. Of course, such a thing is not likely to happen to you! And yet, why not? What would you do? Especially if you did not love this man, but another? Ah! That would be a problem.

Months and months roll by. You two humans are absolutely Crusoe-like alone on this island; you have hearts; the man is in love with you. The inevitable consequence occurs. Can you condemn?

Such a story is the beautiful problem-play, “The Mother Instinct,” which Cleo Madison has played in her marvelously perfect style. Needless to say this subtle role gained in charm by her beautiful, sincere interpretation. As an emotional actress, Cleo Madison is in a class of her own.

Crooked Exhibitors Caught

An active campaign against crooked exhibitors has been started in Chicago. All the exchanges are falling in line, and there is no limit and no amount of money that will be spared to prosecute, to the fullest extent, every crooked exhibitor in this territory.

The first case of this kind is called to the attention of this paper by Harry Weiss, manager of the World Film Corporation of Chicago.

THE M. HOMMEL WINE COMPANY

SANDUSKY, OHIO
at Oconto Falls, Wis., are the violators. After using every kind of an excuse, both of these people were finally trapped as sub-renters. In each instance they gave as an excuse that they could not rent back on an 11 o'clock train because their show is not through at that time.

By a little clever detective work, Mr. Cohodon, of Menominee, Mich., was caught expressing himself that he was paying $25 per day for, C. O. D., to a fellow exhibitor 100 miles distant for $300 per night. The amounts are mentioned to show to what an extent a crooked exhibitor will go. The other Cohodon in Oconto Falls, railroaded his films all over the State of Wisconsin.

The prosecuting attorneys in each one of these cities have been appealed to, and drastic legal action will be instituted by the World Film Corporation, and unit will be entered for recovery on overtime rentals. Incidentally, other exchanges in Chicago, Minneapolis and Milwaukee have learned that these same parties have done likewise with their service, with the result that no legitimate exchanges will have control on their books.

**Record of Current Films**

### General Program
- **Monday, April 5, 1915**
  - **Biography** — The End of the Play (Comedy-Drama).
  - **Essay** — Non-Through Merit (Drama).
  - **Essays** — The Other Woman's Picture (Drama).
  - **Kalem** — The Second Commandment (Special—Three parts—Drama).
  - **Lubin** — Road of the News (Special—Three parts—Drama). (Epis.
  - **Selig** — The Gentleman Burglar (Special—Two parts—Drama).
  - **Selig—Hearts & News Pictorial** — No. 27, 1915 (News).
  - **Vitagraph** — The Jaff, Family Series No. 94 — "Mr. Jaff Takes a Night Off" (Comedy).

- **Tuesday, April 6, 1915**
  - **Biography** — The Bridge Across (Special—Two parts—Drama).
  - **Essays** — A Clean Sweep (Comedy).
  - **Essays** — The Lady of the Snows (Special—Three parts—Drama).
  - **Kalem** — "Hans" Harrowing Duel (Comedy).
  - **Lubin** — Capturing the Cook (Comedy).
  - **Selig** — Getting a Start in Life (Western—Comedy).
  - **Vitagraph** — The Timid Mr. Tootles (Special—Two parts—Comedy).

- **Wednesday, April 7, 1915**
  - **Essays** — Snap Shots (Comedy).
  - **Essays** — The Fable of "The Bus) Man and the Idie Woman" (Comedy).
  - **Kalem** — The Thumbprints on the Safe (Episode No. 11 of "The Girl Detective" Series — Special — Two parts—Drama).
  - **Selig** — The Cipher Key (Special—Three parts—Drama).
  - **Selig** — Aunt Mary (Drama). (Comedy).
  - **Vitagraph** — Easy Money (Comedy).

- **Thursday, April 8, 1915**
  - **Biography** — The Vindication (Drama).
  - **Essays** — Sophie's Fighting Spirit (Western—Comedy).
  - **Lubin** — Mr. Carlson of Arizona (Special—Two parts—Drama).
  - **Mace** — A Barber-Shop (Comedy).
  - **Vitagraph** — Her Gethsemane (Drama).

- **Friday, April 9, 1915**
  - **Biography** — The Miser's Legacy (Drama).
  - **Essays** — The Stoning (Special—Three parts—Drama).
  - **Essays** — An Oval Ring (Special—Two parts—Drama).
  - **Kalem** — He Was a Travelling Man (Comedy).
  - **Lubin** — The Stroke of Fate (Drama).
  - **Selig** — Man Overboard (Farcce—Comedy).
  - **Vitagraph** — They Loved Him So (Farcce—Comedy).

### Mutual Program
- **Sunday, April 4, 1915**
  - **Vitagraph** — The Return of Maurice Homem (Western—Drama). (Two parts—Drama).
  - **Vitagraph** — The Mysterious Contravention of the Law (Two parts—Drama).

- **Monday, April 5, 1915**
  - **American—His Brother's Debt (Two parts—Drama).
  - **Key Stone—Not yet announced.**
  - **Reliance—The Winning Hand (Drama).**

- **Tuesday, April 6, 1915**
  - **American—A Touch of Love (Two parts—Drama).
  - **Brochro—Molly of the Mountains (Two parts—Melodrama).**
  - **Reliance—The Indian Changeling (Drama).**

- **Wednesday, April 7, 1915**
  - **Domino—The Winged Messenger (Two parts—Drama).**
  - **Key Stone—Not yet announced.**
  - **Mutual** — Number 14, 1915 (News).

- **Friday, April 9, 1915**
  - **American—The Problem (Drama).**
  - **Kay—The Roughneck (Two parts—Drama).**
  - **Pallmer—The Reformation of Peter and Paul (Comedy).**

- **Saturday, April 10, 1915**
  - **Key Stone—Not yet announced.**
  - **Reliance—Station Content (Two parts—Drama).**
  - **Royal—Burglars by Request (Comedy).**

### Universal Program
- **Sunday, April 4, 1915**
  - **Lammle—The Pinch (Drama).**
  - **L.K.—No release this week.**

- **Monday, April 5, 1915**
  - **Imp—The Story the Clock Told (Drama).**
  - **Jockey—Wedding Bells Shall Ring (Comedy).**
  - **Vitagraph—The Guardians of the Flocks (Two parts—Western—Drama).**

- **Tuesday, April 6, 1915**
  - **Imp—"It"—Putting One Over (Drama).**
  - **Gold Seal—The Mysterious Contravention of the Law (Two parts—Drama).**
  - **Nestor—Mack Sennett's Little Nightmare (Comedy).**
Wednesday, April 7, 1915

ANIMATED WEEKLY — Number 161 (Sphere). - LAXMILDE — His Captive (Two parts - Drama). - L-KO — The Fatal Note (Comedy).

Thursday, April 8, 1915

BIG "U" — The Heart Breaker (Two parts — Comedy-Drama). - ROX — The Clutch of the Emperor (Drama). - STERLING — The Butler's Basted Romance (Comedy).

Friday, April 9, 1915

Langdon West — The Broken Toy (Two parts — Interest — Drama). — NESIS — The Baby's Fault (Comedy). — VICTOR — The Rustle of a Skirt (Comedy-Drama).

Saturday, April 10, 1915

Buson — And They Called Him "Hero" (Two parts — Civil War — Drama). - JOCKE — Fares, Please! (Comedy). - POWERS — The Law of the Open (Drama).

Miscellaneous Features

PARAMOUNT PICTURES CORP. - March 22 — Are You a Mason? (Famous Players — Comedy). - March 25 — My Lady Peggy (Famous Players—Comedy—Drama). - March 29 — Pretty Mrs. Smith (Morgan—Comedy—Drama). - April 1 — The Unafraid (Lasky—Drama). - April 5 — The Other Sister of Joe (Famous Players—five parts—Drama). - April 12 — The Captive (Lasky—Drama). - April 15 — The Tides of Barneget (Famous Players—four parts—Drama).


PHOTO DRAMA CO. - March — P-0-k-a-b-i-t-i-o-n (Drama).

SELECT FILM BOOKING AGENCY - March — The Eternal City (Famous Players—Eight parts—Drama).

TIFFANY MOTION PICTURE CORPORATION - March — The Heart of Maryland (Six parts—Drama).

WORLD COMEDY-STAR FILM CORPORATION - March 15 — The Dancing Beetle (Comedy). - March 22 — Health by the Year (Comedy).

LIFE PHOTO FILM CORP. — March — The Curious Conduct of Judge Legarde (Drama). — April — The Unbroken Road (Drama).


NEUTRAL FILM CO. - March — The Last of Maifa (Five parts—Drama).

LEADING

EDISON DIRECTORS CURRENT RELEASES

Ashley Miller — "Only the Maid" — March 22

Charles J. Brabin — "A Theft in the Dark" — 3 parts

Richard Ridgely — "A Deadly Hate" — 3 parts — April 12

John H. Collins — "The Phantom Thief" — March 27

Langdon West — "Killed Against Orders" — 3 parts — March 29

Charles M. Seay — "The Animated Grouch Chaser" — March 17

"When Gratitude is Love" — April 3

AT LIBERTY Motion Picture House Manager

Seven years' experience. Capable of handling film exchange or branch for manufacturer. Will leave city. Able to furnish bond and best of references. Address:

N. W. o/o Photo-Play Review, New York Office, New York

CRANE WILBUR LUBIN COMPANY

MARSHAL NEILAN

With the

FAMOUS PLAYERS FILM COMPANY 213-229 West 56th St., N. Y. C.

Future Release "THE COUNTRY BOY" Jesse L. Lasky Co.

EMMETT CAMPBELL HALL

PHOTOPLAYWRIGHT—Lubin Company

Beginning April 5 — "ROAD O' STRIFE" — A serial

C. JAY WILLIAMS

COMEDY DIRECTOR

With THE VITAGRAPH CO. OF AMERICA

ENGAGED

FREDERICK A. THOMSON

WORLD FILM CORPORATION "THE GOOSE GIRL" "THE COUNTRY BOY"

Present Releases:

SALLY CRUTE — Claire McDowell

LEADS EDDISON

in "THE VOICE OF CONSCIENCE"

Address BEECHHURST, Whitestone Landing, L. I.
Where to Enjoy

BEST PHOTO-PLAYS

in Philadelphia

Programs of the Leading Photo-Play Attractions of the Week

Locust

For the first half of this week the feature of the program will be Annette Kellermann in "Neptune's Daughter," a romantic story with its scenes laid in Bermuda and giving Miss Kellermann opportunities to display her cleverness as an aquatic marvel. For the last half of the week, beginning on Thursday, Grace Miller White's dramatic story, "From the Valley of the Missing," will be the leading attraction. There will be shorter reels of comedy and dramatic values changed every day.

Belmont

On Tuesday a realistic dramatization of Harold McGrath's popular novel, "The Goose Girl," will be presented, with dainty Marguerite Clark in the leading role. Wednesday and Thursday Mary Pickford will be seen in "Mistress Nell," and on Friday and Saturday a spectacular production of "Salome," for the first time in West Philadelphia. In addition, Charles Chaplin will each day be seen in a different comedy.

Knickerbocker

Reopened Monday, under the direction of Carl W. Miller. The policy of the house will be high-class photo-plays, with a daily change of program. Five cents will be the admission to the matinees and five and ten cents to the evening performances, which will start at 7 and 9 o'clock. The bills for the week will be: Tuesday, "The Man of War's Man;" Wednesday, "Pierre of the Plains:" Thursday, Charles Chaplin in "Hushing the Scandal" and "His Trying Place;" as well as two short comedy reels; Friday, Lew Dockstader in "Dan," and Saturday, Max Eigerman and Lolita Roberts in "The Truth Wagon." There will be other short films each day.

Opera House

D. W. Griffith's startling motion picture, "The Avenging Conscience," began its engagement yesterday afternoon. This film drama was suggested by Edgar Allen Poe's famous story of "The Tell-Tale Heart," and by his poem of "Annabel Lee," and it is said to provide the biggest thrill that has ever been accomplished in a theatre. The photo-play was produced by D. W. Griffith, who is the recognized master of dramatic and photographic effects in the motion picture world. He has made "The Avenging Conscience" the most powerful and intensely dramatic photo-play ever seen. He has skillfully blended a mixture of mystery, horror and romance. Poe was weird and tragic, and the photo-play likewise embodies these characteristics. Mr. Griffith’s latest production, "The Rights of a Nation," now playing at the Liberty Theatre, New York, is the biggest success in the history of motion pictures and marks the first time that a motion picture production has charged $2 a seat. Performances of "The Avenging Conscience" will begin at 3 and 9 P. M., and will be preceded by an interesting comedy ball beginning at 1:30 and 7:30 P. M.

The Eureka Theatre, 3941-3 Market Street, Philadelphia, was sold for the Eureka Amusement Co. by Barrist & Co. to Gresham B. McIntosh for consideration not disclosed, subject to mortgage of $28,500. The house is valued at $25,000.

Write Your Slides on an

L. C. Smith & Bros. Typewriter

Do you know that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card, and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.

Home Office and Factory, Syracuse, N. Y.

PHILADELPHIA BRANCH, 907 WALNUT STREET

Branches in all principal cities
The coming Advance from Film Co. serial, "The Diamond From the Sky," will be directed by Jacques Jaccard. Mr. Jaccard was formerly with the Universal, where he turned out many very successful pictures.

At the Life Photo Studio in Jersey City, finishing touches are being put on "The Unbroken Road," this film, directed by Will Davis, has Mary Nash and Alexander Gaden in the leading roles.

The Bray Co., Inc., are turning out the best series of animated cartoons ever filmed. These pictures never fail to get the laughs.

Leo Delaney, Leah Baird and Mary Maurice appear in "The Return of Maurice Donnelly" at the Vitagraph Theatre this week. This picture, written by Wm. Addison Lathrop, has been produced by William Humphrey.

STUDIO Gossip

(held a little too far off the dock. The receivers did not reach him as soon as he expected and he lost his balance and plunged in. He is satisfied that the lake is still very wet and cold.

Charley Chaplin knocks two men in an auto off a dock into the bay at San Francisco in taking a scene for "A Jitney Drive." Leo White is the Count de Ha Ha and his prospective father-in-law pursues Chaplin and his sweetheart who are eloping in a Jitney auto. After a long chase Chaplin runs into the pursuing machine, knocking it clear into the bay. It turns a flip-flop from the dock and both White and Pueo White are hurled out into the water. They were fished out half strangled.

Wally Van, of the Vitagraph Players declined an offer from the Panama Pacific Exposition to go to San Francisco to take part in the moving picture exhibit at the World's Fair. Mr. Van was offered a large sum to make the trip. He had to decline the offer, however, as he has started work that will cover the next several months. His offer was also made to several other Vitograph stars.

"Sure we can do it, but do you mind killing a horse?"

The cowboys engaged by the California Motion Picture Corporation, to assist in filming "The Lily of Poverty Flat," asked the naive question of the producing manager at Boulder Creek, when the problem of filming a very realistic stage hold-up came up for discussion.

It never seemed to cross the cowboys' mind that, in addition to killing a horse, there might be an excellent chance of snuffing out the life of a perfectly good and capable horse for cost money, while cowboys—Well, anyway, they filmed the stage hold-up the other day and there were enough thrills in it to tide over the blase broncho-buster. It nearly killed two horses, nearly smacked a valuable stagecoach, and was an historic relic of early California days, and gave at least one cowboy the thrill of a sneak for his life.

The scenario of "The Lily of Poverty Flat" called for the killing of the horse and the express messenger, and the capture of the runaway team by six mounted Indians. When the redskins fired on the coach, both their victims fell out into the road and the six horses began a wild gallop, the reins trailing in the mud. Six Indians, three on each side, sprang out of the bushes to catch the stamped team. They were going to do what the cowboys call "bulldogging" coming from the saddles of their own galloping horses to the backs of the stage-horses—and then wheeling the runaways to a halt.

But the animals were going so fast only one redskin caught up. He seized the leader and pulled him to one side. The other five turned sharply, with the leader scrambling up the bank. So quick was the turn, two of the horses rolled over on their backs, their legs in the air, the coach stopped so abruptly it nearly overturned.

The motion picture camera caught everything—tracescaper of the runaways for fifty rods, the maneuvering of the Indians and the sensational finish, which took place only twenty feet away.

Floren Finch, as a female Sherlock Holmes; Hughie Black, as the village cut-up; Kate Price, as a cook, and John T. Kelly, as a woman­

Hating it, are members of a cast in which Cissy Fitzgerald, Charles Brown, William Sheas, Arthur Co­

zel and Ethel Corcoran play straight parts, in a paradoxically enti­

tled comedy, "Heavy Villains." George D. Baker, one of the Vitaph­

grams' most efficient directors, is lustily at work on "Heavy Villains," which will be released as a Broadway Star feature, in three laughing parts in the near future.

PORTRAITS

IN NATURAL COLORS

MARY FULLER

ALICE JOYCE

MARY PICKFORD

BLANCHE SWEET

NORMA PHILLIPS

CLARA KIMBALL YOUNG

FROM PAINTINGS

by

PENRYRH STANLAWNS, COLES PHILLIPS

MANNING

YOU have portraits of six of the most popular movie stars, painted by three of the most famous artists of today, and all in one set. Think of it!

Each portrait is 11 x 14, mounted on heavy art mat board, and fine for framing. They are in the beautiful rich color tones of the originals—not merely tinted or retouched—but in the natural colors of life.

These portraits cannot be compared with any others you have ever seen, as they are far richer, more attractive and were especially drawn for the Multi-Color Art Company. The set of six will be sent you postpaid on receipt of $1, or singly for 20c each.

All you have to do is write your name and address on the coupon and send it with a dollar bill. We will take the chance of the dollar arriving safely. Do this immediately, as the limited edition is rapidly disappearing. Tear off the coupon and mail today before you forget it.

MULTI-COLOR ART CO.

220 West 42d Street

New York City

MULTI-COLOR ART COMPANY, 220 WEST 42 ST, NEW YORK CITY, N. Y.

Enclosed please find

MULTI-COLOR ART COMPANY.

for which please send me the set of six natural color portraits as promised in The Photo-Play Review.
**SUTOL**
THE PERFECT ROUGE
A dry rouge which imparts the natural bloom to the cheek. It cannot be detected and will not injure the most delicate skin. Not affected by perspiration, and remains "Until Removed by Soap and Water."

25 CENTS PER BOX
(Including Puff and Mirror)

LOTUS
NAIL ENAMEL
An entirely different Nail Polish. Soft and Velvet, but not crumbly. Perfectly harmless, no dust and no acid. A tonic for the nail tissues.

25 CENTS PER BOX
Your favorite store sells SUTOL ROUGE and LOTUS NAIL ENAMEL, and the complete line of Oriental preparations, or by mail postpaid.

**NEW YORK OFFICE**
**PHOTO-PLAY REVIEW**
51 E. 42nd St.
NEW YORK CITY

R. W. BAREMORE
MANAGER

Phone: 1081 - 1082 - Murray Hill

VISITORS WELCOME

**WARE BROS. COMPANY**
1010 Arch Street
PHILADELPHIA, PA.

Subscribe for the Photo-Play Review

$1.00 PER YEAR

Sample copies furnished upon request

---

**A SKIN LIKE A LILY**
That beautiful pearly white effect so sought after by the fashionable woman of today is obtained by the use of "DAINTY WHITE."

Unsurpassed for the evening toilet, an unrivaled beauty aid for the face, neck and arms. Particularly effective under the glare of bright lights. Will not rub off, nor injure the clothing, but readily removable with soap and water. Not a liquid, nor a powder, but a cream to be either.

Exceedingly for the nails.
In tubes—50 cents, Postpaid.

THE RAY MFG. CO.
244 West 46th St., New York, N.Y.

---

**PRINTING OF TASTE AND MERIT**
Magazines a Specialty

---

**THE ORIENTAL COMPANY**
84 FERRY STREET, NEW YORK

---

**SUBSCRIPTIONS ARE FOR ONE YEAR**
ORDERS FILLED SAME DAY RECEIVED

WE HAVE NO AGENTS OR SOLICITORS
SEND ALL ORDERS DIRECT TO US

---

WE CAN SAVE YOU MONEY ON YOUR MAGAZINES—500 OFFERS
WRITE US YOUR WANTS

National Subscription Agency
PITTSBURGH, PENNSYLVANIA
LUBIN PRESENTS
ANOTHER GREAT SERIAL

By
Emmett Campbell Hall

ENTITLED
"ROAD O' STRIFE"

A Mystery Drama
in 15 Parts

ONE PART RELEASED EVERY MONDAY
BEGINNING APRIL 5th

AN ALL STAR CAST
INCLUDING
CRANE WILBUR
MARY CHARLESON
JOHN INCE
ROSETTA BRICE
WILLIAM H. TURNER
JACK STANDING
FERNAND TIDMARSH
CHARLES BRANDT
FRANCIS JOYNER
GEORGE SOULE SPENCER
CLARENCE JAY ELMER
PETER LANG
HOWARD MITCHELL
and many others

PRODUCED BY JOHN E. INCE

EVERY ONE A PICTURE FAVORITE

Watch for further announcement

LUBIN MANUFACTURING COMPANY
PHILADELPHIA, PA.
April 20th
1915

ELIZABETH BURBRIDGE
Kay-Bee

Price 5 Cents
THE PHOTO-PLAY REVIEW
BRANCHES
NEW YORK—51 East 42d St.
TELEPHONE 881 Murray Hill.
CHICAGO
PUBLISHED EVERY TUESDAY IN
PHILADELPHIA
Copyright, 1915, by Photo-Play Review
Vol. 1 TUESDAY, APRIL 20, 1915 No. 6

THE

Funniest Man of the Screen
By VICTOR EUBANK

CHARLES CHAPLIN, comedian and the leading exponent of the true new art of making comedy for the silent drama, is twenty-five years old and has been an actor all his life. He was born in a suburb of London and his family is one which had made its living by the footlights for generations. His father and mother are on the stage today and he was practically born on the stage. He started his career at the age of seven when he did some clown dancing in a London theatre. A little while after he had appeared in this play he left the stage to attend the Kern Boys' College near London, where he stayed two years gathering the scholastic foundation which he has improved so much by reading and the observation of human men at their work.

When he went back on the stage again, he was with the Charles Frohman Company in London for three years playing "Billy" with William Gillette in "Sherlock Holmes." He came to America playing the lead comedy part with Fred Kerner's "A Night in an English Music Hall." This was a pantomime hit. Mr. Chaplin was the drunk who disrupted the performance by his vociferous appreciation or his equally vociferous dislike of the acts which were supposed to come under his notice. His characterization of the inebriated man-about-town made for the success of the little play, in vaudeville and enabled it to put its bookings with an uninterrupted playing list. It was while in this play that Mr. Chaplin attracted the attention of the moving picture makers and he was given a contract to play on the screen.

His work before the camera rapidly raised him from the position of the ordinary screen comedian to the rank of a genius and he attracted the attention of the Essanay Film Company, always on the alert to find the right man. He was offered a contract at a fabulous salary and he showed his good sense by accepting it and enlisting for service under the banner of the Essanay company. Mr. Chaplin has made a thorough, painstaking study of comedy in pantomime and this was a sort of preparatory course for his moving pictures and his work has made him the best known actor on the screen today. This does not bar the serious stars of the silent drama.

Wherever there is a Chaplin looking there the public flock. "Comedy is a serious proposition," said Mr. Chaplin in the course of an interview with the representative of a paper. "It is a serious study to learn characters. It is a hard study. To make comedy a success there must be an ease, a spontaneity in the acting that cannot be associated with seriousness. A move before the camera a minute too soon or a minute too late will render the picture either grotesque or inaccurate. The right move at the right time, the queer little quirk that is a slight exaggeration of what the character would do under the ordinary circumstances is what makes a picture a 'scream' and which sets the audience laughing."

"Realism is the all-important factor. Humor and comedy are the most intensely human arts in the business of portrayal. A man will laugh at a thing he knows is true or his heart responds to the humor of a situation with which he is familiar. That is why I work for days on my study of the character I am to play and that is why I work with only occasional references to the scenario to keep in mind the skeleton of my story."

Mr. Chaplin is a Belasco and Edison in his attention to detail. He has grasped the essential truth that it is the little things that make for the big successes. Go to see a Chaplin picture and study it carefully. You will find that the things that bring the roars of laughter are made up of a funny little incident of the foot, or a perfectly natural start of surprise at something you now know is obvious, or a grin of appreciation caused by satisfaction of some sort.
Marie Dressler Signs with Lubin

Marie Dressler, the luminest woman on the stage today and widely known all over the world, has signed a contract with the Lubin Company at a very large salary and is to be starred in a number of plays, one the comedies, written especially for her.

Miss Dressler will be seen only in five-reel comedies and she will make three of these each year. Elaborate production is being made for the first of these big reeaters. The comedienne will arrive at the studios in Philadelphia on the first of June, close of her present theatrical season, and will be joined in picture work by the officers of the Lubin Company, is selecting the most expensive list of players that has ever been used. Production.

During her theatrical engagement in Philadelphia, Miss Dressler spent several days at the Lubin studios and also at the Lubin ranch at Betsywood, Pa. The things that interested her most were the mechanical departments, for Miss Dressler knows the technical side of the motion picture business from the ground up and she had, as she expressed it, the time of her life young in the laboratories at the ranch inspecting the new inventions for improving photo-plays and watching the experts there carry out their experimental work with new, printing devices and natural color motion photography.

For Photo-Play Authors

The Lubin Manufacturing Company has issued a pamphlet, "Preparation of Photo-Play Scripts," which will be of great assistance to photo-play authors. A copy will be mailed to anyone upon receipt of a two cent stamp. Letters should be addressed to "Scenarist Department, Lubin Manufacturing Co., Twentieth and Indiana Avenue, Philadelphia, Pa.

Grace Conard

Miss Conard is, perhaps, one of the busiest women on the screen. Besides playing leading in the Universal's Gold Seal and tint Biss plays with Mr. Ford, she writes most of the plays. In her lexicon there is no such a word as "can't." She is a beautiful girl, but more to her hard work she owes her standing in the business. Miss Conard has a great advantage over most scenario writers because of her "experience," and this is half the game. Few in the business possess a more profound knowledge of the trade. She is always inventing new and clever business.

Dogs at Moving Picture Show

Because of the actions of the dogs of Commodore J. Stuart Blackton, of the Vitagraph Company of America, whether he be seen in a moving picture, an interesting series of experiments have been carried on under the direction of the Vitagraph Company by several scientists. Mike, when a dog, was brought to the studio with women, took them as a matter of course, and evinced no interest, but when a dog was shown on the screen she at once became excited, barking and leaping at the picture and attacking the dog. As the animal left the picture, however, "Mike" again quieted and settled until the pictured animal was seen again.

In discussing this subject one evening, a noted scientist expressed a desire to Commodore Blackton to carry on further experiments in this direction, believing that the actions of "Mike" had been unusual.

Firstly, thirty-seven animals were taken to a motion picture exhibition in which nothing but the dogs before the camera was shown. Of the thirty-seven animals which faced the screen only one showed enough interest to approach it closely and try to learn for itself something about the pictured animal. The others without exception gazed solemnly at the screen and then fell asleep.

Out of the preliminary experiments arose the interesting question as to whether the dogs were able to see the pictured objects, and, if so, realized that they were not real, or whether the pictures, standing out in relief, simply presented a flat surface.

The explanation offered for the latter theory by the experimenter was that the dogs had been trained only to see objects in motion, and when a picture was thrown on the screen it highwayed the animals rather than showed them anything.

"People little realize that they have been trained, not only from the time they are small children," said the scientist, "and for this reason they misinterpret objects in print. It is the same thing in regard to printing on a page. It just represents a surface to the dogs, and the print does not stand out in the case of a person who instantly is attracted by the marks on the page.

"When the pictures were shown on the screen and the action began, the animal remained quiet, but when a dog had arranged the room so that they could not get near to the screen, they ceased to bark and, in fact, part in the fight in the picture.

"They simply gazed quietly at the screen for a few minutes as though wondering what it was all about, and then with the one exception all settled down. One dog, however, became somewhat curious and went to the screen, looking on as though he made out the movements of the dogs but could not understand what it was all about.

"After the experiment I examined this one dog. Comparing its eyes with the eyes of the other animals, I found that it could also see itself in a mirror, whereas the others could not.

Commodore Blackton was not convinced, however, and he insisted that "Mike" show the picture again carefully watched. This time the dog was left alone in a lighted room, and after a while was completely saturated and the pictures thrown on the screen. Without human companionship the dog played with the pictures more furiously and it was only by great effort that he was finally pacified. He barked and leaped at the pictures, snarling, and in other ways showing his anger at the picture canines.

Trying to show the pictures to a horse was a failure because the animal became frightened before the pictures actually could be thrown on the screen. The horse's darkness seeming to have a terrifying effect.

Because of the new line of experiment which has been opened up by several scientists have begun using various domestic as well as wild animals in connection with the pictures. It is hoped if animals can be taught to see the pictures they can be taught tricks through this medium, and brought to a higher intelligence.

Miss Conard, who has been interested in training various species of animals for a number of years, hopes by showing the tricks the pictures arouse the imitative instincts of the animals and enable it to carry out

Mabel Normand Not Married

An ambitious but misguided press agent of a Los Angeles theatre started a rumor to the effect that Mabel Normand, "Queen of the Movies," and Bert Levy, a theatrical agent, were married and the affair caused Miss Normand much annoyance. She was in San Francisco at the time and when the report reached her ears she sent the following telegram to the Keystone studio at Eden
dale:

"To all my friends in the Keystone, greetings: Be assured that I am not married and have not such thoughts. I hope you will be as kind to you as you are to me. Please post on bulletin. MABEL NORMAND.

At the same time Mr. Levy sent a wire discharging the press agent. Levy is not even a friend of Miss Normand—merely an acquaintance of the most casual sort, having met her in connection with the "Tillie's Punetted Romance" feature which Mr. Levy controls in several States.

One more star has been added to the forces of the Western Lubin Company at Los Angeles, this time in the person of Grace Conard who for several seasons toured the country in various successful roles on the legitimate stage.
The Convert

She deemed it a disgrace to be
A moving picture "read!"
And vandervillle she could "see";
Grand Opera was her creed.

Known as "the picture poet"—
Dorothy Harper O'Neill.

Famous Photo-Play Star to Leave Essanay

Without a doubt the most important announcement made by any distributing company is that of the Metro Pictures Corporation in which substantiation is given the rumor that Francis X. Bushman is to leave the Essanay Company and become a paramount star on the Metro program.

It is hard to convey in cold type the importance of this big scoop by the directors of the Metro Pictures Corporation, but suffice to say that arrangements have been going forward for five weeks, looking to the agreement which was entered into yesterday when Mr. Bushman, undoubtedly the most popular leading man of the Miss Bushman exclusively in the Metro roster for a long period.

The deal was consummated by Richard A. Rowland and Joseph Engel of the Metro company, through Frederick J. Balshofer, acting as intermediary and Mr. Bushman representing himself. Just what salary arrangements were made cannot now be gleaned, but the fact that Metro controls twenty-high class plays and books, all calling for the Bushman type of leading man, establishes the fact that Mr. Bushman will be presented in big Broadway plays with supporting cast of Broadway players and with women stars playing opposite him.

Coming on top of the announcement that the Popular Plays and Players Company had secured most of the famous Clyde Fitch plays and that Petrova is to be a regular Metro star, that William Faversham is a Rolle star on the Metro program, the let that sufficientarry inducements were held out to Bushman, to attract his signature to a Metro program, demonstrates that this organization is going to fulfill the obligations made before the company began releasing. Big productions under the banner of "Quality Films" will be the title of any company under which Mr. Bushman will appear at regular intervals on the program, in all probability, every six weeks.

The Metro offers it was contended that Mr. Bushman refused a larger offer than that held out to him by the Metro company, but that after investigating and thoroughly going over the plans of the Metro company, the famous star, without any hesitancy, placed his name on a large contract!

Among the big plays that Metro has contracted for is a series of Canadian Northwestern pieces most suitably adaptable to Bushman's style and interpretation. Cap Jack Bond, producer and Stewart Edward White's red-blooded stories and other big fiction documents in which Bushman would shine, are under advisement.

Mr. Bushman is now in the final weeks of his contract with Essanay and will make a brief trip to New York, in the near future, in order to talk things over with the Metro heads, after which he will go to Los Angeles where various Metro studios are located.

"Wild Animal Bill" Meets End

David Horsley Points Out Uselessness of Measure Introduced in California State Legislature

Through the efforts of David Horsley, president of the Central Film Company, the "wild animal bill," bitterly opposed by the S. P. C. A. and introduced into the California State Legislature by Representative Nickson, of Santa Rosa, designed to prevent cruelty to wild animal performers and to eliminate all possible danger to trainers by making it a misdemeanor for any person to enter any cage or arena with a wild animal, has been killed. It was pointed out by Mr. Horsley that the proposition as measured, were it to become a law, would work seriously against owners of wild animal exhibitions without accomplishing one iota of good.

In the light of affording protection to animals against cruel treatment, Mr. Horsley characterized the bill as a superfluous precaution. The instance of the Bostock Arena and Jungle, controlled by Mr. Horsley, as an example that no cruelty in any sense was practiced. During the regime of the late Frank C. Bostock, from whom Mr. Horsley purchased the collection, all trainers were under the strictest persuasiveness and kindness in teaching the beasts, and many letters from humane societies complimenting the late "animal king" upon his humane methods were received. This policy was continued by Mr. Horsley when he obtained possession of the Jungle, and as a matter of fact, when he took it over he retained Mr. Harry E. Tudor, for years Mr. Bostock's general manager, as a trainer, in his old capacities.

Beyond working an unnecessary hardship, the issue to restrain trainers from entering the cages of animals without any purpose, it was shown, the contention that the life of an animal trainer is one of continual danger in the event of injury to those injured was no greater.

Had the measure been passed the plans for production of all picture pieces along the same line were not abolished, as by Mr. Horsley would have been involved a serious setback, while animal exhibitions in California would have been a thing of the past.

The Chicago Tribune prints a two-column expose of Mr. Horsley for motion picture acting, William N. Selig, president of the Selig Polyscope Company, is quoted in the Tribune and is quoted as follows: "Show business and picture production acting are not legitimate. Not one of them of which I have any knowledge has any chance to separate gullible persons from their money." Not a day passes but some ambitious boy or girl applies at the Selig Company offices, sometimes proudly displaying a "diploma," and asks for positions as motion picture stars. The company invariably informed that the ranks are already overcrowed with experienced people.

The Lady on the Cover

THE Golden State of California gave Elizabeth Burbridge to the world. The pretty little ingenue of the Ince forces was born at San Diego on December 8, 1894, and since a few years after that date she has been constantly on the jump—to use the vernacular.

At the age of three years, Miss Burbridge was taken with her family to Los Angeles, and three years later to Salt Lake City. It was while living in the Mormon State that her child first went to school. She registered at Roland Hall, a private institute for girls, where she remained until she was nine years old. Then she was educated in Malborough, another private school, which served as her source of education until 1907.

She began to realize her theatrical aspirations. She went to Detroit—she was only thirteen years of age—and entered a public in a well-known d'amatic school. Her ability immediately was recognized, and she prospered under the instruction of her teachers. But another family removal—this time to Chicago—temporarily hampered her motion picture plans, for when she arrived in the Windy City, instead of going on the stage, she was placed under the care of a private tutor, who drilled her in the rudiments of elementary education.

From Chicago, at the age of sixteen years, Miss Burbridge went to New York and sought an engagement in the office of Henry W. Savage. Her charming features impressed a booking agent, who made her an offer to work in motion pictures, for which work, he argued, she was especially adapted. The next day Miss Burbridge went to work with the Biograph Company, but a short period of association terminated in her joining the little sketch. At the end of the season she moved to Bostock, under Robert T. Haines and his West End Theatre &Stock Company in Harlem, and later resumed her work in films, in the playlet called "The Girl With the Loop." In January, 1912, Miss Burbridge went to California and applied successfully for a job with the Lasker, Universal and Kinemacolor companies. Then she was employed by the Frontier Motion Picture Company for some time, while working with that organization in Los Angeles, she attracted the attention of Edward White, and after an immediate offer, which she accepted, and her association with the Lasker company ceased on Friday, March 13th.
Is Film History of Educational Value?

BY ERNEST A. DENCH

The outstanding advantage of the motion picture over all other teaching methods is that everything is visualized for the scholar. He sees an historical event portrayed on the screen and will be so absorbed in watching it that he will glean everything of importance instead of being crammed with a mass of figures, as in the ordinary way. Besides he will thoroughly master his lesson in double quick time, a fact that has been proved in many instances.

As you can appreciate, the crux of the whole situation depends on whether the films classified as "historical" possess sufficient educational qualities to justify their use in school work. The best way for me to attack this problem is to get down to the methods by which they are produced.

The unfortunate thing, from a teacher's point of view, is that the pictures have been taken in such a haphazard way, with no regard to system. The reason for this is that the moving picture concerns have not had sufficient support from educational authorities to warrant production on an organized basis. But the historical film library is now so extensive that the exchanges specializing in the renting of educational films for private use can supply them dealing with the principal epochs in history at home and abroad, and their number is constantly being added to. Both the films and projectors are very moderate in cost.

Now to turn to the actual producing side. The mistake made in nine cases out of ten is to weave a romance into what is a purely historical subject, which therefore considerably diminishes its educational value. These spectacular productions would always stand on their own merits. Even a good many movie patrons resent this liberty being taken with history, for the posters and title often serve to misrepresent.

Other producers display their ignorance by permitting errors in costumes, settings and actions of the players to appear. Next we have the careless director. In one film depicting incidents in the English civil war it was possible to see a modern express train fleeting by in the background.

Then there is the too ambitious director. He will for instance try to take in modern America a picture of medieval times. Instead of genuine quaint, old world back­grounds meeting the eye, unconvincing studio faked scenes will appear, while the players can only be mere caricatures of the nationality represented. They can be only effectively done in their country of origin.

But, on the other hand, there is the sincere director who takes real pride in his work. He will despacht his company long distances in order that the requisite natural scenery is obtainable. He also thinks nothing of poring over reference books night after night to ensure every detail being just right. If, say, he wants an actor to be George Washington he will not select any member of his stock company, but will hold the film back until he comes across the nearest prototype of the nation's hero.

But I am thankful to say that this type of director is not rare, as the numerous excellent historical motion pictures will bear me out. Therefore I maintain that the cinematograph as a teacher of history deserves serious consideration.

Stories by the Best Authors

The Photo-Play Review (weekly) announces that beginning with the issue of April 27th such noted writers as Robert Grant, Nicholas Dunne, Irene Page Solomon, Victor Eubank, Ernest A. Deen, and Waterson R. Rothaker, will contribute regularly to the most progressive Movie Weekly in America. Every week there will be cartoons by Ray Tinker, and poems by Dorothy O'Neill. These writers cover the entire field.
Race Riots and Egg Throwing at "Birth of a Nation." "Eternal City" a Wonderful Success at the Astor. Strand Anniversary. Censorship Fight Cools Down. New Settings at the Broadway

(Special) During the presentation of the scenes in "The Birth of a Nation," showing a white girl being chased by a negro, a number of negroes and white men threw rotten eggs at the film from the balcony. There was quite a disturbance, but as the eggs made no noise hitting the screen few people left their seats on the ground floor. Policemen, ushers and private detectives quickly put a stop to the demonstration and made several arrests. Such a riot had been more or less expected, and preparations had been made to suppress it.

Among the arrests made was that of a white man, who said he was a Southerner, and who cried out "Rotten, rotten" as the detectives took him out. A negro, also arrested, said "That play's a lieb on the race. It's got to be stopped."

Shortly after the arrests had been made another negro arose and made the following speech: "On the anniversary of Abraham Lincoln's assassination it is inappropriate to present a play that thecs unco American negroes. I think President Lincoln wouldn't like this play."

In defence of the scene objected to the manager points to that in which Northern Carpet Baggers are beating the slaves who were loyal to their masters and who were trying to protect whites who were being pillaged. It is also said that the heartless applause is given the scenes where negroes display acts of heroism.

"The Eternal City," by Hall Caince, and with Pauline Frederick in the leading role, is a wonderful success at the Astor Theatre, where it will be shown for a long run. This film has been pronounced by both press and public as one of the greatest, if not the greatest, screen dramas produced in the past. It has been out on in a most lavish style, and that it will prove one of the biggest attractions of the season seems assured. It is a Famous Players film.

Last week was the first anniversary of the Strand Theatre. The house was crowded with those and appropriate numbers were shown in addition to added features. It hardly seems true that this famous house was first opened.

It now looks as if we would win out on the censorship fight. The opponents of this measure seem to have cooled off, and that we will have only the one board and that the National one seems assured. This is decided as it will be a big help to everyone connected with the movies.

Mr. T. A. Morgan, of the Broadway Theatre, will only have the satisfaction of adding a new setting for the stage of his playhouse. It seems hardly possible to improve on what the house has, but I am told that this will be the most up-to-date and attractive setting in any house in the city. This reminds me of a remark heard at the Broadway the other day by a woman patron, who said, "Everything is so fine here and the orchestra is by far the best I have ever heard."

Have you seen Charlie Chaplin milking a cow in his latest release, "The Tramp?" It is without doubt one of the funniest in the picture, and that is saying a great deal, for this two-reeler is the best picture Charlie has made since he joined Essanay. Don't miss it.

Victor Moore, in "Snobs," proved a very good drawing card at the Strand, and with the "Doggie" film and the "Strand Topical Review," the bill was of a very high quality, which is nothing unusual at this house.

Monday night, April 12th, was Edison Night at the Empire Theatre, on Westchester Avenue. Among the well-known Edison releases attending, among them Viola Dana, who was seen on the screen in her latest picture, "The Homing."

It is said that any attempt to show the films of the Johnson-Jeffries fight in this country will be stopped. Shortly after the Jeffries fight a bill was passed prohibiting the showing of fight pictures. In Havana an outstanding company is showing pictures of the fight, much to the dismay of Johnson, who did it's best to stop it.

"The Feats of Felix," the first comedy of the Flamingo Film Co., will be released on April 20th, and on the same date another comedy by the same company will be given its first showing, entitled "Compressed Air." "The Feats of Felix" are in two reels each complete in itself.

The Universal Film Mfg. Co. want picture plays. Now don't get excited, Mr. or Miss Amateur, for they want such matter from writers of National reputation only. Of course, if you could send this head, send it in your manuscripts to this company.

I had the pleasure yesterday of viewing a private showing of "The Commuters," a picturization of the play of the same name by James A. Forbes. Miss Irene Fenwick does exceptionally fine work in this film, and you will all like her. It will be released on the 26th, so watch out for it. The showing was given in the beautiful New Candler Theatre, on Forty-second Street.

"Hearts in Exile," with Clara Kimball Young, has proved a big attraction at many of the larger New York houses. This picture, presented by The World Film Corporation, is intensely interesting from the start, and attention has been given every minute detail. The result is worthy of a place among the film classics.

Thanhouser have increased their capital stock to $500,000. We can look for something big from now on from New Rochelle.

This week the Vitagraph Theatre is showing "The Lady of the Light-house" as the special feature. This picture made a big impression at the author's showing, as I told you in last week's issue and will undoubtedly prove a record breaker for the week's business. As Mrs. Woodruff, the author, is devoting all her royalties to the Blind Institute, "fans" will not only do it a good work, but enjoying an interesting picture as well.

As the Herald Square Theatre is to be torn down on May 1st, Marcus Loew will remove his shows, now playing there, to the New York Theatre. This marks the passing of still another old landmark, this theatre being one of the old timers. The Thirty-fourth Street and Broadway Circuit now has only the Savoy Theatre just west of the Great White Way.

The Nemo, at One Hundred and Twenty Fifth Street and Broadway, is one of the handsomest theatres in the city, and is catering to a very-high-class clientele. It is owned by William Fox.

"The Closing of the Circus," by the late Morgan Robinson, and produced by Harry Davenport, was well liked at the Vitagraph last week. The cast includes Paul Kei, Lucile Hammill, Ned Finlay and Mary Maurice. It is a special feature in two parts.

Marcus Loew is now running a straight picture policy at the Cecil Spouner Theatre, on Southern Boulevard, with pictures and vaudeville at his Boulevard Theatre, a few blocks away on the same street. Both are successful to the highest degree.

John Bunny, who has amused thousands, is critically ill at his home in Brooklyn and very little hope is held out for his recovery.

At the Clive Hall last week pictures were taken of the signing of the subway contracts. Prominent city officials were in the film, which is to be shown at the Panama-Pacific Exposition.
The demand of the children of the country for motion picture subjects dealing with their lives has become so great that the Reliance is devoting considerable time and talent to childlike subjects. Director J. Kelsey, and a company of three children are now at work in the Los Angeles studio stages of these, "The Little Soldier Man," which deals with the adventures of a bad boy. Mildred Harris is Mildred, the little girl, while Paul Willis is the bad boy.

Active arrangements are under way to produce "The Piper" with Ethel Wynne Mattison in the title rôle. The play was produced in the little Theatre at Philadelphia, a short time ago.

The cast of "The Piper" from the Los Angeles studio. Mrs. Schaefer is the mother, and her two children are also cast members, Jack and Paul."
Stories of the Week’s Film Releases

“Lily of Poverty Flat”


Jack Harvey .... Delight Warner
Dorothy Gray ....... Sadie Holts Andric Tamer
Dorothy Roberts ....... Ernest Garcia
Little Dorothy ....... Marjorie Daw
pired in the title role of “The Lily of Poverty Flat”

Out of the glorious redwood forests of the Golden State has come a new Bret Harte photo-play—“The Lily of Poverty Flat”—the April release of the California Motion Picture Corporation.

It is a screen-drama of miners and mining camp, stage-couches and outlaws, Indians peaceful and Indians hostile, gamblers and blacklegs, braves and women—and one beautiful creature, the belle of the rough little town who, despite the fact that her father “stuck it rich” and took her to Europe to marry her to a rich and titled Parisian, never lost her love for California and for the young gold digger whom she had left in the ditches of Poverty Flat.

The best obtainable in professional ranks—an all-star company in a real sense.

To produce the scenes in Poverty Flat, the settlement of gold seekers in the Sierras, a whole town was erected in a gorgc at Bolder Creek—a remarkable collection of log cabins, shacks, cottages, stores, sawmills, barns and sheds, of substantial construction, such as is rarely attempted in the filming of photo-plays.

It was an effort for realism which cost the producing company thousands of dollars.

The next release of the California Motion Picture Corporation will be another filmed Bret Harte story—“A Phyllis of the Sierras.”

“The Unafraid”


Delight Warner .... Rita Jolivet
Stefan Babick .... John Palitta
Michael Balsic .... John Warner
Serge Levett .... William Leach
John Folkstone .... Frank Borner
Old Indian, father of Indian girl, John Pavilla
Mrs. Folsombee ..... Nina Herbert
The Sheriff ...... Harold M. Meade

Charles Kenyon, the successful playwright, author of Margaret Illington’s “Kindling,” has woven a scenario around three of the best known poems of Bret Harte—“Her Letter,” “His Answer to Her Letter,” and “Her Last Letter.” It makes a remarkable picture-play of nearly five reels, filled with swift action, picturesque incidents, wonderful scenery and heart interest.

In Beatrice Michela, the Californian prima donna who became a screen star of the first magnitude, the title role of “The Lily of Poverty Flat,” is in skilled hands.

Miss Michela plays the part with vivacity, sympathy and force. She is supported by a company, drawn from the most beautiful scenes shown on the screen for some time is projected in this picture. One particularly picturesque bit being that showing a mountain road winding up the side of the hills with the highest mountains in the background.

Miss Jolivet plays remarkably well and is supported by a competent cast.

When such names as House Peters and Theodore Roberts appear in a cast it means some good acting.

This is a very fine feature in every way. The photography is excellent and the lighting and directing of the highest order.

starts slowly, but once it gets going it holds the attention to the end and works up to the climax with a bang. Some of the most beautiful scenes shown on the screen for some time is projected in this picture. One particularly picturesque bit being that showing a mountain road winding up the side of the hills with the highest mountains in the background.

Miss Jolivet plays remarkably well and is supported by a competent cast. When such names as House Peters and Theodore Roberts appear in a cast it means some good acting. This is a very fine feature in every way. The photography is excellent and the lighting and directing of the highest order.

starts slowly, but once it gets going it holds the attention to the end and works up to the climax with a bang. Some of the most beautiful scenes shown on the screen for some time is projected in this picture. One particularly picturesque bit being that showing a mountain road winding up the side of the hills with the highest mountains in the background.

Miss Jolivet plays remarkably well and is supported by a competent cast. When such names as House Peters and Theodore Roberts appear in a cast it means some good acting. This is a very fine feature in every way. The photography is excellent and the lighting and directing of the highest order.
determines to persuade her to marry him in order to avoid the discovery of the misappropriation of the funds. Tom overhears Gray engaging train accommodations and is suspicious. Then, finding the telegram from Dorothy's father, he accuses his employer. Gray knocks Tom down and ties him up with a wire from an electric drop light. Though bound, the young man manages to pull a telephone from the desk, and using the receiver as a key, he telegraphs for help. The flashing light at central puzzles the operator, who summons Arthur, the wire chief. Arthur rushes to Tom's assistance, and they pursue Gray. Tom boards the train which already is in motion, and when Gray attempts to throw him off, Dorothy summons help. The young man shows Dorothy her father's telegram and tells her his story. She is convinced of her guardian's stratagem. Eventually she and Tom are married.

A Foreign “Fan”
From the Flowery Kingdom quaint—
Cherry Blossom, of Japan—
Then dost seem a screened saint,
Far removed from mortal man.
Tho' my "Comfy" Movie chair
Does not rest in "Old Japan,"
Yet I scent the blossoms fair
In thy locks, my "Photo Fan."

Dorothy Harper O'Neill.

Has Laugh on Himself
Ira M. Lowry, general manager of the Lubin Company, had a good laugh on himself this week while making one of his quick runs, in his high-powered automobile, between the Lubin studios in Philadelphia and the Lubin ranch at Betwood, Pa. It is eighteen miles from the studio to the ranch, and as Mr. Lowry is a very busy man, and, incidentally, fond of fast driving, he rarely loses any time on his trips to the ranch.

On one of the trips this week he had with him one of the Lubin cameramen and Edward L. Simons, the Lubin electrical expert. Several miles outside of Philadelphia Mr. Lowry stopped his car very suddenly. A short distance ahead by the side of a railroad track was a large crowd of excited men and women surrounding the rushing train. It was obvious that Mr. Lowry could not see. Policemen were trying to direct the crowd back; hospital attendants were lifting people into ambulances and there was considerable confusion. Mr. Lowry told the camera man to set up his camera as fast as possible and get some pictures and then dashed over to see if there was anything he himself could do to help. Just as he reached the crowd he saw John Ince, one of his own directors, shooting directions through a megaphone to a crowd of his own players. Mr. Lowry got the biggest surprise he has had in some time. He had walked in, or rather, driven in, on the "Road of Stiff" company at work on some exterior scenes, and when he had shaken hands with Ince, Crane Wilbur, Mary Charlebon, Jack Standing and some of the other players, he laughingly explained to them that they had completely fooled him by the realistic way in which they were filming the train wreck.

National Subscription Agency
W. J. Feth, Secretary-Treas.
PITTSBURGH, PENNSYLVANIA

Everybody's Magazine - - - 1 yr., $1.50 | Our Price
The Delineator - - - - 1 yr., 1.50 | $2.00
Motion Picture Magazine (monthly) 1 yr., $1.50 | Our Price
Photo-Play Review (weekly) - - - 1 yr., 1.00 | $2.00
Ladies' Home Journal - - - 1 yr., $1.50 | Our Price
Saturday Evening Post - - - 1 yr., 1.50 | $3.00
Woman's Home Companion - - - 1 yr., $1.50 | Our Price
American, or McClure's- - - 1 yr., 1.50 | $2.00

SUBSCRIPTIONS ARE FOR ONE YEAR
ORDERS FILLED SAME DAY RECEIVED

WE CAN SAVE YOU MONEY ON YOUR MAGAZINES—3000 OFFERS
WRITE US YOUR WANTS

National Subscription Agency
PITTSBURGH, PENNSYLVANIA

HOMMEL'S
Distinctly American
Champagnes
Matured and Aged in the Bottle

Has the flavor, purity, bouquet and the sparkle—everything but the foreign label, the duty and ocean freight. Labels, duty and freight don't increase quality.

BRANDS:
White Star (Special Dry)
Extra Dry
Red Star (A Sparkling Bargain)
Ideal Brut (Specially Selected Cuvée)

HIGHEST AWARD WHEREVER EXHIBITED
Gold Medal (Highest Award) Los Angeles, Calif.
Gold Medal (Highest Award) Pan American Exposition; Portland, Oregon, 1905.
Gold Medal (Highest Award) World's Fair, Chicago, 1893.

SOLD EVERYWHERE—SERV ED EVERYWHERE

THE M. HOMMEL WINE COMPANY
SANDUSKY, OHIO
**Record of Current Films**

**General Program**

***Monday, April 19, 1915***

**Biograph**—The Ebbing Tide (Drama).

**Essanay**—No release this week.

**Essanay**—The Mystery of the Silent Room (Drama).

**Kalem**—The Face of the Madwoman (Special—Three parts—Drama).

**Kalem**—Road o' Strife Series No. 3. “The Silver Cup” (Drama).

**Selig**—The Great Experiment (Special—Two parts—Drama).

**Selig**—Heast-Selig News Pictorial, No. 17, 1915 (News). **Vitagraph**—The Taming of Rita (Comedy).

***Tuesday, April 20, 1915***

**Biograph**—The Quicksands of Society (Special—Two parts—Drama).

**Essanay**—Martha’s Romeo (Comedy).

**Essanay**—The Four-Leafed Clover (Special—Three parts—Drama).

**Kalem**—Lotta Coin’s Ghost (Comedy).

**Lubin**—Mixed Flats (Comedy).

**Selig**—The Conversion of Smiling Tom (Western—Drama).

**Vitagraph**—The Closing of the Circuit (Special—Two parts—Drama).

***Wednesday, April 21, 1915***

**Essanay**—Sleep, Beautiful Sleep (Comedy).

**Essanay**—The Fable of the Unholy Five Birds (Comedy).

**Kalem**—Mike Donegan’s Escape (Episode No. 13 of “The Girl Detective” Series—Special—Two parts—Drama).

**Lubin**—The Terrible One (Special—Three parts—Drama).

**Selig**—Face at the Window (Drama).

**Vitagraph**—The Gutter Snipe (Comedy—Drama).

***Thursday, April 22, 1915***

**Biograph**—To Have and to Lose (Drama).

**Essanay**—Done in Wax (Comedy).

**Lubin**—A Delayed Reformation (Special—Two parts—Drama).

**Mixe**—Female Wit (Comedy).

**Selig**—Heast-Selig News Pictorial, No. 22, 1915 (News).

**Vitagraph**—Bolton Jim and the Valentine (Comedy—Drama).

***Friday, April 23, 1915***

**Biograph**—When Hearts Are Young (Comedy—Drama).

**Biograph**—Out of the Ruins (Special—Three parts—Drama).

**Essanay**—His Wife’s Secret (Western—Drama).

**Kalem**—Willie Whipple’s Dream (Comedy).

**Lubin**—Indiscretion (Drama).

**Selig**—The Idol of Fate (Comedy).

**Vitagraph**—Whose Husband? (Comedy).

***Saturday, April 24, 1915***

**Biograph**—Jean the Faithful (Drama).

**Essanay**—The Heart of a Waif (Drama).

**Essanay**—The Conspiracy at the Chateau (Drama).

**Kalem**—A Race for a Crossing (Episode No. 24 of the “Hazards of Helen” Railroad Series—Drama).

**Lubin**—The Fresh Agent (Comedy).

**Selig**—The Haunted Attic (Comedy).

**Selig**—The Tyrant of the Veldt (Jungle Zoo—Drama).

**Vitagraph**—Paw of Mars (Special—Three parts—Broadway Star Feature—War Drama).

**Universal Program**

**Monday, April 18, 1915**

**Laemmle**—The Things in the Bottom Drawer (Drama).

**Laemmle**—No release this week.

**Rex**—The Girl of the Night (Two parts—Human—Interest—Drama).

***Monday, April 19, 1915***

**Imp**—Wild Blood (Drama).

**Joker**—The Fatal Kiss (Comedy).

—An Educational Subject on the same reel.

**Victor**—The Stod Pigeon (Two parts—Underworld—Drama).

***Tuesday, April 20, 1915***

**Gold Seal**—The Whirling Disk (Two parts—Drama).

**Norton**—Eddie’s Awful Predicament (Comedy).

—Forest Kindling (Educational).

—The Affair of the Terrace (Drama).

***Wednesday, April 21, 1915***

**Laemmle**—May’s of the Glen (Three parts—Society—Drama).

**Laemmle**—No release this week.

**Universal**—Animated Weekly, No. 163 (News).
Thursday, April 22, 1915

This new Mafia. (Rolfe-Drama).

Friday, April 23, 1915

The Adventure of the Yellow Curl Papers (Two parts—Comedy-Drama).

Saturday, April 24, 1915

The War of the Wild (Two parts—Animal-Comedy).

Jockey—When War Threatened (Comedy).

Powers—Love and Handcuffs (Drama).

Miscellaneous Features

PARAMOUNT PICTURES CORP.

March 22—Are You a Mason? (Famous Players—Comedy).

March 29—My Lady Peggy (Famous Players—Drama).

March 29—Pretty Mrs. Smith (Moro—Comedy-Drama).

April 1—The Unafraid (Lasky—Drama).

April 5—Pretty Sister of Joe (Famous Players—Five Parts—Drama).

April 12—The Captive (Lasky—Drama).

April 15—The Tides of Barnegat (Famous Players—Four Parts—Drama).

PATHÉ EXCHANGE, INC.

March—Ima Simp's Dream (Comedy).

March 17—Pathé News No. 22, 1915 (News).

March 24—Pathé News No. 23, 1915 (News).

March 22—The Exploits of Elaine (Episodes 12, "The Devil Worshipers"—Two Parts—Drama).

April—The Bliss of Ignorance (Three Parts—Drama).

April—The Police Dog (Third Episode—Comedy—Cartoon).

April—The Gorges of the Tarn (Colored—Scene).

April—The Praying Mantis (Educational).

April—The Treasure (Drama).

PHOTO DRAMA CO.

March—P-r-o-y-o-n (Or-Orana) (Drama).

SELECT FILM BOOKING AGENCY

March—The Eternal City (Famous Players—Eight Parts—Drama).

TIFFANY MOTION PICTURE CORPORATION

March—The Heart of Maryland (Six Parts—Drama).

WORLD COMEDY STAR FILM CORPORATION

March 15—The Dancing Beetle (Comedy).

March 22—Health by the Year (Comedy).

LIFE PHOTO FILM CORP.

March—The Curious Conduct of Judge Legarde (Drama).

April—The Unbroken Road (Drama).

WORLD FILM CORPORATION

March 22—The Arrival of Perpetus (Shubert—Drama).

March 29—The Man Who Found Himself (Brady—Drama).

March 15—The Dancing Beetle (Comedy).


March 20—The Arrival of Perpetus (Shubert—Five Parts—Drama).

April 2—The Man Who Found Himself—Brady—Five Parts—Drama.

April 12—Hearts in Exile (Shubert—Five Parts—Drama).

METRO PICTURES CORP.

March 29—Satana Sanderson (Rolfe—Drama).

April 5—Shadows of a Great City (Popular Players—Drama).

April 12—The Cowboy and the Lady (Rolfe—Drama).

April 19—The Heart of a Painted Woman (Popular Players—Drama).

NEUTRAL FILM CO.

March—The Last of Mafia (Five Parts—Drama).

STUART HOLMES, that capable actor, has been slated to depict the leading male role in support of Nancy O'Neil, the American Bernhardt of the stage. Considerable mystery lends itself to the piece through the fact that yet the title or the nature of the story has not been divulged.

Prank Powell, whose recent release, "The Valley of the Missing," has met with marked success throughout the country, will direct this new Fox feature.

T. N. HEFFRON, well-known director of Feature picture plays, arrived in Chicago this week to join the Selig Polyscope Company as producer of Selig Spectacular Specials. Mr. Heffron has directed many of the Famous Players' productions and has also produced, in the past, many notable successes for Thanhouser, Biograph, Klaw and Erlanger Motion Picture Company, and Mr. Heffron will soon succeed Lawrence, Marston, who has been producing multiple reel dramas at the Selig Chicago studios.

CRANE WILBUR LUBIN COMPANY

MARSHAL NEILAN

With the FAMOUS PLAYERS FILM COMPANY

213-229 West 26th St., N. Y. C.

Future Release "THE COUNTRY BOY" Jesse L. Lasky Co.

EMMETT CAMPBELL HALL

PHOTOPLAYWRIGHT—Lubin Company

Beginning April 5—"ROAD O' STRIFE"—A serial

C. JAY WILLIAMS

COMEDY DIRECTOR

With THE VITAGRAPH CO. OF AMERICA

ENGAGED

FREDERICK A. THOMSON

WORLD FILM CORPORATION

"THE GOOSE GIRL," "THE COUNTRY BOY"

SALLY CRUTE

LEADS EDISON

CLAIRE MCDOWELL

Address BEECHHURST,

WHITESTONE LANDING, L. I.
The Art Film Co. 25th and Lehigh Avenue
PHILADELPHIA

WILL PRESENT LAURA NELSON HALL

In a Series of Features

OUR FIRST RELEASE IN MAY
The Stubbornness of Geraldine
In Five Reels. By Clyde Fitch.

PRINCIPALS OF OUR STAR CAST

Miss Marie Empress
Miss Mary Moore
Miss Daisy Belmore

Mr. Vernon Steel
Mr. Stanley Harrison
Mr. Jules Ferrer

General Director, MR. GASTON MERVALE
Stage Manager, MR. CHAS. GERRARD

Write Your Slides on an
L. C. Smith & Bros.
Typewriter

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card, and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.
Home Office and Factory, Syracuse, N. Y.

PHILADELPHIA BRANCH, 907 WALNUT STREET
Branches in all principal cities
A Program

Size 5 1/4 x 9 1/4

Printed on enamel paper—Front page contains photo of prominent player, your name and address.

Page 1. Program.
Page 2. Biograph of players.
Page 3. Notes of your house and players.

Every patron will appreciate a booklet of attractive appearance with Life Biographs. Prices on request.

Address


Insures Feet for $150,000

Charles Chaplin, Rosenay comedian, is declared to have the most valuable feet of any one in the world. He has just insured each foot for $50,000, or $100,000 for the pair. That is, he is reimbursed by the insurance company $100,000 for the loss of either one and $50,000 if he loses both.

"My feet are my fortune," said Chaplin. "What kind of a photo-play comedian do you think I would be without my feet. In fact, I think $100,000 is a very small amount for the loss of both feet. It would cut me out of my salary for the rest of my life."

As Chaplin is the highest priced comedian in the world, the insurance would not go far towards his salary. Chaplin critics declare that Chaplin's feet are one of the most valuable assets he has. Without the Chaplin walks, the Chaplin kick and other antics he pulls off with his pedal extremities, they say it would not be a Chaplin comedy.

It is these little tricks with his feet, as well as the comical facial expressions, that keep spectators in roars of laughter. These great clumsy looking feet that move with such dexterity and quickness always spell fun.

Without the make-up, the Chaplin feet are smaller than the average. He has them massaged and cared for after every performance to keep them supple and in excellent condition, so that he can pull off his tricks. They are wonderfully strong and have the grace that comes with strength, which shows to advantage when clad in pumps. Mr. Chaplin is one of the finest of fancy dancers and can put on dances that are the envy of many a ballet girl. Toe dancing and all other steps come to him with ease. He has originated many a fox trot.

You can have portraits of six of the most popular movie stars, painted by three of the most famous artists of today, and all in one set. Think of it!

Each portrait is 11 x 14, mounted on heavy art mat board, and fine for framing. They are in the beautiful rich color tones of the originals—not merely tinted or retouched—but in the natural colors of life.

These portraits cannot be compared with any others you have ever seen, as they are far richer, more attractive and were especially drawn for the Multi-Color Art Company. The set of six will be sent you postpaid on receipt of $1, or singly for 20c each. All you have to do is write your name and address on the coupon and send it with a dollar bill. We will take the chance of the dollar arriving safely. Do this immediately, as the limited edition is rapidly disappearing. Tear off the coupon and mail today before you forget it.

MULTI-COLOR ART CO.
220 West 42nd Street
New York City

N. Y.

Which please send me the set of six natural color portraits as promised in The Photo-Play Review.

Name
Address
City State

Send for samples
The Art Film Co. 25th and Lehigh Avenue
PHILADELPHIA

WILL PRESENT LAURA NELSON HALL

In a Series of Features

OUR FIRST RELEASE IN MAY

The Stubbornness of Geraldine
In Five Reels. By Clyde Fitch.

PRINCIPALS OF OUR STAR CAST

Miss Marie Empress
Miss Mary Moore
Miss Daisy Belmore

Mr. Vernon Steel
Mr. Stanley Harrison
Mr. Jules Ferrer

General Director, MR. GASTON MERVALE
Stage Manager, MR. CHAS. GERRARD

MOVING PICTURE QUALITY GUARANTEED
If Your Negative Is Good—We Do The Rest

WE INVITE YOU TO VISIT OUR FACTORY—SEE FOR YOURSELF
The Wonderful Facilities and Organization That Actually Secure

Perfect Developing and Printing
Each Order is Conscientiously and Carefully

HAND POLISHED, SCREEN INSPECTED, THEN PROMPTLY SHIPPED

Send Today for Factory Description and Price List

INDUSTRIAL MOVING PICTURE COMPANY
WATTERSON R. ROTHACHER, President
223-233 WEST ERIE STREET

CHICAGO
New Era in Film Manufacture

Made in America

O. K. COMEDY CO. Wholesome Laugh Makers.
   The "Feel Happier" Kind.
MINERVA FILM CO. Educational, Instructive, Spell-binding.
   Satisfies a Long-Felt Want.
CLARION FILM CO. Pictures of the Shop, the Factory, the Mill.
   The Tie Between Producer and Consumer.

FILMS FROM ABROAD

INTER-OCEANIC FILM CO. Exclusive Features.
   Highest Standard.

FOREIGN FILM CORPORATION

OFFICES
251 N. 13th Street, Philadelphia, Pa.

STUDIO

REPRESENTATIVES IN THE LEADING CITIES ON THE AMERICAN CONTINENT AND EUROPE

Terriss Feature Film Co. Pasquali Co., of Turin, Italy
Interstate Feature Film Co.

THREE GOOD REASONS

Why Exhibitors the Country Over Should

PLAY PICTURE PLAYHOUSE PHOTOPLAYS

"THE PEARL OF THE ANTILLES," a Terriss Release for early in May, has been made in the Island of Jamaica and unfolds its story amid scenes of striking beauty.

"THE COINERS' GAME," latest of the Pasquali Releases in America, is already being booked. It is replete with thrills, ably conveyed by a cast of experienced artists.

"BULLDOGS OF THE TRAIL," Interstate Feature Film Co.'s Release, has gone to mystic India for the basis of its story and to the Great Northwest for the bulk of its action.

Get in Touch Immediately with These Branch Offices

New York, 382 Sixth Ave. Syracuse, 214 E. Fayette St.
Philadelphia, 1126 Vine St. Kansas City, 928 Main St.
Cleveland, 4th St. and Prospect Ave. Chicago, 5 So. Wabash Ave.
Pittsburgh, 422 Penn Ave. Dallas, 202 Andrews Bldg.

Boston, 23 Piedmont St.
St. Louis, 3431 Olive St.
Montreal, 204 St. Catherine St., W.
Toronto, 39 Adelaide St., W.

PICTURE PLAYHOUSE FILM CO., Inc.
71 WEST TWENTY-THIRD STREET,
NEW YORK CITY
Prominent Photoplayes

- Ford Sterling, Keystone
- Viola Dana, Edison
- E.M. Clairy, Lozzy
- G.M. Anderson, Essanay
"A Delayed Reformation"

(BUBIN)

BY IRENE PAGE SOLOMON

BESS STERLING looked up from the letter she was reading with anxiety in every line of her well-set countenance.

"Try as she would to hold them back, the bitter tears rolled down her pale face and made big blotches on the letter in her hands.

"Dear Bess," it read, "I must have money, $500 at least, and within three days, or it's all up with me. You don't want to see me go to the pen, do you, Bess?"

"Come now, your husband is rich; you won't miss this trip. Bring it down to Central Hotel not later than Wednesday evening.

"Yours as ever," "Smn."

"What shall I do? What shall I do?" moaned Bess. "Oh, how can he be so cruel, so heartless? He promised never to worry me again, to let me live in peace. Here I was so happy with John, and now—"

She again overcame her, and for several minutes she struggled against them in vain, but finally with a determined effort she dried her eyes and tried to think of the problem before her.

When something whispered "Tell John; ask his advice," she shuddered and whispered back as though it were a living thing that had spoken.

"I couldn't do that; John is good and kind, and tell him the upper-right man of the law, who is so proud of his good name, that he is married to a girl whose brother is a common thief! Never! I'd rather die first. No, there must be some other way."

Suddenly as in a flash a name she had often seen on her walks to John's office was indelibly impressed on her mind, "James Norton, 58 Main Street, money advanced on good security."

Pale, but determined, Bess dressed in her plainest clothes, with a thick veil hiding her golden hair and large grey eyes, set out on her quest. In a short while she stood in the private office of James Norton.

The intense heat was stifling. Almost before she knew it Bess had thrown back her veil for air.

Instantly there was a gleam in Norton's watery eyes; gone before Bess lifted her head. In fear and trembling she made known her errand.

Again that gleam of lust, but he said quickly, "And what security do I get, Miss?"

In a panic, Bess realized she had no security to give; but with tears in those glorious eyes she pleaded, "Oh, Mr. Norton, I'll give you my word, a thing I have never broken; please, please lend me the money, and I'll pay any interest you say."

Norton pretended to hesitate, but inwardly excited. "Well, well, it isn't usual, but maybe we can fix it."

Going to a little safe in the back of the room, he counted out five $100 bills and placed them in Bess' outstretched hand.

Quickly pulling down her veil, she started out, but Norton put out a detaining hand. "Oh, but you have forgotten to sign th's receipt, Miss—ah—Mrs. Sterling," glancing at the card Bess had sent in to him.

Trembling so that she could scarcely write, but not looking at the words, Bess signed her name to the slip of paper and was about to take a hasty departure, when Norton blandly interposed: "So in three months, Mrs. Sterling, you will let me hear from you?"

Bess bowed her acquiescence.

As Norton opened the door for her he managed to squeeze her arm, a liberty that Bess, though boiling with rage, dared not resent.

Hurrying rapidly from the place, Bess soon found herself at The Central Hotel in her brother's presence. He overpowered her with his thanks and renewed promises to reform.

"Never again will I bother you, Bess; so don't worry. I am going down on a farm to live, and make a man of myself."
April 27, 1915.

THE PHOTO-PLAY REVIEW

Sterling shows his wife telegram calling him away on business.

"No! No! No!" said Bess out loud, as she instinctively效果ected this argument with conscience.

It was John dressed for the street, grip in hand.

"Hello, Bess old girl, sorry to break that engagement with you for theatre tomorrow, but I've had a sudden call out of town on business and just have time to catch my train. Get Marton to go with you to the show. Back Friday. If I am detained will wire you. Goodbye."

A hurried kiss and he was off. Bess heard a sigh of relief. Three days all to herself. Now she must think of some plan to get Marton paid off and get rid of this horrid nightmare that was killing her by inches.

Just then the telephone jingled. It was Norton demanding that she see him. With desperate resolve Bess fixed the time for Thursday night. Hardly able to keep the triumph out of her voice. Norton began effusive thanks, but the hanging up of the telephone cut him off.

Wednesday and Thursday dragged their slow length away. Bess had sent the theatre tickets away. She could not eat; she could not sleep, but spent the time in her own room, thinking, thinking, thinking—in a frenzy of fear and despair.

It was just the whispering that she could hear whispering the last night. Norton would be here in the morning. The gates were open. Bess couldn't go to the library. Although a chery fire burned in the big fire place, cold chills ran up her spine.

At last the house was still. She lay in bed and cried to bed early.

Hardly able to move for trembling, Bess crept over to the safe and turned the key. Then she got up and went into the library. Although she flicked the click of the key in the front door, there was no noise. She slid into the darkest corner of the sofa, barely in time, for Bess was in the room and, oh, horror of horrors, Sid was with him.

Bess had time to cry out, a warning finger on Sid's lip stopped her.

Sterling shows his wife telegram calling him away on business.

"Sid, always a light sleeper, had heard my whisper and had come down to investigate, not a moment too soon, Bess," he said. "I caught him up to bed at last. We'll settle with this scoundrel."

Bess whispered to Marton, for husband's sake, Sid, don't start a row. I owe him the money, give it to him and I'll sort out with him."

Bess's hands were quaking. She opened her mouth to say something, but she realized what was happening, a heavy step was heard on the stair. Norton vanished silently through the street door, closing it gently behind him.

Quick as a flash Sid grabbed the bills out of her hand and heaved them into the pistol in it, and this was the scene that greeted John Sterling's horrified eyes.

"So," he said, with an ugly sneer, "this is how you repay everything. Bates will have to admit I was right. Not a word, sir," as Sid started to sneeak.

Bess stood as if rooted to the floor, horror and consternation in her staring eyes and drawn mouth.

Without another word John phoned for an officer and Sid was hustled off to jail. The next few days Bess suffered the tortures of the damned.

Every time she opened her mouth to tell her husband the truth, a great fear paralyzed her tongue. Bess dared not inquire about Sid's fate.

In a week's time John came in rubbing his hands and smiling.

"Well," chuckled he, "you can sleep in peace now, Bess. We gave that young thief two years in the pen today morning."

Bess became hysterical at once, John rushed to the bureau to get the smelling salts. His eye was caught by the name on a card thrown carelessly down with the trinkets.

"James Norton—what do you know of that fellow, scoundrel, Bess? Is this his card doing here?"

Bess sobbed and mused answered him. Without a word John turned to the desk and rummaged amongst the papers, drawing forth at last several notes from Norton, all demanding payment and private interviews with Bess.

White to the lips, John turned to Bess.

"What have you to say to this, Madame. What does it mean?"

Bess covered her face with her hands and sobbing bitterly, the picture of guilt, but answered nothing.

"My God, my wife," groaned Sterling.

Sterling man that he was, he was tottering and almost fell, but controlled himself and forced calmness to his words.

"Bess, this is a serious matter. Don't you see what a position you are in? Maybe I have condemned an innocent man."

"He is innocent," whispered Bess, so low that her husband could hardly hear her.

"But then you—what of your part in this affair, I must know that."

Renewed sobbs, but no answer from Bess.

"Now see here, Bess," at last said Sterling sternly, "I'll give you until tomorrow noon; if no explanation is then forthcoming, we shall know your part, your wife, like Caesar's, must be above suspicion."

The next morning Sterling hurried down to court and soon had Sid released. The latter said, "Judge, I want to thank you for this trouble in my behalf, and I think you ought to be paid a little something like your wife to be present. Can't you get her on the phone?"

Sterling got the message that Mrs. Sterling had already left the house, and the butler had overheard her telling the driver that she must hurry to catch the 10:02 Reading train. There is no time to be lost," said
Sid. "I will be very brief, then we must hunt that poor girl."

When Sid had outlined his story, laying great emphasis on his weakness and the goodness of Bess in helping him, he ended with "now we must find her and when we do, you will forgive her, won't you, Judge?"

Sterling bowed his head in silence.

"Oh, she was sorely tempted, I admit, but what is so hard to forgive is her lack of confidence in me."

After a moment he arose, hustled into his overcoat and soon they were on the way. Sid suggested that they should go to his farm first to consult Nell, who was a wise little person.

Arrived at the station, who should they see on the platform but Bess herself.

"Take this as a happyomen," said Sid. "Please forgive her, Judge. It was my fault she made those mistakes. Inspiring them for a time, I feel the blame and can never be happy. I'll have a little account to settle myself with Mrs. Nell, but I swear to you, Judge, I am reformed all right now. It was delayed until it was dangerous. Me for the good life forevermore. And he went in with Bess and Cess came out.

When John saw his wife, so wan and frail, he threw his arms about her pitily, still held within him and he held out his arms to her. With a glad cry, Bess fell into them.

Weber and Fields to Star for World Film

Weber and Fields, probably the best known comedians on the stage today, have signed a two years' contract with the World Comedy Stars Film Corporation to appear in single reel comedies, to be released at short intervals through the World Film Corporation. In signing these comedies, both Weber and Fields felt that they were ambitious. And always quick and eager to find material for them to work on, they found plenty of material to be used, as they are still working on the last scenes of the film which they have just completed.

It was in the year 1896 that their golden era began. The Imperial Music Hall, situated at the corner of Broadway and 26th Street, was then the largest theatre in the world. Weber and Fields had a dream that if they could hold a place of their own and remain there long enough they could make a success.

They first joined the right kind was demonstrated in the success of Weber and Fields Music Hall, and changed to this name from the former one, as from the beginning it was phenomenal. In aid of its control they adopted a radical and what seemed then to be a remarkable policy, gathering together some of the highest priced entertainers in America. Quite unusual as is the custom today, they did not recruit their forces from the vaudeville stage, but made them write comic operas, comedy and legitimate. No such entertainment as they put on back then, they called their productions "The Nell," and there were many houses, both in New York. Everything was light, bright and topical. Weber and Fields had their memorable months their salary list was the highest of any playhouse in New York. Of the high priced players they

WHEN CLAPHIN APPEARS ON THE SCREEN

THE PHOTO-PLAY REVIEW

April 27, 1915

Why So Much Love in Photo-Plays?

BY ERNEST A. DENCH

In the releases of today there is the preponderance of love. Some of it is justified, but much of it Is not. The gentle passion is sadly being overdone in films, despite the versatili­
y of the scenario writer. It may be thought that he is to blame, but it is not so. The average director will have his heart interest, and may an otherwise good scenario has been rejected because it was found lack­

Cupid no doubt appeals strongly to those in his clutches, but producers do not apparently realize that lovers only constitute a small portion of movie fans.

Love in films is like a joint of mutton served up in varying forms for the rest of the week. Most con­s­picuous of all is the eternal triangle between two men and a woman or vice versa. Then there is the obdu­rate pair who for some reason or other refuses his consent.

There are other themes not quite so common, but more or less worked to a finish and they were not made to.

Love is as ancient as the world itself, and in these days wonderful fans want something nice and new to tickle their palates, they would like to take a back seat.

Even if the story is devoid of heart interest it need not be inhumane. There is plenty of material to be found in our everyday life for intense human plots. I have seen such stories where they were spoiled by the love element being dragged in. Particularly do I remember a very convincing drama of the struggle be­tween capital and labor, but instead of adhering to the main theme, the author was elicted in order to comply with the producer's requirements to give an otherwise excellent story a setting for love. I shudder at the conventional love theme.

I am not altogether prejudiced against the tender passion for when a story is purely and solely about love there is a reason for its exist­ence, but not otherwise.

A homely little drama by a leading theatrical producer I saw recently, literally speaking, "dodged" love.

The story concerned a doctor in poor circumstances who was very devoted to a rich lady patient, who had no heart. For saying her life, she offered to be a brother to him and to a sister to his grown up daughter, understanding Miss Crute to­gether in her luxurious country manor.

Mind you, there was not the slightest suggestion of love, though it had got up to a point where several of ten producers it would undoubt­edly be converted into a stereotyped kind of a play.

The Lady on the Cover

O N E of the newer faces in Edi­sion films, who has already attracted a great deal of fa­vorable attention is that of Sally Crute. Although only an Edison play for a few months, she has been given several opportunities to display her ability—and has taken full advan­tage of the theses films. Miss Crute is a native of Chatta­nogna, Tenn., but it was in Hunts­ville, Ala., where her family moved when she was about nine years old, that she first showed a taste for things theatrical. When the colored minstrels had finished their performance rehear lost a part, Miss Crute, although the old plantation there would be a call for "Miss Sally," and the little girl would jump up and go through her "stunts." The "stunts" gradually became more and more elaborate until finally "Miss Sally" awoke to a realization that she was worth a salary.

She set earnestly to work and soon became a member of the well-known Gitch Long Stock Company of Den­ver. Then she played juvenile parts and Western heroines for various motion picture concerns. In the latter part of 1911 and 1912 she was in "The Rosary," playing the leading role as Vera Wilton in the dual part of "Twin Sisters." She also played the Inzen with the London Players in "The Widow Winters in "The Three Twins." Dor­othy in "Deep Purple"; Agy Lynch in "Within the Law," and appeared with George Arliss in "Salute," "Mrs. Millionaire," "Affairs of Honor," "The Deliverer," "Fools for Justice," "The Beloved," "The Great Divide" and "Kings and Knaves." Miss Crute prefers drama to comedy, and she has given powerful interpreta­tions of the roles which she has presented on the screen thus far—such parts as the foreign spy in the Cleek picture, "The Mystery of the Talking Wire," the mistress in "The Last Scene of All," the daughter of the Concera manufacturer in the amusement film, "A Decade of Human Lives!"; Ellen Ryan in "A Treacherous Rival," and the light­house keeper's daughter in "The Powers of the Air."

Miss Crute is an ambitious girl of serious purpose, who puts her whole heart into everything she does. A woman of prominence, she has been dis­trustfully the needle—an art at which she is an expert. She believes in working hard and she prefers to have the director tell her the situation of the scene just as she is about to enact it, rather than to have a scenario to study over.

Her success becomes more spontane­ous and natural without that studied effect which so often mars many scenes. It is certain that in her own case Miss Crute has proven the correctness of her theory, for every gesture and expression carry with them force and conviction.

As the headline Indian maiden in "A Sense of Humor" and the policeman's newly acquired wife in "A Son's Inheritance," Miss Crute estab­lishes herself as a delightful com­edy player in versatile, clever and attractive representation of comic character and dramatic roles and very good to look at. From the Midwest to the West Coast, Miss Crute is a valuable asset to the Edison Stock Company.

(Continued on page 14.)
Thomas H. Ince
Erstwhile Struggling Thespian Now the Highest Paid Man in All Filmdom
BY ROBERT GRAU

Of all the miracles that have been worked in Motion Picturedom none are so wondrous as the meteoric rise to fame and fortune of a few men and women, who but a few years ago in sheer desperation were attracted to the film studio, where it had just been discovered that stories could be visualized on the screen. It took twelve years from that day in 1890 when the Cinematograph was first exhibited, to discover that somewhere lurking amidst the maze of phenomena there was something more vital than moving trains and "the Chase."

It was when a few intrepid men, defying the wrath of the "Holy of Holies" of theatredom changed their environment from the stage to the film studio that the possibilities of a new art were revealed. These men were actors, whose vicissitudes in their precarious calling were such that they were glad to enroll for a "try out" at the regulation price of five dollars a day, little dreaming that with their advent would be born "the silent drama" and that public entertainment would be revolutionized the world over or that they were to be hailed as masters of film craft.

As recently as 1908 stage folk were so fearful of the consequences if they bestowed of their artistry before the camera that they used fictitious names. To have posed for the screen eight years ago meant a sure boycott by those who control the destiny of the spoken drama. In the vaudeville theatres delinquent performers were degraded by being relegated "to follow the pictures." The very sight of what is now called the magic screen was the signal for an exodus.

These were the conditions in 1908 and they were not much better in 1910, when one of the three sons of "Pop" Ince, an old actor of the '70's met an actor who told him he was earning seventy-five dollars a week directing Photo Plays. "Pop" Ince did not live to see all three of his sons become famous as exponents of the silent drama, but when Thomas H. Ince, the eldest, found out that a mere hanger-on was earning a "big" salary in the new field, he determined to enter the game enrolling as an extra at three dollars a day.

"Tom" Ince was stranded in the far West when he met the actor. He was so poor that he had no place of shelter for his wife and baby. Ince pleaded for a chance to show his caliber. The men he worked for were a lot of ex-clothing dealers who confined their productivity to duplicating the films of others; the majority of actors were ex-cowboys. The reigning sensation in the nickelodeons was such productions as "The Great Train Robbery" and "The Life of a Fireman."

Ince got his first opportunity when the head director failed to appear one day and so impressed his employer that he was engaged permanently to direct, but he did not remain with the company long; his fame had spread throughout Southern California, where as now the majority of studios were located.

In a more pretentious environment Ince started to do the big things which have made his name one to conjure with. He not only engaged real actors for his productions but he taught the novices how to act. Some of the latter must have had the divine spark, for not a few are still with Ince and one lady who had never had the least stage experience has become one of the real stars of the screen.

Thomas H. Ince is now the vice-president of the New York Motion Picture Company, a concern capitalized in the millions. His annual income is authoritatively stated to be not less than one hundred thousand dollars. In less than four years he has created the highest Moving Picture Organization in the world, building a city called Inceville, just outside of Los Angeles, where are produced the photo plays over which the majority of mankind is now raving. It is nothing for Ince to spend $100,000 on film production. Very often instead of sending the players abroad to secure a realistic...
Carlyle Blackwell joins Lasky. Twilight Sleep; Pictures Still Under Ban. Mary Pickford in "Fanchon the Cricket." Difficulties in Taking "The Eternal City." Wonderful Travel Scenes at the Broadway

The independent company formed by Carlyle Blackwell is no more. Pictures, featuring this well-known star, will now be produced by The Jesse Lasky Feature Play Co. Mr. Blackwell is now hard at work at the coast studios of this company, and we can all look forward to something very fine from this source.

The Twilight Sleep Pictures, which were to have been shown some time ago at the West End Theatre, are still under the ban of License Commission Belts. They were to be presented by The Motherhood Association in conjunction with a lecture by one of the lecturers from Frieburg, Germany. In the opinion of Mr. Bell, the pictures are "a most indeciet attempt to attract public curiosity." He also says, in part, "I sat here alone, this was all I could stand. I felt as if the most sacred secrets of motherhood had been violated. The picture will never be shown in New York if I can help it."

On the other hand, both Dr. Schlossing and The Motherhood Educational Society are of the opinion that both the subject of Twilight Sleep and the picture should be given wide publicity. They firmly believe that the matter should be discussed publicly and in plain, frank words. It is very doubtful if the films will be shown in this city, certainly not in their present form.

The next Famous Players' production, starring Mary Pickford, will be "Fanchon the Cricket." This role will provide Little Mary with a most wonderful opportunity to display her talent. As the mischievous bundle of joy, Fanchon, who is, at times, imp of a girl, she will have a part exceptionally well suited to her. The production of this famous novel, by George Sand, has been produced on a lavish scale, and will, undoubtedly, be as popular as "Tess of the Storm Country," in which Miss Pickford scored a lasting triumph.

Many were the difficulties encountered in taking various scenes in Rome for "The Eternal City," now showing to capacity auditors at the Astor Theatre. This may well be imagined when it is known that intimate features of the Vatican are shown. Fortunately, an interpreter was secured who seemed to be in the good graces of both the government and the church, and who was able to arrange matters for the directors. If, however, you may see a night scene in the Coliseum in addition to many picturesque parts of the city of Rome, every film-goer will feel that the city scenes are especially attractive and produced wonderfully well.

The South American Travel series being shown exclusively at the Broadway are proving very popular. Already any number of business men interested in South American business have made it a habit to view these pictures every week, and many requests for information as to special cities, etc., have been received. The series will cost many thousands of dollars, but will give a very exact idea of just what the country is like and what its chief industries and requirements are.

The Famous Players will shortly introduce John Mason as a moving picture star. He will appear in an adaptation of that international success, "Jim the Penman," by Charles L. Young. This company will also present Pauline Frederick in Herman Bernstein's dramatic work, "Sold," in the near future. Miss Frederick's work as Donna Roma in "The Eternal City," has proved her to be the foremost emotional actress ever seen on the screen.

John Bunny

In Memory of John Bunny

Who Died on Monday, April 25, 1915
At His Home, Brooklyn

This imitable comedian made the world laugh and won millions of friends. We receive the notice of his death just as we go to press. The following details of Mr. Bunny's career will appear in "The Photo-Play Review" of May 4th.

This week the Vitagraph Theatre has for its special feature "The Girl Who Might Have Been," a dramatic story of a girl who is made the unwilling accomplice of a Master Criminal. It was written by Charles Brown and produced by Lionel Bilmore. Included in the cast are such Vitagraph favorites as Harry Morley, Betty Gray, Paul Scafton, Neal Finley and Frank Currier. "The Awakening," produced by Ralph Ince and with Earl Williams and Anita Stewart in the leading roles, is also being shown, with an exceptionally fine list of comedies.

Word comes from the Metro offices at Broadway and Forty-second Street, that they have signed that sterling favorite, Frances X. Bush. He will be seen in a special line of films to be known as "Quality Films," which will show him playing a character portrayed by a very fine cast, in many Broadway plays. It is now planned to release these films every six weeks, beginning shortly after Mr. Bushman completes his present contract, with Essanay.

There is a truly remarkable scene in the Jesse Lasky production of "The Woman," which shows Congress in session, and has been directed and produced in a masterful manner.

This week, at the Broadway, Blanche Sweet, in "The Captive," a picturization of the extraordinary dramatic success by Cecil B. deMille and Jennie MacPherson, is being shown with great success.

The New York Mail is using as a comic feature what they are pleased to call "Charlie Chaplin's Comic Capers." It is a far cry from the various poses of his more recent pictures.

Tom Terriss, of The Terriss Feature Film Co., is producing feature photo-plays in Jamaica, West Indies. Recently he was the guest of honor at a dinner of the Business Men's Association of Kingston. Mr. Terriss says that the activities of his company have excited great interest among the inhabitants of the West Indies, probably because this is the first company to visit the island for this purpose.

George Kleine's "Whose Who in Society?" has many laughable situations and hits of business. In fact, O. B. O'Brien attains a friendly kiss on the nape of Mrs. O'Brien's neck; this is flashed, "Pat, don't kiss my neck. It's not in the best circles.

Crimmins and Gore, the famous vaudeville team, appear in "The Commuters," which was released yesterday. Charles Judels, who did the Italian in "Twin Beds," does some very valuable work in this same picture, in the role of "Sammy."

Mr. and Mrs. Sidney Drew, in "Booby's Baby," by Paul West, proved a bully good comedy feature of the Vitagraph program the week past. The idea was brand new, and the acting throughout of the very best.

If you want to see a real good little picture don't fail to look over "The Sort-Of-Girl-Who-Came-From-Heaven," written by Arthur Apolin and produced by Ralph Ince. You will find some very clever acting in this picture, and the character portrayal by Anita Stewart and Earl Williams.

Miss Fritz Schleiff took many of her film scenes in the Broadway last week to see herself in "Pretty Mrs. Smith," the Oliver Morose-Bosworth photo-play feature.
Anna Luther, the well-known motion picture star, has chosen to bring her talents to the Metro-SCOPE Company. Miss Luther has won an enviable reputation in the silent dramas.

Wallace Beery, though quite accustomed to taking all kinds of hard knocks in taking his Sweedly comedies, finally got a knockout punch that put him down and out for the count. In taking a scene of "Sweedly in Vaudeville," he plays with Edmund Thompson, who weighs three hundred and eighty pounds. During a make-up for the scene, Beery accidentally fell on Beery accidentally.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.

Miss Dorothy Gish, who plays in a series of Majestic features, has just finished a new picture, "The Esmeralda Case," which is listed as a Broadway star feature in three parts, for release the last of May. "The Esmeralda Case" tells a modern detective story with all the thrills attendant upon the successful detection of crime. Up-to-date appliances and innovations are masterfully portrayed by the celebrated detective who has charge of the case, and by tense moments are experienced by the old-fashioned melodramatic elements. Esmeralda Case stars Doris Hurd, Carry McDermott, Paul Kelly, Carry McGarry, Robert Geaill, George Stevens and others, enact the principal characters.
"Graustark"

A Dramatization of the Novel by George Barr McCutcheon. In Six Acts

Grenfell Lorry, Francis X. Bushman
Princess Yvette............Beverly Bayne
Countess Dagmar.........Helen Dallaire
Harry Angush..........Alberto Rococo
Prince Gabriel............Lester Cuneo
Prince Lorenzo...........Washburn Prince Bolaroz............Ernest Maupin

Grenfell Lorry, a wealthy young American, meets a beautiful girl on an express train en route to Washington, and aids her to overtake the train by a thrilling coach ride through the mountains, when they are left behind at a small mining town. Lorry learns her name is Guggenlocker. He follows her to Edelweiss, in Graustark, her home. On the way he meets an old college friend, Harry Angush, and they make the journey together. Lorry meets Miss Guggenlocker on the street and obtains a faint smile of recognition. That night he and Angush overhear a plot to abduct the Princess Yvette. Lorry and Angush enter the castle by stealth and Lorry is amazed to find Miss Guggenlocker in Her Royal Highness, Princess Yvette of Graustark. He saves her from the ruffians, Lorry learns that Yvette faces a serious crisis. Two suitors clamor for her hand—Prince Lorenzo of Asphain, and Gabriel, Prince of Dawsburg. Graustark must pay an enormous war indemnity to Asphain. Marriage to Lorenzo grants Yvette an extension of time to meet the pay-debt, and offers Yvette extension of time for paying the debt if Lorry is captured and executed. The persistent Gabriel presses his offer of marriage. Yvette orders him from the castle. That night Lorry escapes from the monastery, gains entrance to the castle and surprises Yvette in her boudoir. He swears he will give himself up for execution, and save her kingdom. Next morning, in the throne room, Gabriel accuses Yvette of concealing Lorry, but is frustrated by Lorry bursting in and offering his life for the Princess. Yvette declares her love for Lorry and begs Bolaroz for mercy. Bolaroz angrily拒不 and demands Lorry's death. Angush suddenly confronts Gabriel and séizes him of Lorenzo's murder, Gabriel confesses. Bolaroz then makes an alliance with Graustark. Lorry weds the Princess and is crowned.

"Hearts in Exile"

By Nicholas Danaew

Who of you American readers is not familiar with John Oxenham's wonderful work, "Hearts in Exile." It has been pictured by James Q. Dunn.

The powerful plot, the author's light and beautiful style, holds the reader's attention with magic force from beginning to end. You turn over the last page of this unique work with a sense of regret at the inability to dwell farther in a world full of adventure and sweet mysticism. But however powerful the reader's imagination, he cannot by reason of the very limit of space and senses view the heroes in their true life-like form; the reader is filled with a persistent longing to see it all in objective form. In modern times with the aid of the every evocative, startling, ever conquering camera, this desire is readily satisfied.

We see the camera perform the function of a geographer, ethnographer, dramatist, cartoonist, teacher, journalist and last but not least, taking the place of a novel.

Reading a novel in a remarkably short time while seated in a modern built theatre is the last word in motion picture art, while it is true that the camera fails short as far as the beauty of literary style goes, we are nevertheless, compensated in the richness and volume of its life-like scenes and vividness of expression.

It fell to James Young, the well-known artist-director, to stage this great novel and let us say right here that the result is another great contrast in the world of film art. It is not enough to merely portray types on the screen. The director's prime object is to give the soul the beauty, the entire depth and character of the novel. Mr. Young has done with the skill and light touch of a master.

The subject matter of "Hearts in Exile" is radically different from the various other Russian productions in motion picture drama. The only comparison to this "Hearts" is "My Official Wife." Aside from these two photo-dramas, I cannot recall one single instance, when the sight of a picture made in America and dealing with Russian life did not fill me with disgust and shame to the blushing point. Slander, downright, stupid slander, based on utter ignorance of the true Russian life in its higher sense—even well known, but poorly informed directors. The responsibility for affairs, in question, lies mostly with heads of our great film corporations. Were these people to give execution of the SS. Russia rooted in the minds of our disnished directors. The responsibility for affairs, in question, lies mostly with heads of our great film corporations. Were these people to give execution of the SS. Russia rooted in the minds of our disnished directors. The responsibility for affairs, in question, lies mostly with heads of our great film corporations. Were these people to give execution of the SS. Russia rooted in the minds of our disnished directors. The responsibility for affairs, in question, lies mostly with heads of our great film corporations. Were these people to give execution of the SS. Russia rooted in the minds of our disnished directors. The responsibility for affairs, in question, lies mostly with heads of our great film corporations.
locale, he will build at Inceville a duplicate of that locale at a far greater expense.

Ince not only directs for the three branches of films released from Inceville but he writes most of the scenarios and very frequently he assumes some minor role, the better to impress his actors with "stock" principles, for in Ince's Organizations the star of yesterday may be the utility man of today.

The business associates of this man Ince, now millionaires, are content to sit in their New York palatial offices, leaving to the master mind at Inceville the artistic side of their tremendous output. Once a year Ince comes to the Broadway where he was wont to seek in vain for an engagement. Now his appearance on the Rialto is a signal for a stampede of stage folk anxious to return with him to Movieland.

The payroll at Inceville is never less than ten thousand dollars a week. When Ince began to produce with the concern he is now head of, the highest salary paid was fifty dollars a week, as paid out to several on pay day. The prevailing price for a scenario in 1910 was about twenty dollars, now as high as five thousand dollars is not uncommon. The actors were paid five dollars a day the same as the supers when Ince himself was one of the latter, now he has a dozen different stock companies, selected with great care with the salaries more often than not listed in three figures.

Even the camera men are paid salaries a Cabinet officer would not refuse. One receives fifteen thousand dollars a year. The scenario staff which consisted in 1910 of one lone editor who had to act direct and write for forty dollars a week, now costs the Company thirty thousand dollars a year.

Ince has found time to write one play for the speaking stage which he produced himself in a Los Angeles Theatre where it scored so well that one of the Barons of Long Acre Square, who five years ago would not give Ince an audience, has outbid all of his competitors and the play is scheduled for production later in the season.
Record of Current Films

General Program

Monday, April 26, 1915

Biograph—The Children's House (Universal Dr. Play).

Edison—Greater Than Art (Special—Three parts—Drama).

Essanay—On the Dawn Road (Drama).

Kalem—The Haunted House of Wild Isle (Special—Two parts—Drama).

Lubin—Road Of Strife Series, No. 4, "The Ring of Death" (Drama).

Selco—Lonely Lovers (Special—Two parts—Drama).


Vitagraph—Boobley's Baby (Comedy).

Tuesday, April 27, 1915

Biograph—Adam Bede (Special—Two parts—Drama).

Edison—The Idle Rich (Comedy).

Essanay—Blindfolded (Special—Two parts—Drama).

Kalem—The Phone (Comical)

Lubin—Pericles' Awakening (Comedy).

Selco—The Honor of the Camp (Drama).

Vitagraph—The Lady of the Light-house (Broadway Star Feature—Special—Three parts—Drama).

Wednesday, April 28, 1915

Edison—Count Marscari (Comedy).

Essanay—The Fable of "A Night Given Over to Revelry" (Comedy).

Kalem—The Tattooed Hand (Episode No. 14 of the "Girl Detective" Series—Drama).

Lubin—Her Father's Picture (Special—Two parts—Drama).

Selco—The Voice of Eva (Drama).

Vitagraph—The Boarding House Feud (Comedy).

Thursday, April 29, 1915

Biograph—Fool's Gold (Drama).

Essanay—The Undertaker's Uncle (Western—Comedy).

Lubin—A Romance of the Navy (Special—Three parts—Drama).

Miska—Bunks Bunked (Comical).

Selig—Hearts-Selig News Pictorial No. 24, 1915 (News).

Vitagraph—Strictly Neutral (Comedy).

Friday, April 30, 1915

Biograph—His Poor Little Girl (Comedy—Drama).

Edison—Poisoned by Jealousy (Special—Two parts—Drama).

Essanay—The Tie That Binds (Drama).

Kalem—The Destroyer (Special—Three parts—Drama).

Lubin—When the Range Called (Drama).

Selco—At the Mask Ball (Comedy).

Vitagraph—The Sort-of-Girl Who Came-from-Heaven (Comedy).

Saturday, May 1, 1915

Biograph—A Double Winding (Dr).

Edison—He's Converse (Special—Three parts—Drama).

Essanay—Frauds (Special—Three parts—Drama).

Kalem—The Box Trap (Episode No. 25 of the "Hazard's Helen" Railroad Series (Drama).

Lubin—The Undertaker's Daughter (Comedy).

Lubin—Safety—Worst (Comedy).

Selco—The Hand of Nohawee (Dr).

Vitagraph—A Pillar of Plame (Special—Two parts—Drama).

Mutual Program

Sunday, April 25, 1915

Kome—Home Again (Comedy).

Majestic—For the Love of Bettina (Two parts—Drama).

Thanhouser—Fashion and the Simple Life (Comedy).

Wednesday, April 28, 1915

American—The Day of Reckoning (Two parts—Drama).

Kalem—Not yet announced.

Thanhouser—The Open Door (Drama).

Tuesday, April 27, 1915

Beauty—No Quarter (Comedy—Drama).

Majestic—Checkmate (Drama).

Thanhouser—Bianca Forgets (Two parts—Drama).

Wednesday, April 28, 1915

American—Wife Wanted (Comedy—Drama).

Brothers—The Renegade (Two parts—Drama).

Thanhouser—The Buried Treasure (Drama).

Thursday, April 29, 1915

Domin—The Power of the Street (Two parts—Drama).

Kalem—Not yet announced.

Mutual Weekly—No. 17, 1915 (News).

Friday, April 30, 1915

Fasstaff—The Movie Fans (Comedy).

Kay Box—The Valley of Hate (Two parts—Drama).

Majestic—The Little Soldier Man (Comedy—Drama).

Saturday, May 1, 1915

Kalem—Not yet announced.

Thanhouser—The House of Bentley (Two parts—Drama).

Roxy—Locked Out (Comedy).

Universal Program

Sunday, April 25, 1915

B. B. U.—"The Grim Messenger (Two parts—Drama of the Northwoods).

Laemmle—The Core of the Mountains (Drama).

L-Ko—Poor Policy (Comedy).

Monday, April 26, 1915

Imr—Love's Reflection (Comedy).

Johnson—Over the Bounding Waves (Comedy).

Victor—The Honor of the Ormby's (Three parts—Modern Society Drama).

Tuesday, April 27, 1915

Gold—Matty's Decision (Two parts—Drama of Today).

Nestor—His Nobs, The Duke (Comedy).

—Ten Minutes in Bombay (Educational).

Reg—Faces in the Night (Drama).

Wednesday, April 28, 1915

Laemmle—A Prophet of the Hills (Two parts—Drama).

L-Ko—Shaved in Mexico (Comedy).

Universal—Animated Weekly, No. 164 (News).
Thursday, April 29, 1915

**PATHE EXCHANGE, INC.**
March——I sta Simp's Dream (Comedy).
March 12——Pathé News No. 22, 1915 (News).
March 22——Pathé News No. 23, 1915 (News).
March 22——The Exploits of Elaine (Episode 13, "The Devil Worshiped Two Parts"—Drama).
April——The Bliss of Ignorance (Three Parts—Drama).
April——The Police Dog (Third Episode)—Comedy—Cartoon.
April——The Gorges of the Tarri (Colored—Scene).
April——The Praying Mantis (Educational).
April——The Treasure (Drama).

**PHOTO DRAMA CO.**
March——P-R-O-H I-B-I-T-I-O-N (Drama).

**SELECT FILM BOOKING AGENCY**
March——I sta Simp's Dream (Comedy).

**WORLD FILM CORPORATION**
March 22——The Arrival of Perpetua (Shubert—Drama).
March 29——The Man Who Found Himself (Brady—Drama).
March 15——The Dancing Beetle (Comedy).
March 22——What Happened to Jones (Brady—Five Parts—Comedy).
March 29——The Arrival of Perpetua (Shubert—Five Parts—Drama).
April 5——The Man Who Found Himself (Brady—Five Parts—Drama).
April 15——Hearts in Exile (Shubert—Five Parts—Drama).

**NEUTRAL FILM CO.**
March——The Last of the Muffin (Famous Players—Five Parts—Drama).

**Licensed Daily Releases**
Tuesday——Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday——Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday——Biograph, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Friday——Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday——Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

**METRO PICTURES CORP.**
March 29——Satan Sanderson (Rolfe—Drama).
April 5——Shadows of a Great City (Popular Players—Drama).
April 12——The Cowboy and the Lady (Rolfe—Drama).
April 19——The Heart of a Painted Woman (Popular Players—Drama).

**Now at the Photo-Play Review**

**PARAمقHUT PICTURES CORP.**
March 22——Are You a Mason? (Famous Players—Comedy).
March 25——My Lady Peggy (Famous Players—Comedy—Drama).
March 31——Pretty Mrs. Smith (Morocco—Comedy—Drama).
April 1——The Umbra!d (Lasky—Drama).
April 5——Pretty Sister of Jose (Famous Players—Five Parts—Drama).
April 12——The Captive (Lasky—Drama).
April 15——The Tides of Barnesgat (Famous Players—Four Parts—Drama).

**TIFFANY MOTION PICTURE CORPORATION**
March——The Heart of Maryland (Six Parts—Drama).

**WORLD COMEDY STAR FILM CORPORATION**
March 15——The Dancing Beetle (Comedy).
March 22——Health by the Year (Comedy).

**LIFE PHOTO FILM CORP.**
March——The Curious Conduct of Judge Legarde (Drama).
April——The Unbroken Road (Drama).
The Art Film Co. 25th and Lehigh Avenue
PHILADELPHIA

WILL PRESENT LAURA NELSON HALL

In a Series of Features

OUR FIRST RELEASE IN MAY

The Stubbornness of Geraldine
In Five Reels. By Clyde Fitch.

PRINCIPALS OF OUR STAR CAST

Miss Marie Empress
Miss Mary Moore
Miss Daisy Belmore

Mr. Vernon Steel
Mr. Stanley Harrison
Mr. Jules Ferrer

General Director, MR. GASTON MERVALE
Stage Manager, MR. CHAS. GERRARD

Write Your Slides on an L. C. Smith & Bros. Typewriter

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card, and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.
Home Office and Factory, Syracuse, N. Y.

PHILADELPHIA BRANCH, 907 WALNUT STREET
Branches in all principal cities
A Program

PRINTED on enamel paper—Front page contains photo of prominent player, your name and address.

Page 1. Program.
Page 2. Biography of players.
Page 3. Notes of your house and players.

Every patron will appreciate a booklet of attractive appearance with Life Biographies. Prices on request.


PORTRAITS

IN NATURAL COLORS

MARY FULLER
ALICE JOYCE
MARY PICKFORD
BLANCHE SWEET
NORMA PHILLIPS
CLAARA KIMBALL YOUNG

FROM PAINTINGS

by

PENRYHIN STANLAWES, COLES PHILLIPS MANNING

YOU can have portraits of six of the most popular movie stars, painted by three of the most famous artists of today, and all in one set. Think of it!

Each portrait is 11 x 14, mounted on heavy art mat board, and fine for framing. They are in the beautiful rich color tones of the original—not merely tinted or retouched—but in the natural colors of life.

These portraits cannot be compared with any others you have ever seen, as they are far richer, more attractive and were especially drawn for the Multi-Color Art Company. The set of six will be sent you postpaid on receipt of $1, or singly for 20c each. All you have to do is write your name and address on the coupon and send it with a dollar bill. We will take the chance of the dollar arriving safely. Do this immediately, as the limited edition is rapidly disappearing. Tear off the coupon and mail today before you forget it.

MULTI-COLOR ART CO.
220 West 42d Street
New York City

With your advertisement on the opposite side, at the following prices:

<table>
<thead>
<tr>
<th>Size of Card</th>
<th>Price</th>
<th>Size of Card</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>8 x 11</td>
<td>$4.75</td>
<td>5 x 7.5</td>
<td>$3.50</td>
</tr>
<tr>
<td>5 x 7</td>
<td>$3.50</td>
<td>4 x 5.5</td>
<td>$2.50</td>
</tr>
<tr>
<td>4 x 6</td>
<td>$2.50</td>
<td>3 x 4.5</td>
<td>$1.50</td>
</tr>
<tr>
<td>3 x 3</td>
<td>$1.00</td>
<td>2 x 2.5</td>
<td>$0.75</td>
</tr>
<tr>
<td>2 x 3</td>
<td>$0.75</td>
<td>1 x 2.5</td>
<td>$0.50</td>
</tr>
<tr>
<td>1 x 3</td>
<td>$0.50</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Name
Address
City State
**SUTOL**

THE PERFECT ROUGE

A dry rouge which imparts the natural bloom to the cheek. It cannot be detected and will not injure the most delicate skin. Not affected by perspiration, and remains "Until Removed by Soap and Water."

25 CENTS PER BOX
(Including Puff and Mirror)

LOTUS NAIL ENAMEL

An entirely different Nail Polish. Soft and Velvety, but not crumbly. Perfectly harmless, no dust and no acid. A tonic for the nail tissues.

25 CENTS PER BOX

Your favorite store sells SUTOL ROUGE and LOTUS NAIL ENAMEL, and the complete line of Oriental preparations, or by mail postpaid.

THE ORIENTAL COMPANY

60A FERRY STREET, NEW YORK

---

**A SKIN LIKE A LILY**

That beautiful pearly-white effect so sought after by the fashionable woman of to-day is obtained by the use of "DAINTY WHITE."

Unsurpassed for the evening toilet, an unrivaled beauty aid for the face, neck and arms. Particularly effective under the glare of bright lights. Will not rub off, nor injure the clothing, but readily removable with soap and water.

Not a liquid, nor a powder, but a cream preferable to either. An excellent whitener for the nails.

In tubes—50 cents. Postpaid.

THE RAY MFG. CO.

264 West 46th St., New York, N. Y.

---

**Printing OF TASTE AND MERIT**

Magazines a Specialty

WARE BROS. COMPANY

1010 Arch Street

PHILADELPHIA, PA.

Subscribe for the Photo-Play Review

Sample copies furnished upon request

$1.00 PER YEAR

---

**New Era in Film Manufacture**

Made in America

O.K. COMEDY CO. Wholesome Laugh Makers.

The "Feel Happier" Kind.

MINERVA FILM CO. Educational, Instructive, Spell-binding.

Satisfies a Long-Felt Want.

CLARION FILM CO. Pictures of the Shop, the Factory, the Mill.

The Tie Between Producer and Consumer.

FILMS FROM ABROAD

INTER-OCEANIC FILM CO. Exclusive Features.

Highest Standard.

FOREIGN FILM CORPORATION

OFFICES

251 N. 13th Street, Philadelphia, Pa.

STUDIO


REPRESENTATIVES IN THE LEADING CITIES ON THE AMERICAN CONTINENT AND EUROPE
LUBIN
PRESENTS
ANOTHER GREAT SERIAL
By
Emmett Campbell Hall
ENTITLED
"ROAD O' STRIFE"
A Mystery Drama
in 15 Parts
ONE PART RELEASED EVERY MONDAY
BEGINNING APRIL 5th
AN ALL STAR CAST
INCLUDING
CRANE WILBUR
MARY CHARLESON
JOHN INCE
ROSETTA BRICE
WILLIAM H. TURNER
JACK STANDING
FERDINAND TIDMARSH
CHARLES BRANDT
FRANCIS JOYNER
GEORGE SOULE SPENCER
CLARENCE JAY ELMER
PETER LANG
HOWARD M. MITCHELL
FLORENCE HACKETT
BERNARD SIEGEL
PERCY WINTER
and many others
PRODUCED BY JOHN E. INCE
EVERY ONE A PICTURE FAVORITE
Watch for further announcement
LUBIN MANUFACTURING COMPANY
PHILADELPHIA, PA.
The Loss of John Bunny

By R. W. BAREMORE

On April 26th, at his home, 1416 Glenwood Road, Brooklyn, John Bunny passed away. He made millions laugh and now, at his death those millions will all feel that they have suffered a personal loss, and there is a deep touch of sadness in the fact that no more may we see that round, fat, smiling face looking out at us from the screen. John Bunny has gone, and there will never be another to take exactly the same place in the hearts of the film "fans."

A brief outline of John Bunny's life will not be amiss at this time, when his legion of friends are mourning his loss.

Although Bunny's name had been known in the movies for a comparing short time, it will always be linked with this branch of the acting profession. John Bunny, however, had been a comedian for a quarter of a century before he went into the photo-play world. His most famous part being that of "Bottom" in Auntie Russell's production of "A Midsummer Night's Dream," although he was also with Hattie Williams and Lew Fields in many of their past successes. With the coming of the movies he found his real field, and very quickly made an envious name for himself.

He realized the importance of the moving picture, and with his weight and eccentric face and figure he was soon the best known man in the country, if not the world. On his trip around the world he was readily recognized in every country and crowd. He always made a mark wherever he appeared on the streets. The trip, in fact, was a triumphal tour for John Bunny, and he found his followers in every land and clime.

John Bunny was born in this city fifty-two years ago, and he was the first generation of his family not to follow the sea and the second not to be a member of the British navy. He was educated to become a priest, but after a short time as clerk with a railroad he took up acting. His first professional engagement was with "The Strangers of Paris," produced in 1883 by Belasco.

A short time ago he suffered a nervous breakdown after a long season on the road with his own company in "Bunny in Funnyland," and died after a three weeks' illness. He is survived by a widow and two sons, George and John, Jr. His family and friends say he worked himself to death. God bless John Bunny; he made life lighter by giving us wholesome laughs.

Deceived with an Object

By ERNEST A. DENCH

The sleepy seaport village of Rehoboth seldom saw anything more exciting than some of its men folkretailing the news of some distant war and only in time, regaling themselves with ale.

Hiram Joskins, the oldest inhabitant, happened to be walking along the coast when he saw a body floating out to sea. On the beach he came across the note and coat that only told too plainly of suicide. Joskins did not hesitate any longer. He knew he was a

John Bunny

John Bunny, the noted character actor of the New York Motion Picture Corporation, was born April 22, 1867, in the town of Hartland, Vermont. At the age of nine, Mr. Burke moved with his parents to Massachusetts. He was eleven years old when he became a breadwinner by hiring himself out as an elevator boy in a straw hat factory. He remained in this occupation until he decided to become a tailor, then he associated himself as an apprentice in a respectable clothing house.

Peek saw visions of promotion looming ahead and responded so promptly that it made the natives sit up and stare.

A boat was soon launched and the body was not hard to locate. Once back to the beach, they had an promptu impromptu on the body—then they made the discovery—it was merely a dummy. They had been completely taken in.

Littie did they know, however, that a business like motion picture camera had been recording their actions a short distance away. At this moment, Ewart, the film producer, approached smilingly and set them at ease.

We're only doing this for a film, you know. We wanted the necessary 'singer' put into it, and this you've supplied. We would have engaged you beforehand for the work, but inexperienced superns often spoil a good picture. But you not knowing the facts at first have acted perfect natural instead of catching camera fright."

After recovering from his surprise, Peek felt like taking these conceived dim friends when he termed them, into charge for fooling the police, but a bitie worked the trick. You can take it from me that Peek and Joskins did not hear the last of their adventure for a long time after.
There once lived, long, long ago, in a cave in the forest, a man named Rumpelstiltskin. He was an ugly, misshapen creature who had the gift of wishing. Everybody who ever laid eyes upon him hated and feared him.

Not far from Rumpelstiltskin dwelt a miller, Jim Crow, and his beautiful daughter, Polly. Polly's long black curls fell to her knees. Her eyes were soft and dark; her little figure like a flower in the wind. And as she danced along the woodland paths on errands for her father she always sang. Now the ugly dwarf coveted Polly with all his wicked heart. So one day he went to the mill with two bags of gold to buy Polly from her father.

But Jim Crow, in a rage, kicked Rumpelstiltskin out of the door. The dwarf scuttled off through the forest, vowing vengeance. Nor did he have far to seek, for suddenly he caught sight of Polly talking with a handsome young stranger. He crept near to hear what they were whispering about together.

The stranger was tall and lithe, with chestnut-brown curls clustering about his head. From the moment he took her hand by the hand, the wicked daughter knew him for the prince of her dreams. And when he asked her to meet him, at a certain tree in the forest, she agreed.

The Prince was at the trusting place the following morning, but instead of his little sweetheart he found only a tiny handkerchief, where it had fallen under the tree. By this he knew that some harm had come to Polly, and started off instantly to rescue her.

He had gone only a short distance when there appeared to him the Good Fairy of the Pool. To her he told his fears. She promised to help him. Soon their quest brought them to the mouth of the cave of Rumpelstiltskin. A fiery dragon guarded the entrance. But the fairy, with a wave of her wand, rendered the monster powerless, and the Prince, plunging into the grotto, clasped Polly in his arms.

Rumpelstiltskin was not there. He had gone far, far away. In the forest, he had been caught by the ogres of the King. "Our master shall have no more gold in his coffers," they explained. "He has turned his back on the poor and has demanded that we bring you immediately to the palace."

When Rumpelstiltskin found himself before the King he determined to have his revenge upon Jim Crow. To His Majesty he declared that the miller had a daughter, who could spin straw into gold. The King immediately commanded that she be brought before him. Rumpelstiltskin laughed, for he supposed that Polly was safe in the dragon-guarded cave and that her father could not produce her. Surely the King would order off his head! At the appointed hour, however, Polly and her father entered the King's chamber. "Let her be placed in the turret, in a room filled with straw," ordered the King. "If by dawn she has not spun every wisp into gold, off with her head and her father's head and Rumpelstiltskin's, too!"

That night the ugly dwarf went to the room where the desiring Polly sat. 'Told her that he would spin all the straw into gold for the King's coffers if she would pledge her word to give him her first born, providing it was a girl. Polly, in order to save her father's life, had no choice but to promise. So the little dwarf worked away all night. In the morning they found Polly sitting alone among heaps of shining coins. Meanwhile, the Prince had returned. He told his father, the King, how dearly he loved Polly, and that he wished to make her his bride. But the proud father would not hear of this marriage to one so far beneath his station. Instead, the Prince was cast into a dungeon. This time it was Polly, with the help of the Good Fairy, who rescued her lover. Standing together upon a magic carpet, the Fairy's gift to them, they wished themselves in a far country. There they were married. A baby daughter was born to them. They were very happy.

But one day, one day, who should come to the house, while Polly sat alone at her spinning, but Rumpelstiltskin! Seizing the baby from the cradle he made off with it through the woods. Polly and the Prince gave chase. But not until they remembered the magic carpet did they succeed in finding the child buried in a haystack.

By this time the King's treasure was exhausted in his search for his daughter, and he ordered the miller to bring his daughter to the palace again or he would spin the child into gold. The Miller was beside himself. However, the Prince and Polly were discovered by the King's couriers, and brought before him. He forgave the runaways. Then the King decreed that Rumpelstiltskin should be punished by being compelled to spin straw into gold for the rest of his life.

Famous Actress will Appear in Essanay Films
Viola Allen, the famous actress, who, after years of success on the legitimate stage in leading Shakespearean, classical and comedy roles, will appear for the first time in photo-plays in the production of "The White Sister," for Essanay. Selection of this star to act for Essanay after refusing many tempting offers from other motion picture companies was largely for sentimental reasons that Miss Allen has consented to enact the leading rôle in this last and best work of F. Marion Crawford, the noted author.

"While, of course, the financial consideration was very flattering," said Miss Allen, "yet none of the offers or inducements to appear in any other motion pictures has been considered by me until this proposition by Essanay to produce 'The White Sister.'"

"The reason this particularly appealed to me was because of my warm admiration for the author and his family and the earnest wishes of the latter that I should appear in the film version of Mr. Crawford's last work, as I had done in dramatic form."

Miss Allen, who will join the Essanay Company shortly to work on this great drama, is anxious awaiting the time to begin. She says I am quite looking forward to my experience in this new field."

"The feeling of the Crawford family toward Miss Allen and the reason for their wishing her to appear in this photo-play is clearly shown by the inscription written by Elizabeth Marion Crawford, wife of the author, in a special edition of "The White Sister" she sent to Miss Allen the first New Year after Mr. Crawford's death. The inscription reads: "To the 'White Sister!' With grateful appreciation of her understanding and interpretation of my husband's best work."

Arthur Johnson, Lubin Star, Ill
Arthur Johnson famous photo-play actor of the Lubin Players has been confined to his bed. It is reported that his illness is serious and his company disbanded. Lottie Briscoe, his leading lady, has gone to New York.
Robert Edison Says Moving Pictures Educate

Robert Edison, the legitimate actor, who is a member of the Vitagraph Players, asserts that not only have the moving pictures aided the actor in gaining friends, but they also have had a beneficial effect on the audiences.

"Actors in the past have had to deal with insconsiderable applause," said Mr. Edison. "I have been in a movie for three years, and in the past I have been treated with an audience of two. A man might break his leg, and the audience would be none the worse for it. Now, an audience always knows if a scene is broken up, the tension lost, and the actor is unable to do his best.

"In England it has been the habit of audiences to wait until the end of the act, when the applause starts. This doesn't interfere with the progress of the story, and it doesn't break up the actors.

"Moving pictures have practically done away with this. Audiences are learning repression to a great degree. I can appreciate a picture they wait until the picture is finished.

"I have seen many pictures recently which had been released in the day that I have become a moving picture fan of the thirty-third degree: every possible word and nostril points to the points that get over with the audiences."

Mr. Edison declared that the performances he had seen recently on Broadway suggested further that moving pictures had educated audiences on how to act in the theaters. The fear that had been expressed by many theatrical stars that pictures had caused audiences to repress themselves so that they would not applaud, Mr. Edison said he believed was unfounded.

"True an actor has to work harder to get points over, but points that film stars have raked in are now coming into their own, and there is a heener appreciation for real true art," he said.

Mr. Edison's view, coming from one who has a record of twenty-five years on the stage, has an unusual weight. He firmly believes that motion pictures will be one of the great contributaries to the success of most of the stage productions that are now the rage.

"The future of moving pictures," he said, "is too stupendous to be realized. There are now in the making one-half of the things that pictures are capable of, doing and creating, and they are producing wonderful things for us, I have no doubt.

Mr. Edison has expressed his determination to remain in pictures for some time to come.

Chimpanzee Aeronauts Acquired

David Horsey Buys King and Queen and New Owners of "Flying Animal" of the Bostock Group

With the purchase this week of two well-known chimpanzees from the widow of the late Frank C. Bostock, David Horsey acquired possession of two of the only performers that escaped its raid of several months ago upon the unmatched Bostock collection of wild animals.

The chimpanzees were the nets of Mr. Bostock and were acquired by his wife in the event of his death. Mrs. Bostock, an expert on ethology, had trained the chimpanzees to perform various tasks, and the performance of the two chimpanzees is considered a triumph of her work.

The chimpanzees will be kept in the exhibits of the Chicago Natural History Museum, where they will continue to entertain visitors with their tricks and performances.

The Lady on the Cover

To Lottie Pickford, a slender, dark-haired, winsome little actress, with India's ever-flashing dark-brown eyes, has been added one of the most difficult roles ever undertaken by a moving picture actress.

This is Miss Pickford, as Esther Stanley, heroine of the $50,000 prize-pictur ed novel "The Diamond from the Sky," produced by the American Film Company, not only is carrying the difficult lead to a successful conclusion, but doing it in such a delightfully pleasing manner as to win for herself an added niche in the hall of fame of moving picture artistry.

When S. S. Hutchinson, president of the Moving Picture A., and Jacqueline Card, the celebrated director, met some time ago to select a cast for the great production, they spent many hours in a search for their ideal of a heroine. The names of no less than twenty-five young women, who had achieved success in many roles in films, were placed before them from which to select the one they deemed best suited for the lead. The final discussion was without result. Then the name of Miss Pickford cropped into the discussion. At this young star meted up to the high standard fixed by Mr. Hutchison may be best known to the public from the fact that two weeks later she had affixed her signature to a contract submitted by Mr. Hutchinson, in which she agreed to play the lead in "The Diamond from the Sky.

Although younger by eighteen months than her sister Mary, the producers of "The Diamond from the Sky," found in this remarkable young lady all the personal qualities, voice and physique were particularly well adapted to the difficult role of Esther, the very person they had long been seeking. Metro at the only word Wilson, the critical maestro, was often enough to the remarkable rise of this young lady to the world of film. But the great success of her solitary day has been, first of all work and lots of it, her faculty of quickly mastering the varied and many intricate characters she has been cast upon to portray and last, but no means least, the wonderful ability with which she has been gifted.

Discussing Miss Pickford and the actress by which she fitted it, the conception of a heroine for this monster production, Director Faccerdre announced it had been decided as follows:

As far as my experience as a director of photo-plays, I have never found any one who has so naturally fitted into the scheme of a great moving picture project as did Miss Pickford into the part of Esther Stanley. A character of this sort should be a star in the mind, but that a better selection could have been made is, I believe, an impossibility.

A great boost, to be sure, coming as it does from one of the world's greatest producers and directors, it is absolutely devoid of exaggeration. Miss Pickford deserves every word of praise. For a very short time she has appeared in one photo-play after this success, sharing honors with her sister in "Patchen, the Cricket," produced by the Famous Players Corporation.

One of Miss Pickford's greatest assets is a charming personality. Converse with her for five minutes and you reluctantly go on your way, vowing her to be one of the most fascinating and unusual actresses you ever had the pleasure of meeting with.

Miss Pickford is gifted with an exceptionally clear insight into human nature, obtained, no doubt, by her ever-increasing interest in subjects studied in her college life. To the average reader, Miss Pickford's leaning is chiefly toward the books dealing with the more serious problems of life and state. Nevertheless, she enjoys, as does any young lady with red blood in her veins, an hour or so and then with the writers of the more popular works of fiction.

Too, she is a close student of art and when time permits, never neglects an opportunity to visit the nearest gallery. She boasts a large collection of art, owning the personal works of many famous artists, and artists, but so far as is known, has no particular favorite in either.

Decidingly a holdy girl in every sense the word implies, and a close student of domestic science, Miss Pickford at the same time is a practical girl, being particularly fond of motor- ing, and with her splendid height and figure, she loves sport. She loves animals and can hold her own with the best of ama- teur athletes.

Those who have watched the performance of this most remarkable of the Diamond from the Sky," are one in their declaration that in the complete, real and natural performance of Stanley, she has scored the greatest triumph of her already enviable career in filmland.
A Chat with Lucius Henderson, Director

Artistic Force Behind the Recent Mary Fuller Picture Has Been Chosen to Direct the First of the Broadway Star Productions, which Will Be Marie Cahill in "Judy Forgot," and Tells Mlle. Mille. Chic All About Himself

GREAT minds run in the same channel! Therefore, it is only natural that a great man should be used on the stage of great situations. I made up my mind that I would meet this man favored by fate to be the guiding-star of so charming and so wonderful a person as Mary Fuller, and now of Marie Cahill, who will play under his direction in the four-reel screen version of the musical comedy success, "Judy Forgot." He hadn't the remotest idea that I was bent on interviewing him or perhaps he would not have been in so jocular a mood. But I'm sure I was the most surprised person in the Imp studio on that day. For Lucins Henderson is the most quiet-looking, dignified, sedate appearing gentleman he found inside of a day.

"Please have a seat," and he beckoned to his swivel chair in his tiny office adjoining Mary Fuller's abode. I settled myself comfortably because I felt that this would be a long interesting chat. "Will you have an apple? That is all I can offer you from my lunch," he added. I did. And before we knew it we were chatting and laughing merrily over the anecdotes which my questions elicited.

"It gives me great pleasure to take this opportunity of praising our studio manager, Julius Stern, who is the presiding genius of the Imp and Victor studios in the East. The Universal is to be congratulated on having so able and experienced a man in charge of the big affairs of the producing companies in New York and one has but to see the finished plays which come from the Imp and Victor studios to appreciate the art and attention to detail which characterize all his productions. This will be more necessary now than ever since the Broadway star productions are mostly to be made in the East and under his direct charge."

"I am very happy here in my surroundings and find it a great advantage to have the privilege of producing only those plays which I think will be successful. In many studios, a director is given a manuscript and even if he knows it to be worthless he is compelled to produce it. We find nothing like that at the Imp and Victor studios. If we feel that a scenario is not worth the trouble and money necessary to produce it we are permitted to say so."

"How did I get into the movies? Well that is a long story. I was born in an unmentionable town in Illinois. No, I refuse to tell you just which one as I have lived in the East and under his direct charge."

"I am very happy here in my surroundings and find it a great advantage to have the privilege of producing only those plays which I think will be successful. In many studios, a director is given a manuscript and even if he knows it to be worthless he is compelled to produce it. We find nothing like that at the Imp and Victor studios. If we feel that a scenario is not worth the trouble and money necessary to produce it we are permitted to say so."

"I am a Chat with Lucius Henderson, Director. Artistic Force Behind the Recent Mary Fuller Picture Has Been Chosen to Direct the First of the Broadway Star Productions, which Will Be Marie Cahill in "Judy Forgot," and Tells Mlle. Mille. Chic All About Himself.

"When I left college I returned to the Middle West and lived in Chicago. I was more determined than ever to have my work done. I was prepared to work under the most exacting conditions and engaged by H. J. Sargent to play small parts in his company then in the 'Windy City.' I had many ups and downs, numerous discouragements, but the fight to get recognition helped my ambition for me which words fail to express. I did fight and after a season with Modjeska, two seasons with Booth and Barrett, a tour with the elder Salvini, I was cast for an important role in the original 'Shaneen Maugh,' which opened in New York and played to successful houses for a long period, in the metropolis of the theatrical world."

"However, it was in 'Friends' that I gained the highest point in my career. In this play I was featured as the actor-pianist. (I forget to tell you that I had studied music for years and at one time was church organist in the original 'Shaneen Maugh.') In 'Friends' I found the rare opportunity which comes but once in a lifetime. I really found myself. The result was a great success. The play toured the country for four years with excellent support at all times."

"It was just about six years ago that I met Mr. Edwin Thanhouser. We were very good friends and when he opened the studios in New Rochelle he asked me to try my hand at directing. I had been stage director before George Foster, and had a good idea of handling situations for the theatrical stage, but I had much to learn when it came to filming, as that was an entirely different matter. The novelty of it, however, was one of the greatest attractions and before long I felt that I preferred the pictures to the stage. One reason was that I could enjoy the comforts of a real home, like other humans and I entered with all my heart and soul into the new realms of filmland."

"Since then I have endeavored to accomplish the best that can be done in the production of pictures. It is my greatest pleasure and honor to be the director of Mary Fuller, whom I consider the greatest actress on the screen today. She is a remarkable little lady, possessing the finer sensibilities and qualities which go to make up real greatness. Her many accomplishments, her knowledge of languages, classics and the arts and sciences enable her to portray characters as no other person on the screen today. Of course I am greatly flattered at being selected to direct the first of the Broadway star productions, and am impatient to get to work on 'Judy Forgot.' I am to have a conference with Avery Hopwood, the original author, who is to prepare the script, some time this week and then I am sure things will move very swiftly."

"Then Mr. Henderson's cameraman, who had been a silent witness to all this, "latted" right in and assured me that "Meester Henderson, say not enough 'bout himself. He finest man in studio, Always—che,nice, po-lite, kind, good. Nevar—what you call it—mad! I think him best di-rec-tor in world." So do I, Mr. E. Barlatier."

The tall, gray-haired, kindly director just smiled, blushed a bit and assured me much credit is due his cameraman.

Miss Geraldine Farrar, the Metropolitan Opera prima donna, signed a contract with the Jesse Lasky Feature Play Company, to appear in the movies. She will appear before the camera in several of her most popular roles, and it is said that she will receive a salary at the rate of $500 a week for license working time. Miss Farrar will leave for the Lasky studios at Hollywood, California in June, and will travel in a special car provided for her use. She will be accompanied by her father and mother, Mr. and Mrs. Morris Gest. In Hollywood a villa has been leased for her use. She will be engaged for about eight weeks this summer, but her contract covers several pictures.

The fight being waged to bring the pictures of the Johnson-Willard mansion to the screen is going on merrily, and over in Newark, N. J., former Senator Charles A. Towne is handling the case for the opposition parties, and has already taken out injunctions, etc., against the collector of the Port of Newark. In talking of the case, Mr. Towne said: "We do not believe the Government has the right to control the movement of these pictures. Our bill of demands served on the collector of the port sets forth very plainly that L. Lawrence Weber, owner of the film and the man seeking to bring them in, wishes to use them for exhibition purposes himself, not to sell or syndicate them through others. Our bill sets forth that these are pictures of a definite character. We have evidence behind the contention that it was a boxing match."

Mr. Weber, will, of course, be a big loser if he does not win the case and cannot show the pictures here. There seems little hope of his success, however.

Well, we're getting after them here in New York also. Last week a certain Fred, C. Taylor was sentenced to the penitentiary for nine months for petty larceny of a charge. He conducted a so-called moving picture school, running advertisements and charging $10 per course. A little later he was arrested for writing articles for the newspapers. Eighty men and women appeared against him at his trial, and there was a good crowd. Three more of these sharks were caught and given prison terms; but it's too bad they can't live longer ones.

Last Wednesday the Vitagraph Theatre was crowded at the private showing of the first four episodes of the new serial, "The Goddess." The story is by Gouverneur Morris and Charles W. Godfrey, in collaboration, and is being presented by Albert E. Smith and J. Stuart Blackton. That this will prove one of the finest serials ever produced seems assured by the enthusiastic way it was received by a real "show-me" audience. Besides excellent acting, it has some very fine mountain scenery, to say nothing of "crowd scenes." at Grand Central Station. It seems only necessary to say that the picture is produced by Ralph W. Ince and that the leads are taken by Anita Stewart and Earle Williams to prove that it is a winner. Miss Stewart and Mr. Ince were interested spectators at this showing and seemed greatly amused to see Mr. Williams having an early morning swim in what looked to be a very cool mountain lake. By the way this bit of business is one of the best from a comedy standpoint that I have seen for a long time. Watch for this serial. You will enjoy it greatly.

Another "legitimate" star has just signed for photo-plays. Marie D'Allair, will shortly be seen on the screen in her well-known play, "Judy Forgot," by Avery Hopwood. The Universal Film Mfg. Co. are the lucky folks enough to secure the services of Miss Cabell, and she will receive a salary of $2000 per month.

Manager Tali Eben Morgan, of the Broadway, will shortly begin giving away souvenirs at his attractive photo-play house. The first will be a real "sure-thing" baseball, worthy the consideration of any "kid" in the country. The Broadway is now firmly established among the really high-class picture theatres, and these may be counted on the fingers of one hand. It is a delightfully peaceful place in every way, providing entertainment of the highest order, with music that is unsurpassed.

The Metro Pictures Corporation, although only in the field for a very few months, controls a truly wonderful number of stars. Among them are Lionel Barrymore, Alice Grey, Edmund Breese, Olive Wreath, Olga Petrova, Vali Valli, Corin Johnson, Emily Stevens, William Faverson, Max Figman and their latest acquisition, Frances Bishman. Mr. Barrymore and Miss Grey will be co-stars in the forthcoming Metro production of "The Fighting Flame."

Business at the Liberty, where "Birth of a Nation" is showing, continues to be good. In fact, there hasn't been a performance since the opening which was not a "sell-out." Could there be a better criterion for a film that is now in its fourth month? Despite the opposition against this picture from a certain faction, the greatest of the film plays are being shown daily, with seats selling four weeks in advance.

The great popularity of Charlie Chaplin was again demonstrated last Thursday, when his latest picture, "The Sea," was given its first showing in the local theatre. Crowds lined up at the box offices all day, and, when the doors were the rule wherever this film was on view. Considering the very short time since Chaplin made his. star-crowning picture in Tillie's Puny puddle, his drawing power is all the more remarkable. He has been working hard since joining Eclair, and, with a vacation in view, contemplates visiting the East very soon. He'll stop traffic on Broadway if he ever appears in make-up on that well-known boulevard.

Madison Square Garden, the home of the circus and horse show, will be turned into a moving picture palace within a few days. Work is now progressing rapidly, and soon feature pictures will be shown twice daily. While out of the regular theatre district, the Garden has a very good neighborhood to draw from, and with the right kind of features should prove a winner. If he can be filled once daily that's enough.

At the Strand last week The Salamander, Wild Life Pictures, continued with the feature film, "May Blossom." By David Belasco, drew satisfied, field crowds to "the great new attraction." There is always something new and interesting every week at the Strand.
The Charlie Chaplin Walk is the latest song and dance hit. It is a new fox trot and is captivating all who hear it. No one cares for dancing now unless they keep their feet still when the music is played. It is one of the catchiest airs composed and has the most irresistible sets one dancing. The idea is taken from the Chaplin slow step, as the comedian is seen in the Rosanny comedies. The song is published by the Harold Rosanny Music Company of Chicago and New York.

William Louis, Edison director, is a man of peace and pacifying voice. He was destined to free and unstuck popularity at the studio until some one detected his striking resemblance to Mr. Will J. Bryant. If Will has the face to stand it and plays a waiting waiting waiting poker, he may yet hope to be forgiven for such a lapse. At any rate he has some funny stuff. But perhaps the parallel is getting more striking except that he's making good and stays on the job.

Her name is Ethel Teare, and she has every appearance of being a photo plays those which hear Kalem's famous trade-mark. This is in reply to queries that have poured upon us concerning the identity of the determined comedienne who appears in the "Ham" comedies.

Dunne McManus' opinion now that when Bill Shakespeare became wore up about a woman's who effects a present upon the scene 36, and he subject much more worthy of his distribe in the humble (1) horse. Attila a big horse in a scene for "The House of the Lost Count," which Mr. William Shakespearefeat performed and Edison is doing he looked in fine fettle and a masterful figure. Two horses had been used. When one, no longer needed was sent back to the stable, "Dunc's" horse felt companionless and started2 himself. "Dunc" whom he and his Dolores trying to hang on to the horse's tail, but on went "Dunc" in a cloud of dust until the bosc wound up at the stable two miles away. The horse had al ways been ridden "double" and before "Dunc" could get back to the scene taking he had to ride a less fraternizing horse.

Chester Conklin continues to create laughs in the character of Mr. Drop pington and his popularity increases with each picture in which he appears. His long experience in dramatic, vaudeville, musical, and circus work with the training he has received under the direction of Mr. Lester Sumter, make him a valuable member of the Keystone company.

Sid Smith, the India-rubber juvenile of the Selig Comedy Company, now playing a strong part in "The Music Man Wells," has become a home man. The new lady of the house for him is Miss Ruth Beckman, one of the prettiest girls of Portland, Oregon. The couple were married Saturday.

Director De Grasse has produced another beautiful play with Pauline Bush in the leading role. It is "Unir the Girls," and shows this charming girl in one of her best moods. William Clifford is also in the cast.

Captain Wilbert McVie, manager of the Western Lihuin Company in Los Angeles, has returned from San Diego where for ten days he has been filming army and navy scenes for a forthcoming Lihuin drama. Not only did McVie "borrow" all the infantry and cavalry there but he utilized an array of battleships, cruisers, torp­edo boats, destroyers, transports and submarines as well. The troops are shown in all sorts of maneuvers and one of the best scenes is a cavalry charge directly at the cameras.

One of the most peculiar experiences that ever befell James Morris son, Vitagraph player, happened during the filming of "Mortmain," the screen story in which Robert Edision will make his initial appearance as a Vitagraph star. Mr. Morrison, who plays Forsythe, opposite Mr. Edi­son's Mortmain, goes under an oper­ation for the removal of his hand, which is to be grafted on Mortmain's arm. That the scene might reach a degree of scientific accuracy that would place it beyond criticism, Sig. Stark, a medical expert, was called in to lend assistance, under the direction of Theodore Marston, who is producing the picture. All the imple­ments necessary for the real amputa­tion were brought into the picture and Mr. Morrison placed on an oper­ating table and not under the influ­ence of an anesthetic the hand was cut up and Following the actual oper­ation was carried out in minute detail. Just before this scene was so worn by the exper­iment, and business-like ap­pearance of the doctor and his assist­ants, while that under the influence of the drug, he experienced the feel­ing that would actually occur had he really had his hand cut off and later, like the Forsythe of the story, passed to the Great Beyond during the operation. When the genuine scene of the accident had been spent itself and Mr. Morrison regained consciousness, he looked surprised and his first action was to feel for his hand, ex­pressing a decided feeling when he felt that important member still in its accustomed place. "Mortmain," taken from Arthur C. Tren's story, will, when completed, be in six parts and released as a Vitagraph Blue Ribbon Feature, with a cast that includes besides Mr. Edi­son and Mr. Morrison, Marcell Ole­trie, Donald Hall, Herbert Fink and Edward Elkas.

Society was represented in num­bers at the plant of the Keystone Company in Bayonne, N. J., May 3d. As the guests of Mr. W. H. Nutter, assistant treasurer of the Mutoscope Company, a party including Miss Janet Fish, Mrs. Stanley Fish, Mrs. Redmond, Mrs. Burke Roche, Mrs. J. Lowell Putnam and Miss Lois Robinson was given a peek into the inner workings of a big modern plant, where for everything that is necessary to the production of motion pictures, except raw stock, is manufactured.

One source of particular interest was the studio where a scene requir­ing a cast of about six hundred people was being rehearsed and photo­graphs of the scenes were being taken.

Get the Best Always
Subscribe for
THE PHOTO-PLAY REVIEW
$1.00 Per Year.
"THE BIGGEST DOLLAR'S WORTH" PATENTS
Manufacturers want me to send them patents on un­patented inventions. Send me your description and de­scription of your invention and I will give you honest report as to its value and what it will cost to patent it. Inquiries can be answered without expense.

HARRISH INGRAHAM
MANAGING PRODUCER
Durango Film Producing Co.

OLD DIES WANTED
Best price paid for U.S. Type and English美感, Gold or Silver Engraved Names, and Installed Silver or Gold Engraved Nameplates. Ask the other fellow what he paid for his. Your small investment may make you a good fortune.

CLARK & CO., Coin Dealers, Box 97, Bay R., N.Y.

CARTOONS
MADE TO ORDER
Cartoons, cartoons, cartoons, and cartoons. Demand your cartoons from photos. Cartoons originated or drawn from de­criptions. Prices and samples sent on approval.

RAY TINKER
610 Meridian Street, Los Angeles, Cal.

A SKIN LIKE A LILY
That beautiful pearl-white effect so sought after by the fashionable woman of to-day is obtained by the use of "DAINY WHITE"
Unsurpassed for the evening toilet, an unrivaled beauty aid for the face, neck and arms. Particularly effective under the glare of bright lights.
Will not injure the clothing, but readily removable with soaps and water. Not a liquid, nor a powder, but a solid to be rubbed in. An excel­lent whitener for the face. In tubes—no assistant. Poispan.

RAY TINKER
610 Meridian Street, Los Angeles, Cal.
Stories of the Week's Film Releases

"The Sporting Duchess"
By Irene Page Solomon. (Lubin.) Released June 7. Special Feature. Adapted by Clay M. Greene from Grimm's "Biggles' Play"

To every one who has a drop of sporting blood in his veins (and who hasn't?) this photo-play will make a strong appeal.

Unlike many actresses whose stage work we remember with joy, Ida, whose screen appearance is a delusion and a snare, Rose Coghlan does not bring disappointment in her train.

She makes a jolly and lovable Duchess who, with loads of money, has many eccentric ways, but always a kind heart.

The Duchess dominates many scenes and Miss Coghlan appears to advantage whenever she comes on the screen. The story is full of interest and excitement.

Beginning with the rivalry of Lord Desborogh and Captain Mostyn for the hand of Minnie, there is not a dull moment until the end. The stirring hunt, the beautiful hunt hall, the thrilling horse race—all give scope for many scenes of great beauty, a fact which Director Harry O'Neill has utilized to full advantage.

After Desborogh has won Minnie and thereby the enmity of Mostyn, both are exiled to India, where trouble always is brewing for English officers. Vivian Darville, beautiful and unscrupulous, brings it this time. Desborogh flirts with her, but much more is made of the situation by the revengeful Mostyn, and Rupert Lee, a victim of Vivian's, is brought into the game. When England is reached once more the "Clipsotine" wins the Derby and the Desboroughs are reunited, and once more rich, the Duchess beams happiness on the multitude.

The principals in this stirring picture—Idel Clayton and Georgina Soule Spencer as the Desboroughs, Rosetta Bruce as Vivian Darville, Ferdinand Tidmarsh as Captain Mostyn, Joseph Kaufman as Rupert Lee—call give capable characterizations of their respective parts.

Ruthe Bryan, Frankie Mann, Florence Williams, Clarence Elmer, Gwinn and Charles Brandt all add to the splendid whole.

Beatriz Michelena in Title Role

The third in a series of Bret Harte photo-plays, "A Phyllis of the Sierras," is just being completed by the California Motion Picture Corporation at its main San Rafael studio and at its outdoor quarters at Boller Creek, in the heart of California's most romantic redwood region. This photo-play, a five-reel feature, will be released through the World Film Corporation on May 31st.

Beatriz Michelena will add to her screen successes in Bret Harte plays, such as "Salomy Jane" and "The Lily of the Plais," by appearing in the title role, the character being that of an unlettered mountain maid who, by chance, is able to save the life of a young English nobleman, on a visit to a wealthy family in the Sierras. She falls in love with him and tries to win him in a continual attempt at adornment. What she was unable to accomplish them she succeeds in doing later when fortune has made her suddenly wealthy and has stripped the young lord of every penny. It is a part which calls for a wide versatility and tests the photography are Preceded by "The Captive," written by Cecil B. DeMille, and "The Sporting Duchess." The exteriors show the most beautiful vistas of California's far-famed forests and mountains.

"The Captive"
Presented by Jesse Lasky Feature Play Co. Written by Cecil B. DeMille. Directed by Frank Byron. (DeMille.) Released June 3.

"Help Wanted"
Presented by Oliver Moross Photo-Play Co. Written by Jack Sooher. Directed by Frank Byron. (Lubin.) Released June 3.

Frank Dayton

Frank Dayton is probably the oldest member of the Essanay dramatic company. He has been with them for four years. Since coming here, his joining the Essanay company was in "In Old Kentucky." His theatrical engagements have been long ones. Before joining the "In Old Kentucky" company Mr. Dayton played in the following companies under the management of Charles Frohman: "Shenandoah," as Colonel Kercheval; "Lost Paradise," as Ralph Standish; "The Great Left Behind Me," as Private Jones; and Empire Theatre, New York productions. Mr. Dayton plays heavy dramatic leads and is especially adapted for modern character types.

Photo-Play Authors' League Plans a Big Reception

The Photo-play authors' League of Los Angeles, Cal, through the courtesy of the studio community, has invited W. Woods, president, Hettie Gray Baker, Richard Harding Davis, W. E. Wing, and all photo-play authors who were present, to leave Chicago July 8th aboard the Selig Movie Special. A Pullman coach has been reserved for the authors. It is to be called "The Car Box."
National Subscription Agency

W. J. FETH, Secretary-Treas.

PITTSBURGH, PENNSYLVANIA

Everybody's Magazine - - - 1 yr., $1.50 | Our Price
The Delineator - - - 1 yr., 1.50 | $2.00
Motion Picture Magazine (monthly) - 1 yr., $1.50 | Our Price
Photo-Play Review (weekly) - - 1 yr., 1.00 | $2.00
Ladies' Home Journal - - - 1 yr., $1.50 | Our Price
Saturday Evening Post - - - 1 yr., 1.50 | $3.00
Woman's Home Companion - - - 1 yr., $1.50 | Our Price
American, or McClure's - - - 1 yr., 1.50 | $2.00

SUBSCRIPTIONS ARE FOR ONE YEAR

ORDERS FILLED SAME DAY RECEIVED

WE CAN SAVE YOU MONEY ON YOUR MAGAZINES—3000 OFFERS

WRITE US YOUR WANTS

National Subscription Agency

PITTSBURGH, PENNSYLVANIA

A PROGRAM

Size 5½ x 9¼

PRINTED on enamel paper—Front page contains photo of prominent player, your name and address.
Page 1. Program.
Page 2. Biography of players.
Page 3. Notes of your house and players.
Every patron will appreciate a booklet of attractive appearance with Life Biographies. Prices on request.

Address


HOMMEL'S

Distinctly American

Champagnes

Matured and Aged in the Bottle

Has the flavor, purity, bouquet and the sparkle—everything but the foreign label, the duty and ocean freight.
Labels, duty and freight don't increase quality.

BRANDS:

White Star
(Special Dry)

Extra Dry

Red Star
(A Sparkling Burgundy)

Ideal Brut
(Specially Selected Cases)

HIGHEST AWARD WHEREVER EXHIBITED

Gold Medal (Highest Award) Lewis & Clark
Gold Medal, Portland, Oregon, 1923

Century of Progress, Chicago, 1933

Sold Everywhere—Served Everywhere

THE M. HOMMEL WINE COMPANY

SANDUSKY, OHIO
Record of Current Films

General Program

Monday, May 3, 1915

Biograph—Toys of Destiny (Drama)

Essanay—(No release this date)

Kalem—An Innocent Sinner (Special—Three parts—Drama)

Lubin—Road O' Strife Series No. 5—Other Way” (Drama)

Selco—The Reaping (Special—Two parts—Drama)

Selco—Hearts-Selig News Pictorial No. 35, 1915 (News)

Vitagraph—Cutey’s Sister (Comedy)

Tuesday, May 4, 1915

Biograph—Black Sheep (Special—Two parts—Drama)

Essanay—Cartoons in the Kitchen (Comedy)

Essanay—The Profligate (Special—Three parts—Drama)

Kalem—“Ham” Easy Eats (Comedy)

Kalem—The Twin Sister (Comedy)

Lubin—Curses! Jack Dulton (Comedy)

Selco—An Arizona Wooster (Western—Drama)

Vitagraph—A Child of the North (Special—Two parts—Drama)

Wednesday, May 5, 1915

Essanay—Jack Kennard Coward (Drama)

Essanay—The False of “The Galloping Pigeon Who Kept On Gallloping” (Comedy)

Kalem—The Clairvoyant Swindlers (Special—15 of the “Girl Detective” Series—Special—Two parts—Drama)

Lubin—Who Violates the Law (Special—Three parts—Drama)

Selco—Her Career (Drama)

Vitagraph—A Lily in Bohemia (Comedy)

Thursday, May 6, 1915

Biograph—The Master of the Sword (Drama)

Essanay—How Slimpy Slim Saw the Show (Comedy)

Lubin—Such Things Really Happen (Special—Two parts—Drama)

M-K—Nursery School (Comedy)

Selco—Hearts-Selig News Pictorial No. 25, 1915 (News)

Vitagraph—The Park Honeymooners (Comedy)

Friday, May 7, 1915

Biograph—Masked Face (Comedy—Drama)

Essanay—With Bridges Burned (Special—Three parts—Drama)

Essanay—Her Degradation (Western—Drama)

Kalem—The Actress and the Cheese Man (Comedy)

Lubin—“The Sin’s Sister” (Drama)

Selco—The Stratemist (Comedy)

Vitagraph—The Vanishing Vault (Comedy)

Saturday, May 8, 1915

Biograph—A Day’s Adventure (Drama)

Essanay—A Sad Dog’s Story (Drama)

Essanay—Thirty (Special—Two parts—Drama)

Kalem—The Wild Engine (Episode No. 26 of the “Hazards of Helen” Railroad Series—Drama)

Lubin—“The Busy Bell Boy” (Comedy)

Selco—The Lion’s Mate (Drama)

Vitagraph—The Breath of Arabia (Special—Three parts—Broadway Star Feature—Drama)

Universal Program

Monday, May 3, 1915

American—One Summer’s Sequel (Two parts—Drama)

Keystone—Subject not yet announced

Reliance—The Mission of Morrison (Drama)

Tuesday, May 4, 1915

Beauty—The Face Most Fair (Drama)

Majestic—Her Grandparents (Drama)

Thames—Monseigneur Nicholas (Two parts—Comedy—Drama)

Wednesday, May 5, 1915

American—When Empty Hearts Are Filled (Drama)

Bonanza—The Spark From the Ember (Two parts—Drama)

Reliance—The Baby (Comedy—Drama)

Thursday, May 6, 1915

Doming—The Man From Nowhere (Two parts—Drama)

Keystone—Subject not yet announced

Reliance—The Old Shoemaker (Two parts—Drama)

Royal—That Diggory Serenade (Comedy)

Universal Program

Monday, May 3, 1915

Imp—The Black Page Drama (Drama)

Joker—She Winked (Comedy)

Joker—A Trip to Cairo (Education)

Victoria—For Cash (Two parts—Drama of Romance)

Tuesday, May 4, 1915

Gold Seal—The Faith of Her Father (Three parts—Drama of the Ghetto)

Nestor—Caught By a Thread (Comedy)

Rex—No release this week.

Wednesday, May 5, 1915

Animated Weekly—Number 165 (News)

Lummi—The Little Girl of the Attic (Two parts—Civil War—Drama)

L.K—Father Was Neutral (Comedy)

Thursday, May 6, 1915

Bos “U”—Roses and Thorns (Drama)

Rex—Rene Haegard Journeys On (Two parts—Heart Interest—Drama)

Stirling—Counting Out the Count (Comedy)

Friday, May 7, 1915

Imp—Toby (Drama)

Nestor—Almost A King (Two parts—Comedy)

Victor—Father’s Money (Comedy—Drama)
Saturday, May 8, 1915

A. C. TRAVERS, leading man with Essanay, and one of the best all-around players of the screen, has just formed a baseball team, of Essanay actors. Mr. Travers, who is captain of the team, is now at work getting the men into training for the coming season. A diamond is now being made. Travers says he has some of the best players in the country and plans to challenge all teams in Chicago as well as teams in other cities.

More than six feet tall and weighing over 200 pounds, Mr. Travers is easily the most powerful man in the Essanay company. Born 60 miles north of Winnipeg, Man., he was using snow shoes and skis when hardly more than a baby. Travers is an expert skater and hockey player, having played on the Qufelh National, Wanderers, St. An-
The Art Film Co. 25th and Lehigh Avenue
PHILADELPHIA

WILL PRESENT LAURA
NELSON
HALL

In a Series of Features

OUR FIRST RELEASE IN MAY

The Stubbornness of Geraldine
In Five Reels. By Clyde Fitch.

PRINCIPALS OF OUR STAR CAST

Miss Marie Empress          Miss Mary Moore
Miss Daisy Belmore          Mr. Vernon Steel
Mr. Vernon Steel
Mr. Stanley Harrison
Mr. Jules Ferrer

General Director, MR. GASTON MERVALE
Stage Manager, MR. CHAS. GERRARD

Write Your Slides on an
L. C. Smith & Bros.
Typewriter

DO YOU KNOW that you can throw your announcements
on the screen in typewriting? It's no more trouble than
to write on a card, and it looks far better than the scrawling
and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted
to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.
Home Office and Factory, Syracuse, N. Y.

PHILADELPHIA BRANCH, 907 WALNUT STREET
Branches in all principal cities
"Movie News in Cartoon," by Leslie Elton
SUTOL
THE PERFECT ROUGE
A dry rouge which imparts the natural bloom to the cheeks. It cannot be detected and will not injure the most delicate skin. Not affected by perspiration, and remains "Until Removed by Soap and Water."

25 CENTS PER BOX
(Including Puff and Mirror)

LOTUS
NAIL ENAMEL
An entirely different Nail Polish. Soft and Velvety, but not crumbly. Perfectly harmless, no dust and no acid. A tonic for the nail tissues.

25 CENTS PER BOX
Your favorite store sells SUTOL ROUGE and LOTUS NAIL ENAMEL and the complete line of Oriental preparations, or by mail postpaid

THE ORIENTAL COMPANY
584 FERRY STREET, NEW YORK

A SKIN LIKE A LILY
That beautiful pearly-white effect so sought after by the fashionable woman of to-day is obtained by the use of "DAINTY WHITE"
Unsurpassed for the evening toilet, an unrivaled beauty aid for the face, neck and arms. Particularly effective under the glare of bright lights.
Will not rub off, nor injure the clothing, but readily removable with soap and water.
Not a liquid, nor a powder, but a cream preferable to either. An excellent whitener for the nails.

In tubes—50 cents. Postpaid.
THE RAY MFG. CO.
244 W. 48th St., New York, N. Y.

Printing
OF TASTE AND MERIT
Magazines a Specialty

WARE BROS. COMPANY
1010 Arch Street
PHILADELPHIA, PA.

Subscribe for the Photo-Play Review
$1.00 PER YEAR
Sample copies furnished upon request

New Era in Film Manufacture

Made in America

O. K. COMEDY CO. Wholesome Laugh Makers.
The "Feel Happier" Kind.

MINERVA FILM CO. Educational, Instructive, Spell-binding.
Satisfies a Long-Felt Want.

CLARION FILM CO. Pictures of the Shop, the Factory, the Mill.
The Tie Between Producer and Consumer.

FILMS FROM ABROAD

INTER-OCEANIC FILM CO. Exclusive Features.

FOREIGN FILM CORPORATION
OFFICES 251 N. 13th Street, Philadelphia, Pa.

REPRESENTATIVES IN THE LEADING CITIES ON THE AMERICAN CONTINENT AND EUROPE
LUBIN PRESENTS
ANOTHER GREAT SERIAL

By Emmett Campbell Hall
ENTITLED
“ROAD O’ STRIFE”

A Mystery Drama
in 15 Parts

ONE PART RELEASED EVERY MONDAY BEGINNING APRIL 5th

AN ALL STAR CAST
INCLUDING
CRANE WILBUR
MARY CHARLESON
JOHN INCE
ROSETTA BRICE
WILLIAM H. TURNER
JACK STANDING
FERDINAND TIDMARSH
CHARLES BRANDT
FRANCIS JOYNER
GEORGE SOULE SPENCER
CLARENCE JAY ELMER
PETER LANG
HOWARD M. MITCHELL
FLORENCE HACKETT
BERNARD SIEGEL
PERCY WINTER
and many others

PRODUCED BY JOHN E. INCE
EVERY ONE A PICTURE FAVORITE

Watch for further announcement

LUBIN MANUFACTURING COMPANY
PHILADELPHIA, PA.
May 11th
1915

MME. OLGA PETROVA
Metro Pictures

Price 5 Cents
A Little Visit to the Home of Arthur Johnson

By Irene Page Solomon

Arthur Johnson ill? The words flashed from one to another, and chords of sympathy vibrated in hundreds of hearts.

The many friends and admirers of the popular Lubin director and star of so many "movies" felt as if one of their own were in danger. This very anxiety caused all sorts of exaggerated reports to get abroad. Luckily for Mr. Johnson's friends, more luckily for "Arthur" himself, there is no serious trouble.

A few recent strenuous releases, a long stretch of steady work without a holiday, and a neglected heavy load have caused a nervous break-down which, however, is already yielding to rest and treatment.

For a week or so Mr. Johnson will "be him hence" to the shore and ampton, Mass. With them lives Margaret Gordon Johnson, the interesting seventeen-year-old daughter of their talented son, and here he visits while time permits. He will be thirty-nine years old on June 1st. "What, and a seventeen-year-old daughter," you say? But thereby hangs the romance. Arthur Johnson, youngest of twenty, and Maude Webb, maiden of less, eloped and were married while Mr. and Mrs. Johnson, Sr., were away on a trip. Consequences: the young couple had to hustle. Both being talented, they turned to the stage and became members of Owen Moore's company, Arthur in a prominent part, Mrs. Johnson, known as Maude Vaughan, in an ingénue role.

But the whirligig of time changes many things. The Johnsons drifted apart. She lives in New York and has never been with Lubin or any other motion picture company.

Arthur Johnson was on the stage ten years, associated with such prominent actors as Mantoll, Marie Wainwright, Sol Smith Russell, and always playing leading parts. His success on the stage followed him to filmland, where it is ever on the increase.

When the screen caught our actor he was acting Sherlock Holmes in "Raffles," under the management of Gas Corbett.

His very first work in pictures was done with the Biograph, under the now famous D. W. Griffith. This was the "Adventures of Dolly." From Biograph to Reliance was the next move; here about a year was spent. Now Lubin hired the successful star, and at Lubin's he has remained for four years, becoming a director after six months.

Johnson's vogue, while great in America, is even greater in England. Over there they are wild about the "Beloved Adventurer," and christened him "Lord Piccadilly." You will remember this as a recent Lubin release in serial form, in which Arthur Johnson is featured as Lord Cecil.

What an enormous man! The popular moving picture man gets! Why, there seems to be tons of the stuff, and the veriest trifles are noted by admirers. A St. Louis woman recently sent a silver comb to Arthur because as Lord Cecil he wore his hair back and she preferred it parted. From far Australia came a touching epistle telling how the writer kept pictures of her two heroes—Capt. Oates (of Antarctic fame) and Arthur Johnson ever before her eyes.

And now, Mr. Johnson, I must not tire you, but before I go, do tell your favorite fads.

"Fads, fads? Don't know as I have any except to try to make the best possible pictures."

"Oh, yes, I am fond of athletics; all outdoor things appeal—swimming is perhaps my favorite; used to swim the Mississippi when I was a boy. Am proud of that feat to this day."

"Motoring is good sport. Prefer driving my own car when on pleasure bent."

The last picture I released, "Who Violates the Law!" Eleanor Blanchard were the women in that, and it was strong for us all. Think that was the knockout blow that floored me, so to speak.

"Oh, I'll be sure to take good care of myself and get well in a jiffy. Goodbye."

Arthur Johnson's vogue, while great in America, is even greater in England. Over there they are wild about the "Beloved Adventurer," and christened him "Lord Piccadilly." You will remember this as a recent Lubin release in serial form, in which Arthur Johnson is featured as Lord Cecil.
Orni Hawley

GOOD looks and versatility are two valuable assets for the photo-player and it is the fact that she is well equipped with both of these that has won for Orni Hawley, of the Lubin players, an international reputation as a leading woman, for Miss Hawley is just as regular abroad as she is in this country.

Miss Hawley is blonde, gray-eyed and five feet four inches in height, with a personality as radiant as it is charming. The least interesting thing about her is her ability to work. While still in her teens, she joined a stock company at Spring­field, Mass., and played general parts. One night the leading woman was taken very ill and the manager the following morning gave Miss Hawley the leading part to study. She got the part at nine o'clock in the morning and that night played the leading role without one mistake. The manager, after the performance, made her the leading woman.

It was while Miss Hawley was playing in Spring­field, Miss Hawley was leading woman in the Lubin Company di­rected by George W. Terveril­ler. Her leading man is Earl Metcalfe. Terveril­ler's company is known as "The Nomad," as it spends most of the summer months at Newport, R. I., and other fashionable resorts, and the winter months in the South.

Orni Hawley

The morning breeze ran across the stalk and shook it.

The stalk shivered and again re­mained silent. The youthful bud but hardly seemed alive. And the breeze again kissed with care dark marble elastic body of the future beauty, as another kisses her sweet child, with fear lest she disturbs its peace­ful dream.

The morning breeze hurried off into the valley. The gray feather grass trembled from the onslaught of the storm.

The frol­assic breeze noticed from afar that the bud had enlarged itself into a beautiful rose to the rose.

With polite caresses he approached the present beauty which had now become a reigning queen.

The rose became frightened. Her leaves shivered like a little girl when awakened from her repose and with bewildered eyes looks at the one who has shattered her beautiful dream.

Yes—she feels the springtime. She needs an attract­ive ear to the caresses. And again with more storm the frol­assic wind kissed the rose.

Who are you? The youthful beauty muttered hardly audible. The reply was not of words. But again there were new caresses, new­embrace, new words from the petals hearing their own voices.

Who are you? But who are you?—Springing!

Soft caresses pure as rock crystal followed. Love and kisses without an end.

The dull silver pillar of the moonlight leaves turned over the dark marble of the silent lake.

The narrow grass dreams on the shore. The stars sink deeply into the water. The water files murmur. All around is still; perfectly still.

Far down in the setting West, there still lingers a foxy streak of the day's setting sun.

And from the tall poplars two cond­idated crescents of the young month look lovingly out.

A slight noise is heard above and at that moment on the dark moonlit lake the silent lake two snow white swans fall into the water. The fall with a majestic air about them and begin to plod the lake with their gorgeous long snake necks lowered.

Everything about is filled with the warmth of spring. The world in its beauty and the fragrance of the blooming trees intoxicates more and more. The dark plates of the sky becomes obstructed with many price­less diamond stars which throw on the brou­tender leaves, new words from the petals hearing their own voices.

The flowers mutter words of tenderness and wishes.

Nearer comes the swan to the white breast of his companion and with his wings and head, wishes to leak out his caresses and love which he possesses for her. But quickly and abashed with her head bowed, the youthful beauty sways away, the comment, the bird not knowing the secrets of any love or caresses.

But is it possible to hold back the torrents of spring? Exists there such a power which can arrest the workings of nature, can stop the glimmer of the lights of night? Is it possible to struggle with the soft­ness of spring and with the youth­ful desire of ravishing love?

The white wings show the care of their struggle, the strong foot no longer stroke the cool waters. Her long, proud neck bends down and the youthful companion gives herself away to the boisterous caresses of her passionate lover.

Along does she swim to her companion lover and prettily bends her thin neck to his steep breast.

Happiness follows. The sky be­comes paler, the East is fast becom­
Promoting Patriotism by The Photo-Play

By ERNEST A. DENCH

An appeal through the eye has a far greater power of leaving an everlasting impression than by having to visualize the thing in cold print or listen to a lecture. For he it is my intention to decry the power of the printed page. It must be admitted that ordinary photographs convey a thing more easily. With the motion picture, one can most successfully depict and symbolize the many things that can be stimulated by the emotions of the heart. In the United States it has been of considerable assistance in advocating a more sane and intelligent patriotism. "Way". Not so many years ago the day was given over to the buttressing of free work celebrations, and like dangerous things, which caused many deaths. Appropriately pictures were prepared, drawing attention to the disastrous effects of such methods of showing state patriotism. The "looking glass" lectures sunk in and now the greatest threat that the United States is celebrated in a quiet manner.

In the time of a crisis like the present European war, the cinematography can do an immense amount of good. Of the glut of war dramas that the British producers have prepared with the intention of instilling patriotism in the breasts of the nation, the majority are the same that rank as absolute piffle. There is a certain latitude in fiction, but to simply scare your audience, like those that reside in rural England it leads them to believe that war is mere excitement. But when they see (in one film) all England's forces had been destroyed excepting a solitary air plane.

The tables of the tide of battle were turned by a young subaltern who alone saved his country from defeat. Such stuff as this is nothing else but rubbish. The manufacturers who make a practice of flashing up far-fetched stories on these lines would do their country a far more useful service by dressing up war facts intoplays, but never leaving the path of feasibility.

And in the list of battle served up in photo-plays it is a pity the producers cannot devise something more convincing than "smoke pots". These, placed out of focus of the camera, are smoke fumes, and when the firing is in progress almost all the soldiers are covered in a cloud of smoke. In warfare today smokeless powder is exclusively employed. One firm has set the example by preparing a special film which is really an instructive article in motion pictures. For it tells the cause of the war from the time of the plotters assassinating the Austrian Grand Duke and follows the outcome down to the outlaws committed by the German secretaries on innocent Belgian citizens. The film will be added to week by week as fresh developments occur. It is not a very pleasant picture to behold, but it at least adheres to facts as we know them to be by the newspapers. Now there is a far greater purpose for pictures of this kind than showing them in theaters in the ordinary way. Every nation in war time is in pressing need of recruits and as conscription is the last thing to resort to in such countries as the

The Lady on the Cover

ME. OLGA PETROVA, now known wherever English is spoken, as "Petrova" or just "Petrova", came to this country from France during the year of 1911. After two years as star of various Parisian productions, Henry Harris imported the famous star for his magnificent Folies Bergere which, by the way, was the first cabaret in New York and which venture cost Mr. Harris over $300,000. Miss Petrova, while essentially a dramatic actress, assumed the principal role in the Folies Bergere and created widespread comment by reason of her versatility and her unusual entertaining qualities. While the Folies closed, E. F. Albee, of the Keith interests, immediately sought Petrova and offered her her inducements to enter the realm of vaudeville. For four years Petrova entertained her audiences and became one of a variety's greatest headliners, and it was while appearing at the Palace Theatre, New York, that Lee Shubert entered into negotiations with her to play the star part in the bag dramatic sensation "Panthea". Petrova's success in "Panthea" is too well known to require comment, the message in that production is too potent to require comment. During the run of "Panthea" at the Booth Theatre, Petrova consented to appear in a production of "The Tigress" for the Popular Players and Players Company, a prominent motion picture concern. Her success on the screen was instantaneous. "The Tigress" became one of the bigger and more impressive of screen plays, with the result that Petrova continued to appear in other productions before the camera, and "The Heart of a Painted Woman" is her second effort in the silent drama. The Popular Plays and Players Company, one of the producing allies of the Metro Pictures Corporation, have put Mrs. Petrova under a three-year contract, during which time the noted actress will appear in several of her former successes and a few original scenarios, constructed by herself. "Panthea" her most recent stage success, will probably go on the screen next. Miss Petrova is twenty-six years of age and was born at Rhenen, France. During her early years at school her intent was always toward the stage, and time and time again she appeared in trying roles in amateur performances, which not only acted in, but wrote, staged and produced. Petrova, by her critics, is credited with the widest scale of voice and is said to possess that hypnotic something that is listened to, watched, and which Booth, Wallack and Joseph Jefferson used to such wonderful advantages.

Featuring a Fan

Spring is here, with eager eyes,
Wakened from her sleep;
The snow stands, to my surprise,
While I silence keep!

Outstretched arms to me portrayed,
Greetings, Movie-Man!
In the season's Photo-play, 1'm the poet's "fan!"

-Dorothy Harper O'Neill
A Menace to an Infant Art

BY ROBERT GRAU

As recently as five years ago, the gentlemen who cater to the public's entertainment with the spoken drama were wont to decrie the motion picture art, and up to 1908, the vaudeville managers, who were the first to present the productivity of the camera man, utilized the new magic screens as an effective "curtain" with which to create an exodus of the seated audience.

Incompetent vaudeville performers were degraded by being relegated to "follow the pictures", a more humiliating punishment than to be programmed for the "Supper Show", a relic of the continuous performance now practically extinct.

So befogged was the vision of the producers of the spoken play, that they refused to engage an actor who had posed before the camera in the film studios; nevertheless, stage folk stamped the studios where they soon reflected, their improved environment. Legal and binding contracts, salaries paid with clocklike regularity for fifty-two weeks in the year, evenings to themselves, much of their time spent in the open country, humane treatment, were but a few of the inducements which lured the players from the precarious older field.

In one studio in the city of Los Angeles, where the Mutual brand of film is made, there are three directors of photo-plays, who are now earning from $60,000 to $100,000 annually. These are: D. W. Griffith, Thomas H. Ince and Mack Sennett. Not one of the three ever earned as much as $70 a week on the speaking stage. Griffith began less than eight years ago as an "extra" at $5.00 a day with the Biograph Company.

That Griffith now is paid the unbelievable honorarium of $2000 a week, is not doubted by those who comprehend what the Belasco of Movieland has achieved. It was he who invented the so called "Close up" and "Switch Back" which have imparted to the photo-play the realism that may have induced Charles Frohman to proclaim that in the future he will insist on authors and players "putting it over" in true "Movie" style.

Inceville is the name of a Motion picture town near Los Angeles, where Ince produces the big features; such as, "Gettysburg" and "The Wrath of the Gods". Recently, at a Los Angeles playhouse, Ince produced a play written by himself and his scenario editor, William Clifford, which scored so emphatically that Al. H. Woods is to present the production at the Eltinge theatre—a decision that has caused many experienced showmen to predict that the now wealthy producers for the "Movies" will offer reprisal in resentment for the theatrical producers entering their realm.

There are to-day, a score of photo-players who earn in excess of $300 a week, who never were paid one-sixth of that salary on the speaking stage. John Bunny was paid $1000 a week at Hammerstein's Victoria Theatre at three different periods within a year. Bunny's earnings were as large as the presidents of the United States. More than one Broadway producer of plays had endeavored to entice the great mirthmaker to "star" in a spoken play.

But Bunny had not forgotten his vicissitudes in the older field. Less than four years ago, he appeared at the Vitagraph studio in Brooklyn with a plaintive appeal for permanent work, and a salary paid salary regardless of the amount—$40 a week was offered and this Bunny accepted with such alacrity, that the contract was signed without the least scrutiny.

In the same Vitagraph Company, one may observe the inspiring spectacle of erstwhile Broadway favorites of the spoken drama, entrenched as directors, authors, and stars. No less than ten perform this triple service—not one could be induced to change his or her environment. Charles Kent, long with Frohman, has been with the Vitagraph for nine years, and recently cast for the role of Daniel; he was called upon to enter a den where his sole company was three ferocious lions.

Kent's response, when asked by the writer why he assumed such a risk, is characteristic of the gratitude of the players for what the new art has meant to them—Said he:

"How could I refuse the Vitagraph Company anything it would ask of me?"

And now, when hundreds of actors and actresses have found a refuge in the film studios, many living happily in their homes near by, there is looming on the horizon the first menace to their peace and happiness— in that the theatrical producers, who threatened an embargo on those who dared to appear in photo-plays, are themselves rushing pell-mell, one after the other, into filmdom, bent upon creating the same upheaval for the gold laden new art, that has caused their undoing in the field of the theatre.

Like the discoverers of a new Klinken, the bankrupted Barons of Lone Acre Square are now bringing into filmdom the same haphazard methods of business procedure, that caused the disastrous stage conditions throughout the country, and has brought about the spectacle of fewer producers of spoken plays than at any period since those days when the "fly by night" and "tie walker" were conspicuous captions in the public press.

Will the epidemic of theatrical producers and the wholesale adaptation to the screen of one time stage successes, cause a retrograde movement in what, up to now, is conceded to be the most lucrative line of endeavor since public entertainment was inaugurated? Who shall say?
All-Night Movies a New Broadway Feature. "The Goddess" a Big Success. Quick Bill Posting on "Birth of a Nation".
Eight hundred letters a day is said to be the average received at the Santa Barbara (California) postoffice for Charlotte Burton, who is appearing in the wonderful adventures in the $3,000,000 prize pictured romantic novel, "The Dawn of Beauty," from the West. The Santa Barbara postoffice, as a result, according to reports, is to be advanced to a second-class station.

Richard C. Travers is in Chattanoogo, Tenn., where he will make a wild ride on a "Dynamite Special" in an Essanay photo-play now in the progress of production. In the photo-play the train, loaded with dynamite, collides with another train and is blown to atoms. Travers has the ticklish job of running the special. While Travers is supposed to be on the train when it blows up, in actuality, he expects to be some distance away and says he has every anticipation of returning to Chicago without any parts missing. He will come back to play opposite Viola Allen, in "The White Sister." 

Although not yet fourteen years old, Mildred Harris, of the Reliance-Majestic studios, is recognized as one of the stars of filmland. To be exact, she was born at Cheyenne, November 29, 1901. Now figure out just how old she is.

Some of the Reliance-Majestic players in Los Angeles have been remaking plays with such different methods that the others are following very successfully. Elmer Booth, who sends out his sources in three days. Director F. A. Kelsey is following closely.

Edward "Komic" Dillon's troupe of gnomish dissemblers are now at work on the making of "Komic comedy." Fay Tincher has a prominent part with Max Davidson, Elmer Booth, Chester Withy and Frank Darley. The big hit of the film is a jinny bus ride in which a desperately jealous man is chauffeur. He sees his rival in the bus behind him making love to Fay. Therupon he determines to drive the bus and passengers into eternity. He very nearly succeeds and lands bus and passengers in a canal. The rival proves a coward and deserts the girl. Somehow, however, saves her and all ends well.

Vester Perry, who has just bought a new automobile, was arrested for speeding in Los Angeles three times during the week. Perry's player associates at the Reliance-Majestic studio say that his speed must have been something terrible, for Chief Police Sergeant is a firm friend of the players and would not arrest one of them unless the occasion was quite grave.

Marin Saiz, the charming Kalem leading lady, proposes to marry shy of insane asylum in the future. While working in "The Closet Door," the actress had occasion to visit a sanatorium. A man was dead—tied to conduct her own place. Not until she had concluded her tour, did she discover that her guide was perfectly sane in every respect, save that of Jonah. Just before Miss Saiz bid him goodbye, he earnestly assured her that he was the individual who had spent a vacation inside the asylum.

New York informs us that Clare Paff, who has for the past season been on the legitimate stage, will pose before the camera for a large Western producing and manufacturing company. Definite arrangements have not been made, but it is a well-known fact that Miss Paff's talent has been sought by various directors. But, up to the present time, none has successfully contracted for her and the negotiations will, pending, most likely he effect some time during this month.

Pat O'Malley, Edison daredevil, is getting his hand in—that is, getting his foot in-practicing tight-rope walking for a big scene in a play which is soon coming. Pat, when a boy, learned to tightrope when an inventive mother, to keep her boy in the house and out of mischief, stretched a rope between two doors and gave him two brooms for support.

The battle of the Little Big Horn, with Custer in his last stand against the Indians, is vividly pictured in "Britton of the Seventh," a screen adaptation of Rev. Cyrus Townsend Brady's novel of the same name, now nearing completion by the Vitagraph Company, under the direction of Lionel Belmore. The Seventh U. S. Cavalry, stationed in the borderland of Wyoming, with Abraham Lincoln, lends military atmosphere to the picture, while Rain-in-the-Face and his band of Sioux warriors add to the dash and thrift in their fights with the federal troopers that keeps the picture on the borderline of melodrama. Stirring in the thread of the main story is a captivating romance in which a soldier's sweetheart fights for her lover's honor and adds that touch of human interest which makes the story great. Realism and scenic accuracy characterize "Britton of the Seventh."
Stories of the Week's Film Releases

"Means and Morals"
By H. S. Sheldon. Released May 11th, Essanay

Irma Carson, a shop girl; Edna Mayo Frances Smith, her employer; Peggy Sweeney Dick Hardy………..Bryant Washborn

Irma Carson and Frances Smith are two young Jewish shopgirls who are forced to subsist on their salary of $6 a week. When the sundries are taken out, there is nothing left. Irma, urged by youthful appetite, craves a good, substantial meal, and in order to get it, goes out on the streets to accost men, taking the big chance that the man she meets will be the right sort. She meets Dick Hardy, who brings her to a restaurant. When he demands his pay, she says the truth of the matter being

quickly down the aisle she sees Dick stuffing it in his clothes. Dick is arrested. Irma sees the arrest and calls the manager, the shopper and others into the office. She tells the story of Dick and her. The manager is touched. The charge is dismissed and Dick is given a chance to make good. He does it and declares his love for Irma.

"The Goddess"
First Four Episodes. Produced by Stuart Blackton and Albert Smith, of Vitagraph. Directed by Ralph Ince

Celesta ………..Anna Stewart Tommy …………..Earle Williams Professor Stillet…………………..Paul Scardon

The private showing of this Vitagraph serial at the Vitagraph Theatre, two April sixths, brought forth many outbursts of applause both for the wonderful direction of Ralph Ince and the capable acting of Anna Stewart and Earle Williams. The first four episodes were enough to prove that this will be one of the very finest serials ever produced. The story is on an entirely new vein by Governor Morris, pictured by Charles L. Goddard, who, with the help of Ralph Ince and an excellent cast, have turned out something that the Vitagraph Co. may well be proud of. The scenes, both interiors and exteriors, are all very fine, with the lighting and photography are of the finest Vitagraph standard which means the best. Here is a picture that should be well liked by every "fan". Even those who love never to "serials" in pictures will want to follow this one to the end. The first two episodes will be released on May sixteenth. Don't fail to see them and all that follow. If you do you'll miss the biggest thing the Vitagraph Co. has done to date.

"Who's Who in Society"
Four Parts. Presented by George Kleine Company. To be Released May 14th

Mr. O'Brien….………..Dan Moorel Mrs. O'Brien….………..Kate Sergeantson Mary Ellen….………..Della Combe The Detective………..Wm. H. Power Lord Argy….………..Edward Lester

I thought the George Kleine people had almost exhausted the laugh simply in their production of "The Commissars," but here they have followed it with another hit in the refined comedy line. Not only that but a little bit of mystery and a detective thrill or two as well. The trials and tribulations of a newly rich Irish family form the basis of the story and with an excellent cast and line direction the result is one of the very best pictures of its kind yet produced. It is a cold saving but a true one in this case, "If you can't laugh at 'Who's Who in Society' you really need help." The application of T. Lawrence Weber to secure permission to bring Johnson-Willard fight pictures into this country has been denied by Judge Haight, in Newark. The federal law was claimed to be unconstitutional, but Judge Haight upheld the act of Congress of July 31, 1912. Appeals were taken and the case will be heard again very soon before the Court of Appeals, at Trenton.

United States and Britain, where everybody has his liberty, a possible outlook must be utilized for obtaining the same in an unofficial manner. Such a film on the same line as the one quoted could, if accepted, be a most excellent rally call to young men apart from doing good all around, patriotically speaking. Or, better still, special performances could be inaugurated and all eligible young men invited free.

Fishing Club Formed

The Reliance and Majestic fishing club has just been organized on the coast. The members of the new organization have weekly fishing parties in the waters that surround the California Catalina Islands. The president of the new club is Director E. A. Kelso. Active club members include R. A. Walsh, Paul Powell, Jack O'Brien, Jack Conway, Chad Gorman, Lloyd Ingram, W. Christy Cabanne, Wallace Reid, William Hinckley and Thomas E. O'Brien. The club owns a launch, in which the tramps are made. Up to date Thomas E. O'Brien holds the club record. He won it by catching a fifty-pound Yellow Tail and landing the fish in eight minutes.

After their return from the fishing trip the wife of one of the members takes the catch and cooks it as much of it as the party can eat.

At the end of the season a medal will be awarded to the club member who holds the highest fishing record.

Patents
Recent patents of interest, especially reported for the Photor-Palay Review, by Wm. N. Moore, patent attorney.

There were 886 patents issued by the Patent Office last week, together with 35 designs, 76 trade-marks, 12 labels, 6 prints, and 5 patents were reissued, making a total of 1,023 designs and patents granted.

1,127,922. Reel for moving-picture machines. Frederick D. Wallace and Axel O. Sodergren, Minneapolis, Minn.

1,127,928. Portable apparatus for projecting stationary or animated pictures. Charles Inquis, Charlestown, France.

1,125,602. Film-wrapping device. Charles V. Fout, Neabsco, Va.

1,125,360. Method of presenting the illusion of scenes in colors. Thomas A. Edison, Llewellyn Park, West Orange, N. J.

1,125,935. Automatic shutter for kinetoscopes. John D. Engelbrecht, Chicago, III.

Thomas Commerford

Thomas Commerford, well known in motion pictures for his ability to handle the different characters assigned him, joined the Essanay Company last week. For over a year and a half ago Mr. Commerford, in his engagement with another film manufacturing company, appeared in Lincoln J. Carter's productions for over a quarter of a year. Mr. Commerford plays heavy character parts.

The Glebe Theatre, 90th and Marconi, has recently been re-opened. A large studio has been added to the rear, and the manager has started remodeling. A new front and an organ will be installed, making this one of the most popular houses in this section.
Clara Horton

One of the sweetest little girls who has delighted the hearts of picture audiences for some time is the "Ideal Kidde," little Clara Horton. Little Miss Horton was found sitting demurely on the edge of a large trunk, while her mother, the ward­robe woman for the Ideal Company, deftly packed some of Clara's finery.

I discovered that she was born eleven years ago in Halsey Street, Brooklyn. While attending public school she was given the opportunity to appear in a tableau production during Christmas holidays. Her specialty, which consisted of a simple dance, was "put over" with all the grace and skill of a grown-up. A theatrical manager present saw likely material in the little girl and with her mother's permission took her under his wing. She was sent to dancing school, and after a finished course secured an engagement in a pantomime production of "Jack and the Beanstalk." In company with her mother she traveled with this production from coast to coast. To little Clara was granted the unusual experience of an European trip and she played in the principal capitals on the continent. From overseas her health became such that her mother brought her back to America, and after a rest of one year she secured a part in a pantomime production of "Cinderella." Mrs. Horton deemed it best that Clara be kept from the vicissitudes and temptations of the road. With this in mind she cast about for a permanent position with a motion picture company and before long Clara had been engaged by Ideal, whose stock company was then located at Tucson, Arizona. The indefinable charm and beautiful simplicity of this little stage child immediately won the hearts of directors and players, and under careful direction and coaching she became one of the cleverest child artists appearing in the pictures.

Blessed with a wonderful head of long, golden curls, great blue eyes, triangled by dark lashes and a complexion the color of neaches, Clara forms a beautiful picture, indeed, on the screen. She has been with Ideal over two years, during that time having played in over two hundred and fifty productions.

Recently the entire producing force of the Ideal Film Company, Inc., moved to their newly built studios and laboratories in Hollywood, California, and Clara soon will be in the land of sunshine, accompanied by her mother. At Hollywood she will head a newly formed company of juvenile artists and will appear in both Western and society productions.

Advertising copy for Hommel's Wines.
Record of Current Films

General Program

Monday, May 10, 1915.

Biography—A Must Needed Lesson (Comedy-Drama).

Essenr—Her Proper Place (Special Two parts—Drama).

Essanay—Home Coming (Drama).

Kalem—A Sister's Burden (Special Two parts—Drama).

Lubin—Rudolph Strife Series No. 6, "Kneel in Strength of Love." (Comedy-Drama).

Selig—Ingratitude of Liz Taylor (Special Two parts—Drama).

Selig-Universal News Pictorial No. 37, 1915 (News).

Vitagraph—The Jarr Family Series No. 6, "The Jurors Visit Arcadia." (Comedy).

Tuesday, May 11, 1915.

Biography—The Confession (Special Two parts—Drama).

Essenr—An Innocent Thief (Drama).

Essanay—Means and Morals (Special Three parts—Drama).

Kalem—Rushing the Lunch Counter (Comedy).

Lubin—Who Stole the Doggies (Comedy)—

Selig—The Yellow Streak (Drama).

Vitagraph—The Girl Who Might Have Been (Broadway Star Feature—Special—Three Parts—Drama).

Wednesday, May 12, 1915.

Essenr—Nearly a Scandal (Comedy).

Essenr—The Fable of "The High Road and the Tempting Bluff" (Comedy).

Kalem—Scotty Weed's Affair (Episode No. 12 of the "Girl Detective")—Series—Special—Two parts—Drama.

Knickerbocker—The Kick Out (Special—Three parts—Drama).

Lubin—Who Bares Malice (Special—Two parts—Drama).

Selig—Last of the Mills (Drama).

Vitagraph—When a Feller's Nose is Out of Joint (Comedy-Drama).

Thursday, May 13, 1915.

Biography—The Sheriff's Story (Drama).

Essenr—Sweetie in Vaudeville (Comedy).

Kalem—The Gray Hotter (Special Two parts—Drama).

Mika—The Trouble Maker (Comedy).

Doctor Mono (Comedy).


Vitagraph—To Save Him for His Wife (Comedy-Drama).

Friday, May 14, 1915.

Biography—The Little Squeakout (Drama).

Essenr—The Struggle Upward (Special—Two parts—Drama).

Essanay—The Other Girl (Drama).

Kalem—The Black Ring (Special—Three parts—Drama).

The Sinews of War (Education Part—Drama).

Lubin—What Money Will Do (Drama).

Selig—Matrimonial Boomerang (Comedy).

Vitagraph—The Professor's Painless Chair (Comedy).

Saturday, May 15, 1915.

Biography—The Oriental Ruby (Drama).

Emerson—His Peaullnt Princess (Drama).

Essanay—The Awakening Hour (Special—Three parts—Drama).

Kalem—A Friend at the Throttle (Episode No. 27 of the "Hazard of Helen")—Railroad Series—Drama.

Lubin—The Substitute (Comedy).

Talmadge—Tiger Vail (Drama).

Vitagraph—The Valley of Humiliation (Special—Two parts—Drama).

Monday, May 10, 1915.

American—The Altar of Ambition (Two parts—Drama).

Keystone—Subject not yet announced.

Reliance—at the Hour of Eleven—Drama.

Tuesday, May 11, 1915.

Beauty—Life's Staircase (Drama).

Majestic—The Smuggler (Drama).

Reliance—The Spell of the Peppermint Heart (Two parts—Romantic Drama).

Wednesday, May 12, 1915,

American—The Broken Window (Comedy-Drama).

Broccoli—His Affectionate Wife (Two parts—Drama).

Reliance—The Son of the Dog (Drama).

Thursday, May 13, 1915.

Domino—The Shod Light (Two parts—Drama).

Keystone—Subject not yet announced.

Majestic—Number 19, 1915 (News).

Friday, May 14, 1915.

Falstaff—Perdy Kind's Flirtations (Comedy).

Kay Boz—The Human Octopus (Two parts—Drama).

Reliance—Mike's Elopement (Drama).

Saturday, May 15, 1915.

Keystone—Subject not yet announced.

Reliance—Addled Fowl (Two parts—Drama).

Royal—Casey's Tribulations (Comedy).

Universal Program

Sunday, May 9, 1915.

Big "U"—The Master Rogues of Europe (Three parts—Melodrama).

Lamblume—The Toll of Youth (Drama).

L. KO—No release this week.

Monday, May 10, 1915.

Imp—Uncle's New Blaster (Comedy).

L. K. O.—No release this week.

Victor—The Girl Who Had a Soul (Three parts—Heart Interest Drama).

Tuesday, May 11, 1915.

Gold Seas—The Torrent (Two parts—Modern Spectacular Drama).

Nester—He Fell in the Park (Comedy).

Seeing India (Silent).

Rex—A Shot in the Dark (Drama).

An educational subject on the same reel.
**Photos-Play Review**

**May 11, 1915**

**PARAMOUNT PICTURES CORP.**

March 22—Are You a Mason? (Paramount-Players—Comedy).

March 25—My Lady Peggy (Famous-Players—Comedy—Drama).

March 29—Pretty Mrs. Smith (Moro-so—Comedy—Drama).

April 7—The Unfaird (Lasky—Drama).

April 9—Pretty Sister of Jose (Famous-Players—Comedy—Drama).

April 12—The Captive (Lasky—Drama).

April 15—The Tides of Barnegat (Popular Players—four parts—Drama).

WORLD COMEDY STAR FILM CORPORATION.

April 12—Opened By Mistake (Comedy).

April 19—Sausage for the Gander (Comedy).

April 22—The Feats of Felix, Series No. 1 “Compressed Air” (Flamingo—two parts—Comedy).

WORLD FILM CORPORATION.

May 3—Woman and Wine (Brady Five parts—Drama).

May 6—The Butterfly (Shubert Five parts—Drama).

May 17—When It Strikes Home (Harris—Drama).

May 24—The Boss (Brady—Drama).

May 27—A Phyllis of the Sierras (California—Drama).

PROHIBITION FILM CORPORATION.

April—Prohibition (Five parts—Drama).

**MINA FILMS IN NEW QUARTERS.**

Beginning with the release on the licensed program for Thursday, June 1, the maker of Minia films announces that all future releases of this brand will be made at the newly and especially constructed and equipped studios in Los Angeles.

This announcement bears greater import than is apparent on the surface. It means that with the opening of these new studios the last important detail entering into the production of Minia animal pictures has finally been completed, and that the actual filming of these much heralded creations will be under way within another fortnight.

The film world was thrown into a state of wonderment and expectancy last winter by the news that the maker of Minia films had acquired the famous Bostock Arena and Jungle, the largest and most magnificent collection of wild animal performers in the world. This purchase of the Bostock animals gave rise to much speculation as to the purpose of the move. Then followed the announcement that arrangements had been made to present those mute performers in a new type of motion pictures. An absolutely novel method of using animals as performers had been devised, and preparations were immediately started to produce these films.

Though Minia films have up to this time been made in the East, it was decided that because of excellent climatic conditions California would afford the best facilities to produce animal pictures. Practically all of the members of the Bostock aggregation are of the species inhabiting the tropics and by quartering them where the elements maintained an unvarying degree of warmth the year around better work was obtainable from them. In addition to this, the advantage of working without the setback that winter producing in New York exacts, was considered.

A site in Los Angeles was selected for a studio which, because of the very nature of the pictures to be made, required a different style of construction than is ordinarily followed, while the equipment was also necessarily of special design. This construction work was naturally somewhat slow and pending its completion the production of the animal pictures were held in abeyance. Meanwhile, however, the animals were thoroughly rehearsed under the expert direction of Captain Jack Boneva, M. Gay, and ten other animal trainers.

Now with the construction of the studios complete and with details for production all arranged, it is expected that the first release with the Bostock animals will be distributed very shortly.

**PATHÉ EXCHANGE, INC.**

March—Ima Simp’s Dream (Comedy).

March 17—Pathé News No. 22, 1915 (News).

March 22—Pathé News No. 23, 1915 (News).

March 22—The Exploits of Elaine (Episode 13, “The Devil Worshipper”—Two parts—Drama).

April—The Bliss of Ignorance (Three parts—Drama).

April—The Police Dog (Third Episode—Comedy—Cartoon).

April—The Gorges of the Tarn (Colored—Scene).

April—The Praying Mantis (Educational).

April—The Treasure (Drama).

**METRO PICTURES CORP.**

March 29—Satan Sanders (Rolle—Drama).

April 5—Shadows of a Great City (Popular Players—Drama).

April 12—The Cowboy and the Lady (Rolle—Drama).

April 19—The Heart of a Painted Woman (Popular Players—Drama).

**LIFE PHOTO FILM CORP.**

March—The Curious Conduct of Judge Logan (Drama).

April—The Unbroken Road (Drama).

**SELECT FILM BOOKING AGENCY**

March—The Eternal City (Famous Players—Eight parts—Drama).

**TIFFANY MOTION PICTURE CORPORATION.**

March—The Heart of Maryland (Six parts—Drama).

**SUTOL**

**THE PERFECT ROUGE**

A dry rouge which imparts the natural bloom to the cheek. It cannot be detected and will not injure the most delicate skin. Not affected by perspiration, and remains "Until Removed by Soap and Water."

**25 CENTS PER BOX**

(Pull and Mirror)

**LOTUS NAIL ENAMEL**

An entirely different Nail Polish. Soft and Velvety, but not crumbly. Perfectly harmless, no dust and no acid. A tonic for the nail tissues.

**25 CENTS PER BOX**

Your favorite store sells SUTOL ROUGE and LOTUS NAIL ENAMEL, and the complete line of Oriental preparations, or by mail postpaid.

**THE ORIENTAL COMPANY**

50A FERRY STREET, NEW YORK
PUBLICITY
FOR
THE EXHIBITOR
THE PLAYER
THE MANUFACTURER

Prepared by Experts, the kind that "know how" to get the best results, to get space, to keep your name before the public and give you the benefit of years of experience in Advertising and Publicity work.

EXHIBITOR
For you we prepare, print and publish throw-aways, posters, lobby announcements, programs and printed and art matter of all kinds. Not the ordinary kind, but the sort of stuff that draws full houses. With our establishment we can make your house the most popular one in your neighborhood. Publicity is what you want and what we get for you. Terms as low as five dollars a week. Get in touch with us. We can help you make money. Our business is to increase your business.

PLAYER
Your name and fame is your fortune. You know the value of a good press agent. Try our service out. We can keep your name before the public and do a thousand and one things that one man could not do. Terms are very reasonable.

MANUFACTURER
The designing and producing of printed matter of all kinds and our art work will appeal to you, in addition to our regular Publicity service. We have had over twelve years' training in preparing "copy" and advertising that pulls results. Try us on the next job you want done. Prices reasonable, quality considered.

HAROLD KANTOR COMPANY
985 FOX STREET
NEW YORK CITY

Write Your Slides on an
L. C. Smith & Bros.
Typewriter

DO YOU KNOW that you can throw your announcements on the screen in typewriting? It's no more trouble than to write on a card, and it looks far better than the scrawling and illegible handwriting that is so often seen.

The L. C. Smith & Bros. Typewriter is especially adapted to writing these slides. Write for information.

L. C. SMITH & BROS. TYPEWRITER CO.
Home Office and Factory, Syracuse, N. Y.

PHILADELPHIA BRANCH, 907 WALNUT STREET
Branches in all principal cities
If you are thirty years old

the small sum of $2.19 (monthly) secures for you a policy for $1000 in the Postal Life Insurance Company—a standard, legal-reserve Whole-Life Policy, with guaranteed Cash, Loan, Paid-up and Endowment Options, and participation in the Company’s surplus earnings.

But the Policy will cost you only $1.61 (monthly) during the first year, for you get the benefit of a saving from the agent’s commission because you deal direct.

In every subsequent year, during the premium-paying period, the saving is nine and one-half per cent. of the premium guaranteed in the policy (see mail-bag below).

These savings are made possible only because the Postal Life employs no agents and has no agency expense; the benefit of this decisive economy goes to the person who takes out the insurance.

Strong Postal Points

First: Standard policy reserves, now more than $9,000,000,000 in force more than $4,000,000,000.

Second: Old-line legal reserve insurance—not fraternal or assessment.

Third: Standard policy-provisions, approved by the New York State Insurance Department.

Fourth: Operates under strict New York State requirements and subject to the United States postal authorities.

Fifth: High medical standards in the selection of risks.

Sixth: Policyleaders’ Health Bureau arranges one free medical examination each year if desired.

Find Out What You Can Save at Your Age

Simply write and say: “Mail official insurance particulars as per Advertisement in “The Photo-Play Review’”

And be sure to give

1. Your full name.
2. Your occupation.
3. The exact date of your birth.

And bear in mind, No agent will be sent to visit you. The Postal Life does not employ agents; the resulting commission-savings go to you because you deal direct.

Postal Life Insurance Company

With R. M. MALONE, PRESIDENT
Thirty-five Nassau Street, NEW YORK

FREE

A $3.00 SUPERB OVAL PORTRAIT
OF YOUR FAVORITE FILM STAR

13 x 17 inches in size, nicely mounted and all ready for your room or den.

Would you like one or more?

Write us for full details as to how you may secure one absolutely free

THE PHOTO-PLAY REVIEW

REAL ESTATE TRUST BLDG. 51 EAST FORTY-SECOND ST.
PHILADELPHIA NEW YORK
Under the above heading The Photo-Play Review offers the advertiser an excellent medium at small cost.

This new department has been created because of the demand from national classified advertisers. The Photo-Play Review is read by the public, the manufacturer, the exhibitor and all interested in the film world.

"ONE FOR ALL AND ALL FOR ONE"

Get the Best Always
A Good Advertising Medium
for all.

The Photo-Play Review

Printing
OF TASTE
AND MERIT
Magazines a Specialty

WARE BROS. COMPANY
1010 Arch Street
PHILADELPHIA, PA.

MOVING PICTURE
QUALITY GUARANTEED
If Your Negative Is Good—We Do The Rest

WE INVITE YOU TO VISIT OUR FACTORY—SEE FOR YOURSELF
The Wonderful Facilities and Organization That Actually Secure

Perfect Developing and Printing
Each Order is Conscientiously and Carefully
HAND POLISHED, SCREEN INSPECTED, THEN
PROMPTLY SHIPPED

Send Today for Factory Description and Price List

INDUSTRIAL MOVING PICTURE COMPANY
WATTERSON R. ROTHACKER, President
223-233 WEST ERIE STREET
CHICAGO
New Era in Film Manufacture

Made in America

O. K. COMEDY CO.  Wholesome Laugh Makers.  The "Feel Happier" Kind.

MINERVA FILM CO.  Educational, Instructive, Spell-binding.  Satisfies a Long-Felt Want.

CLARION FILM CO.  Pictures of the Shop, the Factory, the Mill.  The Tie Between Producer and Consumer.

FILMS FROM ABROAD


FOREIGN FILM CORPORATION

OFFICES  STUDIO

REPRESENTATIVES IN THE LEADING CITIES ON THE AMERICAN CONTINENT AND EUROPE

Terriss Feature Film Co.  Pasquali Co., of Turin, Italy

Interstate Feature Film Co.

THREE GOOD REASONS

Why Exhibitors the Country Over Should

PLAY PICTURE PLAYHOUSE PHOTOPLAYS

"THE PEARL OF THE ANTILLES," a Terriss Release for early in May, has been made in the Island of Jamaica and unfolds its story amid scenes of striking beauty.

"THE COINERS' GAME," latest of the Pasquali Releases in America, is already being booked.  It is replete with thrills, ably conveyed by a cast of experienced artists.

"BULLDOGS OF THE TRAIL," Interstate Feature Film Co.'s Release, has gone to mystic India for the basis of its story and to the Great Northwest for the bulk of its action.

Get in Touch Immediately with These Branch Offices

New York, 382 Sixth Ave.  Syracuse, 214 E. Fayette St.
Philadelphia, 1125 Vine St.  Kansas City, 928 Main St.
Cleveland, 4th St. and Prospect Ave.  Chicago, 5 So. Wabash Ave.
Pittsburgh, 422 Penn Ave.  Dallas, 262 Andrews Bldg.

Boston, 22 Piedmont St.  St. Louis, 3431 Olive St.
Montreal, 204 St. Catherine St., W.  Toronto, 39 Adelaide St., W.

PICTURE PLAYHOUSE FILM CO., Inc.

71 WEST TWENTY-THIRD STREET,  NEW YORK CITY
PROMINENT PHOTOPLAYERS

BUD DUNCAN
Kalem

REINA VALDEZ
Ideal

NELL CRAIG
Essanay

MOSLEIGH PRICE
Loeb

THOMAS CHATTERTON
Hay-Bee
"When Love is Love"

PAULINE BUSH and William Clifford are featured in "When Love is Love," a two-reel modern drama of the business world, which is to be released under the Rex brand on May 22d. The story of the play tells how an unknown-haired young woman, known as "red-head" to the other girls in the office where she works, sells a young man and his brother from disgrace and failure given her a ticklish job by her unselfish efforts to aid both young men. The following is a synopsis of the play.

Amy Wood awakens from her dream of a career devoted to art to find herself sentimentally at Day & Smith's Department Store. Her anburn curls are denied by the girls of the store and they nickname her "Red-head." Will Braddox, the cashier, studies the girls for their rude conduct and Amy places him on a pedestal from that moment and worships him from a distance.

Will's brother, Dick, is buyer for the store. He is handsome, true with money and always in difficulties. At last he gets into serious trouble over a bogus check. Will gives him his savings, but they are small compared to the amount of the check. But Dick does not write. He goes carelessly on his way, making love to his employer's daughter. Will also cherishes fond hopes in that direction, but Sylvia shows her preference for Dick. Amy sadly watches the brethren vie for the favor of Sylvia Smith. A lottery man goes his rounds in the store. Will sells two tickets; Will is also induced to buy. He tosses the ticket into a drawer in his desk and forgets its existence. Amy places her carefully in her purse.

Dan Reeve, who holds Dick's place, demands his money and a hundred dollars "hush money" besides. He threatens Dick with jail. Dick, desperate, enters his brother Will's office as Will is making up his pay envelope. While Dick looks at the safe, Dick helps himself to the firm's money. Amy, entering through the open door, sees this and rushes later in the day. Will discovers the loss and instantly connects it with his brother's visit to the office when the money lay on the desk. He sends for his brother and accuses him. Will has seen last confessions to having given the money to Reeve and shows Will the bogus check, telling Will his theft has saved him from jail. Thinking of his old mother and her adoration of Dick, Will shoulders the responsibility of his brother's guilt. He comtemplates suicide and writes a note to this effect, but, his first spontaneous effort, life appears sweeter to him. Amy, in perusing the newspaper, finds that her lottery ticket has drawn the capital prize. She retires that night happy in dreams of a future spent in pursuit of art. At the office the next day. Will receives word from his employer that he and his partner wish to balance accounts. Will is distracted, knowing that existence is uncertain, and a summon face. he buys a revolver, with which to end everything.

Amy, who has watched him closely, makes a search and discovers the letter he had written the night before. Thinking of suicide, he quality of the singer, and he is beside herself, for she sees no way out for him. On the impulse of moment, and through her great love for Will, Amychanges the lottery ticket to removing his name from Will's desk. Surprised at hearing the approach of some one, she begins the drawer closed, catching one of the doors. To her surprise, she finds the drawer has a spring lock and she is a prisoner, held by a tell-tale lock of red hair—evident of her sacrifice. The lottery man enters and tells Amy the winning ticket is the one sold in that office; he sees the one she holds is not the number, and just as she is in the act to tear her descendant and desperate, the lottery man tells him he has won the capital prize. Will is overcome with joy. Money's magic touch is soon felt by Will, for, now Sylvia smiles on him, turning a cold shoulder on his brother. Glancing through his desk for a document, he discovers the lock of red hair in the drawer in which he has placed his lottery ticket. There is only one with that peculiar shade of hair. He glances toward Amy—studying out the problem. She becomes conscious of his intense gaze and darting glances. Will spends with Sylvia begin to lose their charm, for he is ever haunted by Amy's sweet face.

At last he saves enough to replace the money he has used, and writes a check for the amount of his money, which he presents to Amy. She looks at him. He found her out and comes to the conclusion that he is reluctant to accept the check, but he closes it and places in her hands and draws her into his arms. The hair which she despised and which he so doted on has won her a husband.

"The Lure of the Mask"

American Film Mfg. Co.

Jack Hillard, Harold Lockwood La Signorina
Sonia Ellise Jane Wilson
Prince Monte Bianca

Cleavil Cummings
Giovanni Hal Clements
Enricetta Lucy Peyton Kite
O'Mally William Ehe Bill
Billo Joe Simon
G. E. Rainey

Jack Hillard, smoking in solitude in his apartments at the club, leaned toward the open window of the fire, and reflected, as young men sometimes, on the excessive gloominess of life. But it was not merely the mood of an hour. Nor it was anything of the dreamers. This was a nightmare which gripped Hillard with melancholy. The New York papers were filled with the social engagements, of the daily grind of business, of the chill, iron pull of the responsibility.

HAD Giovanni, his valet, left a window open? Hillard rose with a slight shudder and reached out his hand. But he did not pull down the catch. For, at that moment, thrilling, sweet, a crescendo of notes floated up to him through the fog. It was a woman's rich voice, the recent, the quality of the singing, were Italian and it set Hillard's pulses tingling. Leaning far out of the window, he could distinguish, through the haze of the figure of the singer, but she must have seen him too, for the singing ceased and she sauntered off to the footpath, and impulse, Hillard, half, dashed downstairs and out into the fog, and fell against two blocks before he paused to laugh at his folly.

Next morning there appeared a "personal," reading: "Will Hillard, who sang in the fog—aria from Madame Angot—communicates with gentleman who leaned out the window. J. H., Burgomaster Club, City." That night Hillard received an answer. But there was no address on the delicately penned note. At last he won from the mysterious singer permission to hear again her voice, but only on condition that he consent to be brought blindfolded to the appointed spot. The evening, the handkerchief removed from Hillard's eyes, he found himself in the presence of a woman, she sang to him, but rejected his efforts to dress her in a mask, which she despaired. And which he so doted on has won her a husband.
She had died of a broken heart, betrayed by a nobleman in Italy. Most of that she was gone, one aim only was left—to hunt down her murderer.

It was a month later, in Venice, that the love-blighted woman heard the voice. On the steps of St. Mark's she found him. And for a刹那 moment, lifting her veil, she granted him a glimpse of her face. Turned away, yet not so very far fled to her waiting gondola. To Monte Carlo, a few days later, went Hillard, penniless, wild-eyed and the ingenuous of the scene. He turned the American Opera Company. And there, in that famous gaming hall, a certain Prince, deserted at the altar, desperately, across the whirling roulette wheel, looked straight into the eyes of the woman who bore his name. From a balcony, Hillard's gaze was fastened upon the tiles. He saw the woman and fled, the man pursuing. Hillard, rushing below, was just in time. He penned the fellow's arms behind him, permitting La Signorina to escape.

Weeks later, Hillard found himself in a villa garden by the sea. He said to the woman, she had seemed to him so beautiful. But she held herself decorously aloof. Thrilling, irritating beyond endurance, he felt her silent presence. Suddenly, by an irresistible impulse, he seized her in his arms. There was the just audible squall of rustling steel as the dark man of the gaming table, thrust himself between them with sword drawn. The young American wrenched from the intruder the weapon. "Spare him!" cried the woman, in an agony of dread. "I am Princess Monte Bone. He is my husband!"

Hillard rode away, his emotions in a whirl. He scarcely noticed that Giavanna lingered in the rear. For, all the perfections of many months became pitifully clear. She was a wife—company. And yet—could this be the end? He felt in his heart that he should return to her. In Italy, where romance still lives, a man may do battle for the woman he loves. The husband plainly was a scoundrel. La Signorina, as she had chosen to be called, loved only himself. Suddenly Hillard was roused by a terror.

"Enrichetta is avenged!" cried the old Italian. The lure of the mask, "breathed Hillard, "is ended."

Film Sensation on Organized Lines

BY ERNEST A. DENCH

HELLO. Mr. Film Sensation, are you there?"

"Well, your department needs being on a protracted basis and—"

"That's enough," barked Mr. E. S., "I don't try to teach me my own business."

"I refuse to listen to me, I'm going to take the matter in my own hands—providing the editor doesn't base into it, the personal use.

Just now I am at the half-way house—serious and funny—last please remember all the time I am writing care half of our photography fans.

Today, beyond working in a thrill or sensation in a mechanical fashion, nothing is doning.

First of all, let us get at the foundation of the trouble. Too many times has an author permitted his imagination to run riot. What risks the players take he cares not a jot. All the while he is thinking of how exciting he can make it for his own personal greed.

Now, why not compel the author to carry out his sensational stunts personally? Thus, if he decrees that the hero shall leap from the top of a ten-story building or engage in a parlor in order that he may rescue the heroine from the fifth floor, have him play the part of the hero. If he refuses he can be brained to the coward. No doubt if this came into force he would only work themselves and not back off of risking his life. At any rate, it would curb him of his don't-care habits.

The producer is just as bad offenders. He goes beyond his authority and does not seem to understand that he has actors, not circuses players. He should be compelled to care heavily for the lives he has in his keeping and pay the consequences personally.

The next reform is to reward the players for the bravery they display. If the young man is drowned, the heroine should he awarded with a medal according to the degree of the risk, with the understanding that she would act as an encouragement and likewise create jealousy among the players, for there would be a great glut of heroes and heroines, with no villains to carry on their dirty work. At the end of every film we would see the idol of the story being decorated with a medal—not a pretty one, I hope. In the time the extent of a player's popularity would be determined by the number of medals won. And let the crooks and villains feel like heroes if they regard sensational pictures with disgust and horror, they would learn to appreciate them because the picture displayed being adequately rewarded. Faking would also be no more.

After all, it is only right that the player be regarded as a genuine hero like those in real life. Another class of sensational play necessitates expense rather than danger.

Sometimes an outlay of several thousand dollars is incurred. The manufacturer, of course, is in business to make money and the easiest way to reap more is to regularly employ a gang of crooks who are unscrupulous enough to stop at nothing.

We will suppose a train wreck is needed. The signallers can be dragged or kidnapped and then the safety of the public is in the hands of the train wreckers. The rest is easy. While the crooks flee from the scene of their crime, the camera man can be calmly turning the nob.,.

I commend this plan to all producers as a real money saver, but I cannot hold responsible for the aftermath.

Satan's Screen

The planet gave you, Sweating. A gem that rivalled snow—

"Was chastity entrancing?"

"Remember long ago..."

Before you met the stranger:

Wore his ring of ruby sheen; Emblematic of the danger—

"Satan's Screen!"

Where the shadows fell and lingered

On the picture: You, no doubt—

While his ring you slowly lingered

Till the film was "faded out!"

But, you chose the jewel gleaming—

Not the pearl with lustre dim; And while purity lay dreaming

Passion stole you, love—for him!—

—Dorothy Harper O'Keefe,

Lubin Players to Produce "50 Miles from Boston"

The entire Lubin studio is to produce "Fifty Miles from Boston" the latter part of the month in Philadelph,

ia, for the benefit of the Lubin Annual Opera Association. Every leading man and leading woman among the Lubin players have volunteered for the occasion, and in order that the public may have an opportunity to see all their favorite players, a different cast will appear in each of the three acts. Practically every player in the studio who hasn't a part will appear in specialties and in the chorus. Percy Winter will be the stage director.

Staff of the Lubin Company

Left to right, seated: Harry Chandler, scenario writer; Joseph Kaufman, leading man and director; Adrian Gill-Spear, scenario writer; Norbert Luk, narrative writer; Clay Al, Harper, assistant director; Charles Goldsmith, secretary; Joseph Smiley (seated), leading man and director; J. Allen Boeck, publicity manager; John E. Ince, leading man and director.
Miss Jackie Saunders

From the shadows of motion picture obscurity to the lime light of motion picture fame. This is the path that a new star of space of time has traveled by Miss Jackie Saunders, who now enjoys the distinction of being advertised extensively throughout the world as "The Fascinating Balboa Girl." Two years ago she was unknown on the screen. Now she has a great following of admirers among the fans of the country, while the exhibitors everywhere unhesitatingly book the features in which she appears. Her career before the camera was supplemented with a stage experience that taught her all the essentials of dramatic expression.

She is the star of a company especially organized in hopes of managament to support her in a succession of photo-dramas, some of which are being written by that well-known author-director Mr. Will M. Ritchey with her charming talents in mind, and there is no doubt that in future she will scintillate more brilliantly than she has in the past. She has already appeared in a picturization of "Ill-Starred Babe," the novel by W. W. Denslow, in which the famous priest describes conditions in the anthracite coal regions of Pennsylvania. Other well known books and plays are being dramatized for her and options have been secured on two great Broadway successes.

Miss Saunders is not a peculiar type. She is a distinctive type. According to the views of many critics, there is no one before the camera at the present time who compares with her, but in searching the history of the stage it is found that she is very similar to Laura Callanther, who was the idol of the American people forty years ago. She reminds one, too, of Mattie Vickers, Amna Pixley and Maggie Mitchell. This twenty-one-year-old beauty is entered naturally to the sobrette roles that made those great sopranos whose work while the footlights are gleaming and amused theatre-goers two generations ago, and it has been demonstrated that Miss Saunders will revolve in motion pictures and popularize this woman type of expression. Combined with her dramatic qualities, which are delicate but strong and with which she possesses the stage as a comedian. In fact her art is so subtle that she commands the tears as well as the smiles of her audience, while in tense moments she rises to dramatic thrill on the screen and electrify all who see her. During the coming year she will be featured in a large company of productions, original scenarios, and as above stated, in picturized versions of celebrated books and dramas that have scored big on the stage. In all of these photo-plays she will be given every facility of the great Balboa Studios. Expense will not be limited and she will have the privilege to run the full gamut of human emotion, a blessing results by her being able to do so and her talents has developed to such a remarkable degree of perfection.

Those who see Miss Saunders in "Ill-Starred Babe," released on the Alliance program, will appreciate the estimate that this article makes of her. She is a native of Philadelphia.

Frank Daniels Joins Vitagraph

Frank Daniels, who will make his initial appearance in motion pictures in the name-part of the Vitagraph Company's four-part production "Crooky Scruggs," has a profound respect for animated photography since he saw his picture run for the first time. Mr. Daniels acted, what for a better term might be called "stage fright," during the first few minutes of the unfolding of the story, and it is to this feeling the camera and byLuck some pictures was brought forcibly home to him. As is customary at the Vitagraph Studios, the principals in "Crooky Scruggs," formed an audience that assembled in the exhibition room to "see themselves as others see them."-later. From the time he was seated, until it was absolutely certain the picture would be a success animated opera king had entered a "hit" Mr. Daniels acted as he would have done and experienced the same feeling as if it were the production of one of his legitimate stage successes. In speaking of it later he remarked, "If I had times to read I would have 'hit the ceiling hard,' for the first few scenes until I had gained control of my nerves."

"Crooky Scruggs," was produced under the direction of C. Jay Williams, with Harry Morey, Anna Laughlin, Edwin Robbins, Orvart E. Bower, and Mr. Daniels, and will be released as a Vitagraph Blue Ribbon Feature.

Nicholas Dunaew in Title Role

New York, May 14.—"Blue Yonder" (My Lost One), by Jesse Datus Smith, has been accepted for production by the Vitagraph Company and will be placed in immediate production under the direction of Harry Handoburt, with the Russian character actor, Nicholas Dunaew, in the title role, supported by a specially selected cast. "My Lost One," was written especially for Mr. Dunaew, and is his principal character, Otto Von Geuder, an orchestra leader and composer, will give him an opportunity to present in pictures a characterization more in keeping with his ability than his heroes fore fallen to his lot. The theme of "My Lost One" has to do with a very attractive girl who wasomerely portrayed a story and tells a story in which the dramatic action is exceptionally strong and full of incident. Charles Thiele will stage this in theatrical life that will show many interesting and realistic scenes of that country, which will be a delight to the footlights that usually remains a mystery to the uninitiated. When completed "My Lost One" will be in three parts and listed for release as a Broadway Star Feature.

The Lady on the Cover

ANTHA STEWART, of the Vitagraph Players, was born in Brooklyn on February 17, 1895. She graduated from Public School No. 89, as the youngest member of her class. While at Erasmus High School, she studied vocal and piano music under the direction of Mrs. Mary Gunning, mother and teacher of Louise Gunning, the operatic Star. While attending high school, Miss Stewart's personal beauty was first noticed by several New York critics. In private life Miss Stewart is the sister-in-law of Mr. Ralph Ince, the famous Vitagraph actor and director. It was through him that she secured her first position with the Vitagraph Company. For the first six months she did little other than "extra work," appearing as minor roles and in unimportant roles. She was, however, learning the rudiments of the picture game from the ground up, under the able direction of her brother-in-law, who took a strong personal interest in her professional achievements.

Her first part of any importance was the lead in "The Wood Violet," a serial of primitive life brought to New York as a rich man's wife. Since then she has appeared in many parts but this one still remains her greatest. Her performance made such a profound impression throughout the world, that a second picture somewhat similar in character was especially written for Miss Stewart. It was produced select cast, and it in itself again achieved wonderful results. Later in his career was especially written for Miss Stewart, entitled, "The Treasure of Desert Island," and again she did exceptionally well.

Her first comic picture was "Why aren't you here?" in which a man's slanging, gum-chewing stenographer. It was a character part in every sense of the word and immediately placed Miss Stewart as being a wonderfully versatile star.

Her greatest professional accomplishment was in the lead of "A Million Dollar Mystery," which was written especially for her. The situation in this five-reel picture made her a Broadway Star in one night. Her last venture that was a part of the great new Vitagraph serial, "The Goddess," in which she is doing truly marvellous work. When one considers that all this has been accomplished by a little lady just over 19 years of age, who never spoke a line in her life on the dramatic stage, and whose wonderful achievements in dramatic parts in pictures has made her the most accomplished among them, it can be readily realized what a glorious career is in store for little Anita Stewart of the Vitagraph players.

"Mary Pickford Night at a Favorite Photo Show"

Of course, the line is much longer, but space compels us to be economical!
THE PHOTO-PLAY REVIEW
WILLIAM EDWARD ZUCK, Vice-President and Editor

Vol. I. PHILADELPHIA, MAY 22, 1915
No. 10

The Photo-Play Review is on sale at all newsstands at 5 cents a copy

SUBSCRIPTION
One Year...$1.00
Six Months.....50c.

ADVERTISMENTS
Advertisement Rates Furnished on Request

The Lure of the Camera Man

By ROBERT GRAU

The real growth of the moving-picture industry began when the film manufacturers discovered that stories could be visualized in sequence and concretely “put over” on the screen. This happened in 1908. A Western film concern, known as the S and A (Essanay) Company, had offered a prize of $100 for the man or woman who could suggest an appropriate title for its product, they would go on, and they would actually suggest a higher plane.

The prize was won by Edgar Straksch, of the famous impresario of that name, who, in the course of the story, suggested the title “Photo-play.” Thus was born the silent drama which has changed the map of the theatre all over the world, creating the sixth in importance of the world’s industries and has converted seventy-five per cent. of mankind into persistent patrons of the theatre of silence.

The camera man and his productivity was no longer to be utilized by vaudeville managers as a “clacker” to drive the public out of the playhouses; instead, there came into filmdom a group of determined men and not a few women who began to erect bijou theatres from empty stores. Of these in New York City there were no fewer than 1,021 in 1909. Like the peach in the orchard, they grew and the “Nicolets” movement spread throughout the land with such impetus that by the end of 1909 there were 12,000 “Nicolets,” where the people came to worship the magic screen in the United States.

In 1908, simultaneous with the advent of the photo-play, The Motion Picture Patents Company was born, consisting of the amalgamated film manufacturers, as follows: The Edison Company, of Orange, N. J.; The Vitagraph Company of Brooklyn; The Kalem, Mutoscope and Biograph Companies, of New York; The Lubin Company, of Philadelphia; The Selig and Essanay Companies, of Chicago, and George Kleine, who at that period controlled the output of the Urban (who now owns the Kinemacolor Company) and Eclipse (foreign).

These combined manufacturers were indeed a formidable body, yet the ink was not dry on their corporation prospectuses, when there came on the scene a half dozen independents who built studios and inside of a year these competitors of the so-called picture trust were releasing from 21 to 28 reels a week, about the same quantity as the Patents Combine, and as for quality it need only be stated that these independents are survived today by the Mutual and Universal Film Corporations. The former paid 12 per cent. on its common stock for the first year, while the latter company’s stock is so closely held that recently one holder of minority stock who began six years ago on a shoe-string, converting a “Nicolet” into a film studio, sold a part of his holdings for exactly $280,000.

Stage folk did not stampede the studios at the outset of the photo-play’s vogue. In fact, from 1908 to 1910, the photo-players were as a rule selected haphazard, but for all that, it is only a truth to state that some of the real stars of the screen of today over whom the people rave are the same intrepid individuals who entered the studios unknown and without the least stage experience.

The “Broncho Billy” of the screen was an actor of the kind one saw in the 10, 20 and 30-cent theatres fifteen years ago. If you ask him he will tell you that never having made a nickel of real money was his only claim to fame. He was once known as a legitimate theatre. His name is Gilbert M. Anderson and he is a half owner of the Essanay Film Company.

John Bunny got $80 each seven days when he joined the Vitagraph Company less than four years ago. Bunny’s stage career was of the same precarious nature as the average thespian’s, yet the same Bunny can now become a Broadway star of the speaking stage and write his own contract. Hammerstein paid Bunny $1,000 a week, four different weeks within a year. When Bunny was in doubt as to whether he could “make good” the impresario told him if he just walked across the stage and made a few faces he will have earned the $1,000 fully.

Alice Joyce, the star of the Kalem Company, never was on the stage at all, yet if she chooses to convert her film vogue into cash by way of vaudeville, a la Bunny, her weekly pay envelope would excite the envy of a grand-opera prima. Anita Stewart, of the Vitagraph Company, had no stage experience and three are stars acting before the eye of the camera two years, nevertheless, this eighteen-year-old girl is now one of the foremost stars of the screen, and in “A Million Dollar” gave a portrayal which has caused her name to become a sight draft on the public purse all over the world.

Rosemary Thelby (Lubin), Dorothy Kelly and Margaret Gibson (Vitagraph), never trod on the boards in flesh and blood. At twenty they are in the newer field and they have nothing to fear from the present-day influx of stage stars, the least of whom fail to score because they do not grasp the technique of the silent drama where the reproduction of the actuality is the greatest requisite. In fact, no less an authority than D. W. Griffith, the $100,000 a year director of photo-plays, holds that experienced stage players have to unlearn the techniques of the stage before they can achieve the realism which is the very essence of the drama of silence.

Although Sara Bernhardt was the first celebrity to capitalize to the lure of the camera man and was paid $90,000 each time she rehearsed her four greatest roles in Paris studios, the great

(Continued on page 13.)
Fox Film Corporation Scores Another Triumph. "The Melting Pot." Lubin Presents Billie Reeves. George Fawcett Signs with Bosworth-Morocco. Pictures at Sing Sing Prison

Another fine picture from the William Fox studios, "A Woman's Resurrection," was given the stamp of approval by a representative audience at its private showing last week. The picture may be starred, is based on Count Leo Tolstoy's "The resurrection," and has been done up with a superlative merit. The cast includes, Betty Nansen, Edward Jose and William J. Kelly, the latter making his debut in pictures. He does capital work, plainly showing the results of his long career on the regular stage. This picture is really a fine picture in every way. A complete review will be found on another page of this issue.

Last Tuesday I paid a visit to the Vitagraph studios in Flatbush, and you may well believe that it is a hot house. I was taken into the studio with the oldest lady in pictures, Mary MacLane. Her smile is worth going miles to see. Ralph ace's company including Earle Williams, Anna Blyth and G. H. Grant were busy doing some of the interior scenes of the wonderful serial, "The Goddess," hardly taking time for a hot cup of coffee in the morning. This Vitagraph plant is a large one and they have added a big building since my last visit.

Director James Vincent, who handled the big scenes in, "The Melting Pot," for The Fort Film Corporation, had an amusing experience when he put on some market scenes in New York State. The gangsters of those East Side people. He phoned some likely looking men in charge of the pools of vegetables, which he was going to be offered for sale during the run of the scene. Then he was called away for a short time. The men in charge of the stalls must have done a good business, for when the scenes were about to be taken, Mr. Vincent found the "market" had been sold out and all the "goods" eaten. He learned afterward that the stuff had been sold for cash at from two to three cents per part. Then the picture, by the way, will make a big impression when it is released. Its first showing will be at The Hippodrome.

Bobby Connolly as Sonny Jim in "Sonny Jim at the Marly Gras," presents one of the big laughs of the present week's bill at The Vitagraph. Also they are showing: in addition to the big features: "Playing the Game," in which Lillian Walker and Kaye Etronten depict an amusing story of how a man and woman disguise themselves to fool each other and are trapped by Cupid.

The Broadway, through the efforts of Manager Morgan, secured the exclusive showing of the new Edu-

son feature, "The House of the Lost Count," last week. This is only another instance of how things are done at this house, for another picture had been booked and shown on Monday. Late that night Mr. Morgan saw this Edison film and at once booked it, disregarding the one in use. His a photo a wise choice.

George Kleine's latest release, "The Commissars," is proving a heavy favorite among "fans" throughout the country. This picture, featuring Irene Fenwick and Charles Judels, is being booked by many of the smaller theatres that do not ordinarily play Features, and with great success.

George Fawcett, late Star of "The Law of the Land," the very successful play of the past season, has left for Europe, where he will sign work of The Bosworth-Morocco production of "The Majesty of the Law" which is currently being made by that company. Mr. Fawcett's wife, Percy Howell, will shortly join her husband at the Bosworth studios.

Sam Mayer and three of the World Film camera men will take pictures of the "Kentucky Derby" which is to be run at Louisville shortly, and which is one of the most famous events of the World. People have no exclusive rights to film this great turf event.

Warden Osborne of Sing Sing Prison gave the prisoners a big treat a week ago when he invited them to witness a presentation of the "Kentucky" picture, "Too Yadda." All were so enthusiastic that a return date was arranged for.

Pickford Family in Photo-Play

Fanchon, the Cricket, the Famous Players release of May 10th, attaches an unusual interest because of the fact that it is not only presents Mary Pickford, the idol of the screen, in the title role, but that the supporting cast also includes Lotte and Jack Pickford, sister and brother of the popular star.

This is the first time since the Pickfords have appeared on the screen that all three have been together in a single subject, and the production therefore possesses a unique interest aside from its great dramatic strength and the charm of "Little Mary's" exquisite portrayal of the title character.

The interest of this odd situation is further heightened by the fact that Lottie Pickford is at the present time a star in her own right. Fanchon, the Cricket, may therefore be termed not only a Pickford triumph, but a plural Pickford triumph.

This week, at The Broadway, a Famous Players picturization of the late Clyde Fitch's "The Moth and the Flame" is being shown. This great morality drama, which so stirred the emotions of theatre goers a few years ago, has been directed by Sidney Olcott, is full of tensely dramatic situations.

"The Esther Booth Case," written by Ouida Bergere and directed by Lorimer Johnson, is a three-part melodrama denouncing, circumstances, existence. With a cast headed by L. Rogers Lyttoun and Julia Swane Gordon it had the hearty approval of the large audiences at the Vitagraph Theatre the week past.

Last Saturday I saw the first of The Lubin pictures featuring our old friend Billie Reeves. You will be glad to hear that he got him from his Vandal appearance in "X. X: X, English Music Hall." You laughed at his line in this but you will scream at him in the pictures. He surely is one of the best comedians ever presented on the screen and no matter what Lubin is paying him he is full worth it.

The Kriterion Film Corporation, with offices at 1600 Broadway, has been forced into bankruptcy by creditors. This company was incorporated on November 28, 1914, and started business on February 2, 1915. They succeeded the Alca Film Corporation. It is stated that the credit losings and disappointments and failures of manufacturers, failed to deliver weekly releases to various exchanges and that there has been a serious depression among the stockholders. Current liabilities are small. Samuel Strausberger, Receiver, has been authorized to continue the business.

James Kalay, 25 years old, was sent to the penitentiary last week for six months by Justice Kermochan on a charge of defrauding persons who wished to become Moving Picture Stars. Kalmay promised to get positions for persons who paid him to train them, but after they had paid him they never got the positions. Pretty soon these people will begin to realize that they cannot pay to play this game.

Arline Pretty (and she is), who has created a large following for herself through her work on the screen with several of the large film companies, has been added to the list of Vitagraph Players. Miss Pretty is a very popular with the theaters and has been given to theatregoers through her work on the regular stage. Harry Damon of the Vitagraph forces as a Director, after an absence of several years.
Max Davidson and a group of Reliance-Majestic players had some fun the other day with a new Deputy Sheriff, Long Rogers. Davidson is playing the part of an insane man in one of the Konic comedies. Davidson and some of his player friends were strolling along the street the other day when they met the new character. They were familiar with his appointment and lack of experience. Suddenly Davidson began to act as he does in the comedy. The deputy set him at once. After a struggle Davidson did himself to be overcome. Then the deputies ordered the actors to hold the supposedly insane man while the official telephoned for an ambulance. Only when the ambulance arrived, the deputy and the ambulance surgeon could find no trace of Davidson.

A wide search has failed to reveal the whereabouts of the yesterday’s $5,000 canine, which wore its teeth on the outside. This blooded “howl” disappeared many weeks ago after the Sieg star had paid a small fortune. He bought it for his best stunt was the disappearing act. Now he seems to have made it a permanent one.

Bryant Washburn has gained new laurels by adding another part to the varied roles he plays. His latest is a lead in a comedy part in George Ade’s play, “The High Roller and the Beaming Blondine.” He portrays the homely role with the same cleverness with which he plays the part of a villain or in straight roles. As a speaking part on the stock exchange, he becomes dippy from playing the market too much and dancing with a flaxen bellflower maiden. He thinks everything “dissertation” and cannot keep a bow wave. It turns white, while everyone else is playing for a rise. He wak’s up in a hospital to find he is rich but shy an actress friend who thinks he has gone broke. He consolides himself by marrying her nurse.

Dolly Moran, vaudeville comedienne, who has been adopted by the Keystone Company, has become a decided success in her work. Miss Moran has spent the greater portion of her life on the road and has delightedly new sensation to have a permanent home. She lives with her mother in a charming bungalow in Hollywood and is a lively entertainer, delighting in giving dinners for select groups of friends.

Miss Martha Roucher, a young, pretty and talented actress from the legitimate, has joined the Rendelshade Company playing the Sieg Williams, a number of stars. Miss Roucher played the lead on the stage, was with William H. Crane and enjoyed a splendid experience in the line of roles before entering motion pictures.

Tom Wilson, who was a successful stage pioneer before he became a photo-play actor, is arousing interest in the Imperial production in Los Angeles. He believes that the gymnasium should be built so that the players can assemble after studio hours and take exercises. He says that the so-called difficult “stunts” in picture making are very simple if the players were careful to keep in condition at all times.

Tom Moore possesses the unique distinction of having succeeded where Billy Sunday, the movie psychologist, failed. This occurred when the popular Kalem leading man induced the saloon keepers over in a small New Jersey town, not far from Paterson, to close down. Of course, the saloons weren’t closed for good—merely long enough to enable Mr. Moore to film some scene of the three-act drama, “Prejudice.” The hero of this story is a young minister, and in the scenes referred to, he induces the saloon keepers to shut up shop. However, if Tom Moore, without previous experience, succeeded in closing saloons temporarily, perhaps under Billy Sunday’s tutelage, he might be taught how to close them up for keeps.

Director Tod Browning believes in realism of the most intense type. Recently, while he was shooting his Majestic two-reeler, “The Spell of the Hoppy,” he determined to show all the realism possible. So he got an opium pipe, loaded it, lay down before the camera and began to smoke. After three puffs Browning dropped the pipe to the floor. He had made it very simple. Since that time he has been under the care of a doctor, the latter’s diagnosis being “Realism.”

James Cruze, who is playing the part of the hero in “The Twenty Million Dollar Mystery,” likes the idea of being a reporter. This new Tom Thumb (Mutual) series is the second one in which Mr. Cruze’s personality has been associated with newspaper work. There is little reason to doubt that he typifies the broad ideal of a reporter in this, too.

“The Sins of the Parents” is the title of a powerful three-reel drama just completed at the Western Lubin Company at Los Angeles. A special company of Lubin players, headed by Melvina Mayo and Velma Whitman, went to San Diego to make this picture. In order to get the desired effect Director Melville “borrowed” the entire army and navy personnel stationed there and his camera men secured some thrilling maneuvers. Many of the scenes of this play are cast in the grounds of the Panama-California Exposition, which adds to the interest of the picture.

W. E. Lawrence and Charles Clary are keen rivals for the title of champion bag punching. Lawrence has installed a punching bag in his dressing room at the Reliance-Majestic studios and he and Clary are working at it vigorously. They say it is the romantic bag punching for keeping a player in proper condition in motion picture work.

Two men, clad in convict garb, attracted the attention of a young elevation. The latter observed the crowd that was hotly pursuing the fugitives and determined to bring the convicts to a halt. Drawing a revolver, he pumped three shots after them. The men came to an abrupt stop. A minute later, the young Californian was being informed, norto pothetically, that he had spoiled a scene which was being filmed for “The Liberty Party,” a new “Shawn” comedy, and that the fugitives were none other than Ham and Bud, the famous Kalem criminals. He is safe to say that the young marksmen will be more careful about sending bullets after felons in the future.

Get the Best Always

Subscribe for THE PHOTO-PLAY REVIEW

$1.00 Per Year

“THE BIGGEST DOLLAR’S WORTH”

PATENTS

Manufacturers want me to send them patents on useful inventions. Send me at once drawings and description of your invention and I will give you an honest report as to securing a patent. Send in with your invention you are selling the patent. Highest references. Established 25 years. Personal attention is all important.

WILLIAM N. MOORE

Loom and Trust Bldg., Washington, D.C.

OLD GAINS WANTED


Get paid, it may mean your good fortune.

CLARK & CO., Coin Dealers, Box 97, Long Beach, R. I.

CARTOONS

MADE TO ORDER

Cartoons, caricatures, por and ink portraits from photos. Cartoons originated or drawn up from description. Prices and sample sent on request.

RAY TINKER

6540 Meridian Street, Los Angeles, Cal.

A SKIN LIKE A LILY

That beautiful pearl-white effect sought after by the fashionable woman of today is obtained by the use of

“DAINTY WHITE”

Unsurpassed for the evening dress, an unrivalled beauty aid for the face, neck and arms. Particularly effective under the most brilliant lights. Will not rub off, nor injure the skin, but readily removable with soap and water.

Not a liquid, nor a powder, but a cream, ideal for either, a convenient, excellent whitener for the skin. In boxes, 25c, 50c, 75c.

THE RAY MFG. CO.,

244 West 36th St., New York, N. Y.
**Stories of the Week's Film Releases**

**"The Struggle Upward"**
By Harold G. Files. Drama. Released May 14th. Edison

Helen Turner, a settlement worker, Margaret Prussing Marjorie Atwood, Loretta E. Creighton Marie La Manna Philip Atwood, Marjorie's cousin, and Herbert Prior So that she might interest him in settlement work, Marjorie Atwood introduces her cousin, Philip Atwood, to Helen Turner, a prominent charity worker. Helen and Philip are at once attracted to each other, and the former promises to visit the settlement with Philip the next day. In the home of Mrs. Morton, a

gloomy atmosphere pervades the qualified flat. Jack, a shiftless, idle fellow, thinks more of his friends than his hard-working mother.

On one of her missions, Helen visits the Morton home. Jack is impressed by her and resolves to better himself.

Posing in Helen's world as a sociological worker, Philip is an archcrook in his own world. While in his gambling room, the police enter and it is with difficulty that Philip escapes. Within an hour, he is in the midst of the children at the settlement. On the occasion of one of his visits, Helen gives him a little book, "No Cross, No Crown." Helen and Philip have been married. Jealousy has changed Helen in Philip's eyes. He is cruel and inconsistent. On one occasion, when Jack is endeavoring to make a convert, Helen and Philip enter. The young tough recognizes Philip as the man who beat him out of several bets and mentions that the gang is about to "get" him. Jack informs Helen of this, and the upshot of it is that Philip decides to move away where they are not known.

Jack has successfully resisted all temptation to return to the gang and

**"The Jest of Jealousy"**
By Will M. Ritchey. Released May 17th. Selig

Edith Hines Frances Marion Cyra Green .. Frank Mayo Calvin Hines .. Bruce Smith

Sheriff Hines lives at his Western ranch, some miles from the nearest railroad town. Cyra Green, chief deputy sheriff, and Edith Hines, the sheriff's daughter, who is attending college in the East, are practically inseparable. Hines is very unfortunate during his term of office, for several murderers have escaped capture, including Mexican Pete.

Pete shoots a mail carrier and the sheriff and posse start a search for the outlaw. The search is fruitless and Hines receives a letter from the Citizens' Committee threatening to get a new sheriff unless Hines makes good.

Edith and an Eastern friend, Brather Phillips, arrive at the frontier town. Green reads a letter from Edith, who says that she is bringing with her a "young man whom she wishes to marry and settle in the West." Cyra Green believes that Edith has thrown him over. Hines understands her difficulties with Green, but before he sees Edith and Phillips riding from the town, and he fires at Phillips. Phillips, returning to consciousness, tells that Mexican Pete was the man who shot him. Sheriff Hines finds the outlaw. Phillips recovers, and Edith changes Green's sorrow to joy by explaining that she wants Phillips to marry her girl chum at college.

**"The House of the Lost Court"**
The Edison Co. Released through Paramount. Written by Mrs. C. Williamson. Directed by Branden. Exclusive Showing at Broadway Theatre


I went to see this film with many misgivings because I am not over fond of many pictures of this class. Left the Broadway feeling that I had just witnessed a real photo-play that was truly worth while and one that will make a deep impression on all that see it. It is one of the best feature films I have seen in a long time and presents many thrills, plenty of heart interest and a story that is mighty interesting. If you could have seen how the Broadway audience appreciated this picture it surely would have impressed you. I want to go on record as saying that this is one of the very best pictures produced this season. See it, by all means.

Georges K. Stave president of the Essanay, is rapidly pushing forward his company's capacity for production, and in the last few weeks has almost doubled the output of films. To the Chicago studio has added largely to its force at the Chicago studio, Viola Allen being one of the experienced players he secured. It has added an extra company, "The Little Niles," a Hal Roach picture which has a new studio at 147 North Hill St., Los Angeles, and has a company playing in the East. Chihuacoque, the latter, is the highest of the order. It is another Fox triumph.
French woman did not add to her fame by her film portrayals. Moreover, Sarah Bernhardt admitted that such artistry as she was permitted to reveal on the screen could by no stretch of the imagination be compared with that which gave her world-wide renown on the stage.

On the other hand, Mary Pickford is as "Tess of the D'Urbervilles," duplicated on the screen her remarkable stage performance, being hailed by many eminent authorities as having given the legitimate film a demonstration-doll stage play长达 up to the time of her debut on the screen.

Mary Pickford, who is often called the "Mand Adam of the Movies," a distinction which she prefers to that of her instigated calling as playing the small parts in Belasco's companies before she joined the "Imp" photo-players in 1910. In a year Miss Pickford became the idol of the people to whom she was endeared as "Little Mary," while among her artistic colleagues she is referred to as "Our Mary."

Two years ago David Belasco chanced into one of the countless neighborhood theaters in New York, and was so impressed with "Little Mary" that he sent for her and offered her an opportunity to create the part of the blind girl in "The Good Little Devil," at a salary ten times as large as the one he paid her before. But "Little Mary" was not happy away from the film studio and now she is the principal star of the Famous Players Organization, establishing that photo-plays are the "best sellers" in the film mart these abroad and abroad.

A remarkable fact in connection with moving pictures and their vogue is that they attract the public to the largest extent where the spoken play is least successful. Canada, long famous as "The Showman's Morgue," has 7,000 photo-play theatres and not a few millionaires among exhibitors who began with one "Nicollet." The film "Little Follies," by the Belascol, was erected in the magnificent Strand Theatre in New York, own a score or more Canadian play-houses in not one of which is there a stage for the actor in the flesh to appear on. The Strand Theatre has not had one week since its inaugural night that less than 40,000 persons have paid for admission. As high as $2,000 is taken at the box office in one day and the heat of June and July has had no appreciable effect.

There are seventy-two film studios in or near Los Angeles, the city which has become the producing centre for the industry. A dozen new studios are now in the course of erection. Chicago, has a $1,000,000 studio and a $200,000 Zoo. There are not less than four exclusively moving picture towns, such as Universal City, governed by the photo-players, and Inverness, named after "Tom" Ince; another $100,000 a-year director who began five years ago as an "extra" at $3 a day.

The average length of a film is 1,000 feet. Such productions as "Cahriers" and "Neptune's Daughter" are in eight parts, requiring 8,000 feet of film. The first named cost $150,000 to produce, the last named $40,000. "Annette Kellermann" was done as a diver, was paid $500 by the producer, while the production was being filmed and is to receive 25 per cent. of the profits on all the productions throughout the world—about 100 copies are planned, Miss Kellermann has refused to sell but her interest.

In the city of Mount Vernon, N. Y., (population 30,000) there are seven theatres which, combined, attract in excess of the population that is to say, tickets are purchased for more than 30,000 persons each six days. Yet this same Mount Vernon five years ago could not support one theatre. The day has passed when suburban amusement lovers are forced to pay transportation to the metropolis. The "neighbourhood" theatre has created a nation of contented play-goers. F. F. Proctor has stated that he built an $80,000,000 palatial photo-house in Mount Vernon from the profits of four years in what once was called "The Hoodoo Theatre," but which Proctor called the Bijou Dream. Even after Proctor's palatial play-houses had been opened, the erstwhile hoodoo continued to "pack em' in" day and night. Truly, it is an amazing illustration of a public knowing what it wants.

Many photo-players direct as well as act in film productions, while the number that write in addition the scenarios is amazingly large. In the Vitagraph and Edison companies there are no less than a score of men and women who perform this triple service, resulting in an income far in excess of the best they ever had in the older field of the theatre.

The first theatrical man to invest his capital in films was David W. Field, who was a pioneer in the "Nicollet" (store theatre) movement. Warwick is even now a partner of Marcus Loew, but while he has made a fortune on the exhibiting side of the industry, Warwick has not yet permitted his artistry to be revealed on the screen. $100,000 was offered for "The Music Master" alone. It was Warwick who advised Belasco to produce photo-plays of playwrights, however, large film interests the same as Warwick.

Many women are exhibitors, producers and even manufacturers. Florence Turner, famous as "The Vitagraph Girl" is producing in her own studio in London, England. Helen Gardner built a studio at Tappan, N. Y., where she produced "Cleopatra" with great success. One of the pioneer exhibitors of moving pictures in New York, was "Baroness Elsah."

Daniel Frohman started what is called the "Theatrical Movement" in the film world two years ago, when he accepted an offer to become the artistic director of "Famous Players-Lasky Corporation." Charles Frohman does not deny today that he made fun of brother Daniel at that time, but the latter saw the Famous Players grow in two years to prodigious heights and now the theatrical producers are shashing pell-mell into the gold-laden arena. Even Charles Frohman himself has capitulated, while the theatrical syndicate and the Messrs. Shubert have each affiliated with a mighty film concern.

The one cloud on the horizon is the fear that the on-rush of bankrupted theatrical producers into the newer field will bring about an upheaval such as has caused producing for the "speaking stage" to become more hazardous than at any period in stage history.

In a later article the writer will endeavor to name those gentlemen who have amassed great wealth in the moving picture field. The subject is so replete with interesting facts that a separate article is absolutely essential.  

To moving picture fans and those who have followed the so-called legitimate stage, "Mr. Cummings" is a name in need of little or no introduction.

Mr. Cummings, who admits to 27 years, has followed his natural inclination since he was 16 years old and during his career has supported such well-known stars as Otis Skinner, Robert Mantell, John Mason, Lillian Russell, etc.

After a successful season with the latter, Mr. Cummings entered motion pictures, his first engagement being with Pathé. This was followed by an engagement with the Reliance company. He then joined the Reliance forces, bought together den abandon, and went to Pathé. There he remained until he joined the "American" cast, where his brilliant work has won him thousands of ardent admirers throughout America.

Mr. Cummings has been cast for the part of Arthur Stanley and in this role has found a part in which he will not only excel the "speaking stage" but has already secured, and will win for himself nation-wide popularity.
Record of Current Films

General Program

Monday, May 17, 1915

BIODRAPH—The Canceled Mortgage (Drama).
ESSEY—Manners and Man (Drama).
KALEM—The Lure of Mannion (Special—Three parts—Drama).
EDISON—Road O' Strike Series. No. 7 (Drama).
SEEL—The Jest of Jealousy (Special—Two parts—Drama).
VITAGRAPH—the Jarr Family, Series No. 2. (Mr. Jarr and the Dachshund (Comedy).

Tuesday, May 18, 1915

BIODRAPH—Felix Holt (Special—Two parts—Drama).
ESSEY—Their Own Ways (Drama).
ESSEY—A Lesson in Romance (Special—Three parts—Drama).
KALEM—The Liberty Party (Comedy).
SEEL—A Lucky Strike Comedy (Comedy).
SEEL—Across the Desert (Drama).
VITAGRAPH—The Awakening (Special—Two parts—Drama).

Wednesday, May 19, 1915

EDISON—Chicks and Chickens (Comedy).
ESSEY—The Fable of “The Two Sensational Failures” (Comedy).
KALEM—The Closed Door (Episodic Series No 17 of “The Girl Detective” Series—Special—Two parts—Drama).
LIBERTY—In the Dark (Special—Three parts—Drama).
SEEL—Love Finds a Way (Drama).
VITAGRAPH—Almost a Hero (Comedy).

Thursday, May 20, 1915

BIODRAPH—For Her Happiness (Drama).
ESSEY—Sweetie’s Hero (Comedy).
LIBERTY—A Decision of the Court (Special—Two parts—Drama).
SEEL—Where’s Oliver? (Comedy).
SEEL—The Two Natures Within (Special—Three parts—Drama).
SEEL—Heard-Selig News Pictorial No. 20, 1915 (News).
VITAGRAPH—Dundie, the Auto Salesman (Comedy).

Friday, May 21, 1915

BIODRAPH—Bobby’s Bargain (Comedy—Drama).
EDISON—The Wrong Woman (Special—Special—Drama).
EDISON—The Reverse Agent (Drama).
KALEM—The Last of the Wall (Drama).
LIBERTY—Just Retribution (Drama).
VITAGRAPH—Conrad Pots Puts Over on the Skichen (Comedy).

Saturday, May 22, 1915

BIODRAPH—The First Piano in Camp (Comedy—Drama).
EDISON—A Hazardous Courtship (Comedy).
ESSEY—Otherwise Bill Harrison (Special—Two parts—Drama).
KALEM—The Broken Train (Episodic No. 28 of “The Hazards of Helen” Railroad Series—Drama).
LIBERTY—The Clan Man (Drama).
SEEL—The Jaguar Trap (Jungle Zoo—Drama).
VITAGRAPH—In the Days of Dames (Special—Three parts—Broadway Star Feature—Drama).

Universal Program

Sunday, May 16, 1915

Big “U”—Where Brains Are Needed (Two parts—Detective—Drama).
LAMMER—The Fat’s Alibi (Drama).
L.KO—No release this week.

Monday, May 17, 1915

IMP—Destiny’s Trump Card (Drama).
Jowena Day at San Diego Fair (Comedy).
VITAGRAPH (Two parts—Comedy—Drama).

Tuesday, May 18, 1915

GOLD SEAL—The Dancer (Three parts—Drama).
NESTOR—When Cupid Crossed the Bay (Comedy).
Homer Croy Along the Nile (Educational).
R.K.—No release this day.

Wednesday, May 19, 1915

ANIMATED WEEKLY—Number 167 (News).
LAMMER—From Italy’s Shores (Two parts—Heart-Interest—Drama).
L.KO—Love and Sour Notes (Comedy).

Thursday, May 20, 1915

Big “U”—Celeste (Drama).
R.K.—A Fireside Realization (Drama).
STERLING—the Battle of Running Bull (Two parts—Drama).

Friday, May 21, 1915

IMP—Court Marital (Four parts—Military Society—Drama).
NESTOR—They Were Heroes (Comedy).
VICTOR—No release this week.

Saturday, May 22, 1915

JOKIN—The Lady Doctor of Grizzly Gulch (Comedy).
PORTER—Dimonds of Fate (Drama).
R.K.—When Love is Love (Two parts—Modern—Drama).

Mutual Program

Sunday, May 16, 1915

KORCE—Efro’s Romance (No. 23 of the “Bill” Series—Comedy).
MASTERS—At the Stroke of the Angelus (Two parts—Drama).
THANBOUSER—Three Roses—Drama.

Monday, May 17, 1915

AMERICAN—The Greater Strength (Two parts—Drama).
KREISER—Subject not yet announced.
REIMER—When Cameron Passed By (Drama).

Tuesday, May 18, 1915

BEAUTY—Angie Henrietta (Comedy—Drama).
MASTERS—The Electric Alarm (Drama).
THANBOUSER—The Heart of the Princess Marsari (Two parts—Drama).

Wednesday, May 19, 1915

AMERICAN—At the Edge of Things (Drama).
BRONCHO—The Operator at Big Sandy (Two parts—Drama).
REIMER—Griley’s Wife (Drama).

Mutual Daily Releases

Monday—American, Keystone, Reliable.
Tuesday—American, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliable.
Friday—Kaye Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal, Sunday—Majestic, Kome, Thanhouser.

Licensed Daily Releases

Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Biograph, Edison, Essanay, Kalen, Lubin, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalen, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalen, Lubin, Vitagraph, Selig.

Universal Daily Releases

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor, Western, Animated Weekly.
Eclair, L.KO.
Thursday—Big U, Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Eclair, L.KO, Rex.

[Continued on page 12]
Paramount Pictures Corp.
March 22—Are You a Mason? (Famous Players—Comedy).  
March 25—My Lady Peggy (Famous Players—Comedy).  
March 29—Pretty Mrs. Smith (Morgan—Comedy—Drama).  
April 1—The Unfair (Lasky—Drama).  
April 5—Pretty Sister of Jose (Famous Players—five parts—Drama).  
April 12—The Captive (Lasky—Drama).  
April 15—The Tides of Barnegat (Famous Players—four parts—Drama).  
World Comedy Star Film Corporation.
April 12—Openly by Mistake (Comedy).  
April 19—Sorry for the Sander (Comedy).  
April 26—The Feats of Felix, Series No. 1, “Compressed Air” (Flamingo—Two parts—Comedy).  
World Film Corporation.
May 3—Woman and Wine (Brady—Five parts—Drama).  
May 10—The Butterfly (Shubert—Five parts—Drama).  
May 20—When It Strikes Home (Harris—Drama).  
May 24—The Boss (Brady—Drama).  
May 31—A Phyllis of the Sierras (California—Drama).  
Prohibition Film Corporation.
April—Prohibition (Five parts—Drama).
Pathé Exchange, Inc.
March—Tin Simp's Dream (Comedy).
March 17—Pathé News No. 22, 1915 (News).
March 22—Pathé News No. 23, 1915 (News).
March—The Exploits of Elaine (Episode 13, “The Devil Worshipers”—Two parts—Drama).
April—The Bliss of Ignorance (Three parts—Drama).
April—The Police Dog (Third Episode—Comedy—Cartoon).
April—The Gorilla of the Tarn (Colored—Scenic).
April—The Praying Mantis (Educational).
April—The Treasure (Drama).
Metro Pictures Corp.
March 29—Satan Sanderson (Rolle—Drama).
April 2—Shadows of a Great City (Popular Players—Drama).
April 12—The Cowboy and the Lady (Rolle—Drama).
April 19—The Heart of a Painted Woman (Popular Players—Drama).
Life Photo Film Corp.
March—The Curious Conduct of Judge Lagarde (Drama).
April—The Unbroken Road (Drama).
Select Film Booking Agency.
March—The Eternal City (Famous Players—Eight parts—Drama).
Neutral Film Co.
March—The Last of Mafra (Five parts—Drama).
Printing
Of Taste and Merit
Magazines a Specialty
Ware Bros. Company
1010 Arch Street
Hommel's
Distinctly American
Champagnes
Matured and Aged in the Bottle
Has the flavor, purity, bouquet and the sparkle—everything but the foreign label, the duty and ocean freight.
Labels, duty and freight don't increase quality.
Brands:
White Star
(Special Dry)
Extra Dry
Red Star
(A Sparkling Burgundy)
Ideal Brut
(Specially Selected Cases)
Highest Award Wherever Exhibited
Gold Medal (Highest Award) Louis & Clark Award (Superior Quality, 1913), Gold Medal (Highest Award) Pan American Exposition Buffalo, 1913, Grand Prize (Highest Possible Award) St. Louis, Mo., 1904, Gold Medal (Highest Award) World's Fair, Chicago, 1893.
Sold Everywhere—Served Everywhere
THE M. HOMMEL WINE COMPANY
Sandusky, Ohio
“The Adventures of Billy and Squint,” by Leslie Elton

GEE, PRETTY COPY FOR THESE SPOKE SKEPTICAL MEN T HEN YOU SAY YOU TRY AND GET A JOB IN THIS MOVIES, HUH, SQUINT? SURE, WELL, GO UP TO LEW BAIN'S STUDIO AND TRY IT. GET YOUR HAT AND GRAY!!!

LISTEN I'M GOING IN FIRST AND ASK THEM IF THEY WANT A HANDSOME DASHING YOUNG HERO, NOW IF I FENDER ANY ASSISTANCE ILL CALL 'HELP,' THEN YOU RUSH IN TO MY RESCUE, SIE? YOU MAKE YOURSELF DON'T CHHU?

HELP! HELP! HELP!

DID YOU GET THE JOB?

DON'T ASK SO MANY QUESTIONS!!

WHAT?
The Art Film Co. 25th and Lehigh Avenue
PHILADELPHIA

WILL PRESENT LAURA NELSON HALL

In a Series of Features

OUR FIRST RELEASE IN MAY
The Stubbornness of Geraldine
In Five Reels. By Clyde Fitch.

PRINCIPALS OF OUR STAR CAST

Miss Marie Empress
Miss Mary Moore
Miss Daisy Belmore
Mr. Vernon Steel
Mr. Stanley Harrison
Mr. Jules Ferrer

General Director, Mr. GASTON MERVALE
Stage Manager, Mr. CHAS. GERRARD

PICTURES AND POST-CARDS

REAL Photos from Life; handsome models.

PHOTOGRAPHS of your favorite photoplay, tinted in natural colors.

REAL Photos of pretty girls in bewitching poses. Samples and list, 10 cents.

REAL Studio Shots. Photographs from N models. Samples and price list, 10 cents.

MUSIC

SONG Poems wanted for publication. A Post experience, unexcelled. Our proposition positively unexcelled. Send us your song poems or melodies today, or write for instructive booklet—it's free.

BUSINESS OPPORTUNITIES

BUILD a business of your own and escape salaried drudgery for life. Learn the advertising business. Send for full particulars. Address AMERICAN SERVICE CO., Jacksonville, Florida.

A FEW one and twofold comedies for sale. J. R., care of New York Office, PHOTO-PLAY REVIEW.

MISCELLANEOUS

MR. EXHIBITOR, we print and furnish you Chas. Chaplin Cards, with your advertisement (on opposite side), at the following prices: 10c.; 25c.; 50c.; $1.00; $2.50; $5.00; $7.50; $10.00. Send for catalog, 10c.

SAVE Magazine Money. One 10c. catalog lists more than 3000 Periodicals and Club Books. It's a big money-saver. Send us your name and address today, NATIONAL Subscription Agency, Pittsburgh, Pa.

PHOTO-PLAYS

PHOTO-PLAYS revised, criticized and typed for writers who desire careful work only. Send for price-list today. Facsimile typed scenarios, instructions, etc., 50c.


COINS AND STAMPS

WATCH your change. Many valuable items circulating. Get posted. It may mean large profits to you. Send only at for LARGE BLUE COIN CIRCULAR. You have nothing to lose. Send to UNIVERSAL CO., 2112 Arch St., Philadelphia, Pa.

CAMERAS & PHOTO SUPPLIES

ADVERTISERS will find this department brings excellent returns, at small cost. "The Photo-Play Review" is read by the Public, the Exhibitor, and the Manufacturer. Try one of these little ads. Two cents per word, cash with order.
If you are thirty years old

the small sum of $2.19 (monthly) secures for you a policy for $1000 in the Postal Life Insurance Company—a standard, legal-reserve Whole-Life Policy, with guaranteed Cash, Loan, Paid-up and Endowment Options, and participation in the Company's surplus earnings.

But the Policy will cost you only $1.61 (monthly) during the first year, for you get the benefit of a saving from the agent's commission because you deal direct.

In every subsequent year, during the premium-paying period, the saving is nine and one-half per cent. of the premium guaranteed in the policy (see mail-bag below).

These savings are made possible because the Postal Life employs no agents and has no agency expense; the benefit of this decisive economy goes to the person who takes out the insurance.

Strong Postal Points

First: Standard policy reserve, now more than $9,000,000, Insurance in force more than $44,000,000.

Second: Old-line legal reserve insurance—not fraternal or assessment.

Third: Standard policy provisions, approved by the New York State Insurance Department.

Fourth: Operates under strict New York State requirements and subject to the United States postal authorities.

Fifth: High medical standards in the selection of risks.

Sixth: Policyholders' Health Bureau arranges one free medical examination each year if desired.

Find Out What You Can Save at Your Age

Simply write and say: "Mail official insurance particulars as per Advertisement in "The Photo-Play Review".

And be
1. Your full name.
2. Your occupation.
3. The exact date of your birth.

And bear in mind: No agent will be sent to visit you. The Postal Life does not employ agents; the resulting commission-savings go to you because you deal direct.

Postal Life Insurance Company

NEW YORK

FREE

A $3.00 SUPERB OVAL PORTRAIT OF YOUR FAVORITE FILM STAR

13 x 17 inches in size nicely mounted and all ready for your room or den.

Would you like one or more?

Write us for full details as to how you may secure one absolutely free.

THE PHOTO-PLAY REVIEW

REAL ESTATE TRUST BLDG.
PHILADELPHIA

51 EAST FORTY-SECOND ST.
NEW YORK
New Era in Film Manufacture

Made in America

O. K. COMEDY CO. Wholesome Laugh Makers.
The "Feel Happier" Kind.

MINERVA FILM CO. Educational, Instructive, Spell-binding.
Satisfies a Long-Felt Want.

CLARION FILM CO. Pictures of the Shop, the Factory, the Mill.
The Tie Between Producer and Consumer.

FILMS FROM ABROAD

INTER-OCEANIC FILM CO. Exclusive Features.
Highest Standard.

FOREIGN FILM CORPORATION

OFFICES
251 N. 13th Street, Philadelphia, Pa.

STUDIO

REPRESENTATIVES IN THE LEADING CITIES ON THE AMERICAN CONTINENT AND EUROPE

PUBLICITY

FOR

THE EXHIBITOR

THE PLAYER

THE MANUFACTURER

Prepared by Experts, the kind that "know how" to get the best results, to get space, to keep your name before the public and give you the benefit of years of experience in Advertising and Publicity work.

EXHIBITOR

For you we prepare, print and publish throw-aways, posters, lobby announcements, programs and printed and art matter of all kinds. Not the ordinary kind, but the sort of stuff that draws full houses. With our establishment we can make your house the most popular in your neighborhood. Publicity is what you want and what we get for you. Terms as low as five dollars a week. Get in touch with us. We can help you make money. Our business is to increase your business.

PLAYER

Your name and fame is your fortune. You know the value of a good press agent. Try our service out. We can keep your name before the public and do a thousand and one things that one man could not do. Terms are very reasonable.

MANUFACTURER

The designing and producing of printed matter of all kinds and our art work will appeal to you, in addition to our regular Publicity service. We have had over twelve years' training in preparing "copy" and advertising that pulls results. Try us on the next job you want done. Prices reasonable, quality considered.

HAROLD KANTOR COMPANY

985 FOX STREET
NEW YORK CITY
I—In the Garden.

The hills lit, furrowed. The clear sky. We are company: a large human and there to the boundary of life, to search for an answer—let us go. Then we shall forget everything. We shall not heed the cold. We shall inquire of them the thought which is upon our minds and remain silent forever.

WHAT IS LIFE?

We shall give away our minds to the passion of autumn. Will she not answer us? Together we shall search for: What is life?

IV—Birds.

Do not the clouds weep with sad sights? The city fires will illuminate them and they will weep over their obligations. For some one is driving them into the death of the endless mourning.

Do they not weep on account of their wanderings? The silver sights in the depth of the night, these are the departing beauties. They fly at night perhaps that they may not see the dear mountain. Or perhaps they wish to take along with them their vividness and grandeur of eternal warmth. Over the sorrow of winter do the birds weep. Winged things, but unprotected. They possess the human heart.

And we too shall fly in the day of our autumn. Shall we not sigh?

And we shall not be able to take along everything which our hands desire, our creations, our highly valued work, and all our eyes see before them shall remain.

Human hearts do the birds possess. Their sorrows are ours and their sighs are ours.

The silvery sights from above let fall silver tears and extinguish the ruby heart. The hearts beat as the echo produced from the contact of crystal with silver. Who, with you, are you?

Sigh, with you are with you. Sad birds. And we also in the same direction. Do you confess of the stars in the Lyceum Theater? We are with you. Do you call? We too. Your sighs are our hearts.

V—Azure Blue.

The sky drifted away from the earth. In summer, the hills were of azure blueness. Now from the top, the azure blueness has vanished and in the distant sunset all the small houses, all the branches boom out prominently. And the sky vanished from above with one gigantic sweep.

Below are small hills, small houses, bits of woodland and ribbons of rivers, and it dazzles with speckles. Yellowish and purple it is in the woods. The Villa, further. Waves rock the river. The fields are with flowers bedecked.

POOR EARTH.

Blameless, and a derision is the sky above, the sky which stood it on the earth. Kissed the ground and she bloomed from sheer happiness. Autumn came and hurriedly the sky left. The same earth, sad and old. Wild woods and furrowed hills.

What is the like of the summer dress? And the sky lungs. Our autumn sky, full of gold from the sun.

The sky was man's first abode. How man changes! How man be- tray!

VI—The Cemetery.

About white lilies our prayer shall be. We shall think of them in a reverie. White delicate reveries. We shall shed tears for the delicate violets. They loved the productive earth, they grew low, they told the earth little tales. We understood them. Let us then pray for creation. The universe created you into flowers. The tenacious lilac blooms yet on the white snow. Yes, who has thus bloomed wishes not to die. But take the leaf of the green, dead lilac. Do you remember how the changing song of spring is miserable, and with you the lilac. Now, all is silence. Weep then not. The bashful linden tree is in balmy happiness now. Old furrowed corpse.

Pray for the dead, husht, little flowers.

All around are corpses.

Where are the noisy rivers of sum- mer's happiness? Autumn. And you, autumn, too, will die.

Fortunate is the one who bloomed. Seat then, wish it was like the new, falling of beautiful flowers, fragrant, and hymns, of joy.

Pray that you may be prayed for.

Jessie L. Lasky Feature Play Co. announce that Edgar Selwyn and his equally distinguished wife, Margaret Mayo, have agreed to make their next screen appearance in the picturization of Mr. Selwyn's own very successful drama, "The Eyes of Mr. Selwyn." He himself was the star of this production during its original New York run. Mr. Selwyn will direct and he will interpret the same rôle in the photo-drama. Mr. Selwyn and Miss Mayo, who is known as the author of such hits as "Baby Mine" and "Twin Beds," have gone to the Lasky studio in Hollywood, California.
“Who Violates the Law”


By IRENE PAGE SOLOMON

CHAPTER I

LOVE AND LIES

“YESS, Jedge, them old soldiers is getting robbed too often. Taint’ safe no more. You better tell old Bob to let up on em. She won’t listen to me. You better give her the bumch, quick, or she’ll be trouble.”

Sheriff Black shot a keen glance at Hanky Hank, then sat for a few moments in deep thought. His face showed its weakness in the shifty eyes and wavering mouth. His grasping hands told their own tale.

“Tell you,” he said slowly, “you better go down there right away, Hank, and tell her I say to let up for a while. Them reformers is mighty hungry now. We all got to be careful till they gets tired.”

“All right, I’ll hunt it to the ‘Dark Secret,’” said Lennie. “Tell Lena I’ll see her later.” And Hank scooted out into the twilight of the murky March night.

Lena Black was too absorbed in the music she was trying to pay any attention to the men in the next room. Presently a long ring at the front door startled her from her practice.

In a few minutes the hearty voice of the newspaper hawker for Miss Black caused Lena’s cheeks to burn, even in the dark.

“Hello, Lena, how is the little girl tonight?” Robert Nelson’s voice lingered interestingly over the simple words. His ardent eyes looking into her soft brown ones made Lena’s blush yet more vivid.

“Want to see your father a few minutes on business, then I’ll drop back here.” Reluctantly he turned away.

Soon the two men’s voices came in a steady murmur through the closed door. Left to herself, Lena sat weaving daydreams by the log fire, dreams that seemed to give her much pleasure.

The men’s interview lasted but a short while. Nelson was saving as the door opened: “All right, Sheriff. I’ll get the others down for a raid tonight. The ‘Review’ is out to stop all speak-easies in this town, but I’ve got to be quick to get a scoop. So long.” In a minute he was by Lena’s side.

“Lena, darling, I have tried to wait a while before telling you how much I love you. I have so little to offer you besides a heart full of love and willing hands, but I can’t live without you. Will you try to love me, dear?” The girl raised her eyes to his, filled with happy tears.

“Oh, Bob, I already love you so much, but I didn’t think you would want a simple little girl like me. When—”

Her words were smothered in breathless kisses as Bob quickly opened his arms and drew her close. “You have made me so happy, dear. I wish we could fix our wedding day tonight, but duty calls. Will ret back as soon as possible. Good-bye, darling.” A last passionate embrace and he was gone.

Meanwhile Sheriff Black was having a bad quarter of an hour. No, least of all his daughter, suspected the graft he was pulling by winking at the liquor seller in the “Dark Secret.” Now exposure, disgrace, perhaps prison, loomed large in his eyes. How could he fix up this thing? Suddenly a gleam of hope lighted up his face; looking up, he saw Hank coming in the gate. Ah, just in time to help him. He could hardly wait to pull the man in the room.

“Hank,” said he in a tense whisper, “what did the old woman say?”

“That she didn’t,” replied Hank. “She says you can’t do anything to her, she’s got you dead, and she is again to keep on doing jest as she damn please.”

“The darned old fool,” said Black, “and here then damned reformers is making a raid on the place tonight. The ‘Review’ is the main guy. We got to make a good showing. Get word back to her—quick, to be ready, and I’ll fix up a fake raid; but everything must be out of sight. We’ll settle up tomorrow.”

“All right,” and again Hank is off to send the message to Mother Bond.

Returning for the third time, he finds Lena still by the fire. Churlily he tries to take her hands.

“Lena, you’s knowed me a long time. I ben a good friend to you and your dad. Won’t you keep company with me, be my lady friend?”

Lena startled, can only stare at Hank. Seeing him in dead earnest, and having a kindly heart, she gently said: “Oh, I’m so sorry, Hank, I never dreamed of this. I can’t keep company with anybody, because—because I am going to marry Bob Nelson.”

Hank’s face flushed fierce hate at her reply, but he only scowled for a moment and pulled on his old black pipe. In a few minutes he was gone.

CHAPTER II

REVENGE AND REBUTTAL

Down on the edge of the town, lights burned dimly through the murky darkness. The “Dark Secret,” right of the outskirts, about two blocks from the G., was a favorite hanging place for the old soldiers when pension day came around. Under the green drinks, the villest whiskey was handed out to them, but as the county was dry, the “old vets” were glad to get any kind of liquor. Several of them were taking tips with the badminton rackets which the warning of the raid was handing in to the proprietress. After reading it, the old hag laughed loud and long. “Damn good joke; does that Sheriff think I’m going to bother with his threats and raids? To hell with him.” And the note was tossed in the fire. A half hour and Mother Bond talked another story.

When her oldest son came running to tell her the cops were almost at the door, there was bustling and hustling in the small room. Before the posse, headed by Nelson, had succeeded in gaining an entrance, every vestige of the illegal traffic was well out of sight. Satisfied with their search, the squad retired quickly. Bob, however, was not assured. His quick mind conceived a plan which he
Carfully acting his part, Bob was soon satisfied with the evidence in his possession and prepared to pay his bill. Here his hands came into the light, and they were not those of an old man.

By some means he had tricked the vàctor into sending out his old soldier, suspicions, he knew not what. Suddenly he set a word of warning, he waisted up to Nelson, grabbed him by the hair, and Bob stood revealed.

“Don’t, you dastardly, you will punish us, will you?” I’ll see you in hell first. I heen laying low that that low-down rascal, Hanky Panko, but first I’ll give you a dose.”

Blows flew thick and fast as the two men came to together. Not a word was spoken as they fought back and forth in the flurry little den, now dashing in and out, but themselves. Mother Bond had rushed out at the first signs of the scuffle, and now wild cries of “help, murder, police” were echoing down the quiet street.

Then a loud shot rang out, followed in quick succession by another. The police made double quick times by the light flares had been found, Teddy had breathed his last, Bob stood above him, staring wildly, he had leaned nonchalantly against the door. A smoking pistol lay near the dead man. Bob was at once arrested, charged with murder. Before his trial, however, he had proved the illegal selling of liquor at the “Dark Secret,” and Old Mother Bond had paid a heavy fine. Breeding out outlaws, he was wronged, and suspecting Black to be at the bottom of her troubles, she swore vengeance on him and his tribe.

A few days later Lena received this note: “Miss Lena, if you want to know who did that killin’ tain’ Bob Nelson; I can tell you who ‘is if you come to ‘Dark Secret’ at 9 o’clock tonight, but if you tell anybody bout this, you will never know who did that. Come alone, else your feller will ore hang. Knock three times. A friend.”

Lena, all whirled up over her sweetheart’s arrest, grasping at any straw, went, determined to meet her mysterious correspondent. In fear and trembling she stole out after dinner. At 9 o’clock she stood in front of the “Dark Secret.” A faint light shimmered through the closely drawn blinds. Her heart beating like a trip hammer, Lena gave the signal. At once the door was opened, Lena pulled in by unseen hands, and before she could make an outcry she was homed and gagged, while a torrent of abuse was poured upon her head.

“You little fool, you nimpy,” shrieked Mother Bond, you think we’ll tell you anything to help you, do you? Ha, ha, let your damned dog of a father look for you now. Miss Innocence, ain’t you; well, you won’t be innocence long.”

Lena’s look of pleading anguish angered still further the inhuman hag. Raising her hand to strike the defenseless girl, she is interrupted by the entrance of Hank, who looks in surprise at the scene before him.

“Here she is, Hanky. I got her for you and you don’t have to marry her neither, and the old woman tried to push Lena towards the man.

“What you mean, you old fool?” replied Hank. “I love this girl and respect her too, even if she isn’t for me. I don’t thing I go to let harm come to her, does you?” And

Hank tried to cut Lena’s bonds, but he was not quick enough. The bonds, things as well as thieves, rushed blindly at him. A violent struggle ensued. Hank trying his best to rescue Lena.

The Bonds, mother and sons, fought tooth and nail. At last Hank succeeded in putting out the lamp. In the moment of darkness he cut the gag from Lena’s mouth. With the lamp relit, the men once more piled on Hank, not noticing that Lena had crept in the corner, where the “phone hung. With her teeth, Lena (her hands still bound), got the phone’s off its hook, and calling up her father told him of her peril, but that he must be quick.

Just then an agonized shriek made her turn in time to see Mother Bond, bleeding profusely, fall heavily to the floor. Not noticing their dying mother, except to fall more fiercely on Hank, the man struggled on. Lena, much aried to unite her hands, but the heavy cord cut deeper into her tender flesh. A wild lurch and Hank had the oldest boy down on the floor, but the terrific impact and ever closer, for the door.

The choking smoke begins to rise, but Hank, with a superhuman effort, stabs the second thud, and rushing to Lena, with his bloody knife still in his hand, cuts the cords, and grabbing her arm, urges bloodily, blindly, for the door.

“Here, Lena, put this shawl over your head; don’t talk, save your breath, Hank will save you.” At last, through a fierce hell of smoker, and flame and suffering, they reach the door.

“My God, it’s locked,” panted Hank; “to the windows, Lena.”

But the windows are barred with iron rods. The man and the girl, dumb, stare at each other with glassy eyes.

“Your friend is in wrong, I tell you, Sloan and Lena put him in Bob Nelson. I can’t die without telling you, girl. Of course, I hadn’t ought to, but I loved you so much, Lena. I hated him ‘cause he got you, and...”

Bleeding, choking, his lungs filled with the dense smoke, but still trying to shield Lena, Hank fell to the ground just as the building began to totter under them. Lena gasped and faintly said: “Good-bye, Hank, I forgive you.” Then closed her eyes to her doom.

But Lena’s time had not come. At that moment the rescuers arrived. Lena was dragged out and revived. Slowly she fought her way back to life and food. Hank had passed to the Great Beyond.

(Continued on page 7)
Two Dollar Movies and Why

BY R. W. BAREMORE

Well do we remember when we used to wonder at the flickering pictures of a railroad train in motion, which we used to see rushing at us from the staring windows, or the magical attraction at some vaudeville entertainment. Then, once in a while, we used to dream of going on one of the side street "movie theaters," where we saw short, eye-straining "moving pictures." Shortly after that we were not greatly surprised to hear of locally screened pictures at a slight advance in admission, and, then, really excellent photo-plays at from five to fifteen cents. Later came the first talkie, and the last bogey of the best seats. But do you realize that today, and every day for months, thousands of people are daily and nightly paying two dollars each to see the most important and most "stage" production ever presented?

During the time when motion pictures were first making their fight for public recognition, The American Biograph and Photoposeto (as the Biograph Co. was then called), secured the services of a young man to "direct" their films. He was as new at the game as the company itself, but quickly began to realize the possibilities of the photo-drama, and before leaving company to enter the field on his own account, he developed more real motion picture stars than any other one man. Mary Pickford was probably the best known screen actress today, owes her success to this man, and she freely acknowledges it; and to David W. Griffith belongs the credit of developing her from a raw recruit to one of the most accomplished motion picture stars that she is at present.

With him, the Biograph Co., Griffith conceived the idea of producing a film-drama of the Rev. Thomas D. Merton's novel, "The Classroom." After securing the cooperation of Mr. Dixon who, by the way, allowed only the son of a Confederate soldier to pictureize his book, prepared a tentative scenario and then he took up the study of the film. For months he studied the text and research before he actually began filming and rehearsing the picture. He consulted the best authorities in hisorest desire to be absolutely accurate in a matter so important, and when this four months of study and preparation were ended, he took another four months to complete the picture, which is presented in thirteen reels and called "The Birth of a Nation." It shows the history of the South from the beginning of the Civil War through the reconstruction period, and is a masterpiece among "movies" and the first to reach the two-dollar seat scale of the legitimate stage. The picture is drawing crowds at every performance in four of the largest American cities and has proved far more successful than any other legitimate stage productions of the past season.

Viewing this film, one wonders at its massiveness, but few actually realize the great amount of work involved in the making of this picture. It is quite an industry and the vast amount of money expended to place it before the public. Passing over the preliminary work and rehearsals, let us see just what was required to actually produce thirteen thousand feet of motion picture film.

In directing the battle scenes, Mr. Griffith utilized the telephone for the first time in making motion pictures. He directed thousands and thousands of people in this way. This was done from a switchboard from which ran underground wires to all parts of the battlefield. In this manner Griffith was able to keep in touch with all his assistants. These great battle scenes were the first ever taken by a motion picture camera at night. Elaborate preparations had to be made and several inventions were discovered on the spot to accomplish the desired end. Patented illuminators were distributed over an area of two miles to get one mid-night battle scene. In this part of the film one may see bursting bombs, under the glare of the great searchlight, and a line of trenches, stretching over a territory three miles long.

In the scenes showing the murder of President Lincoln, and the events leading up to this tragedy, he followed the letter. Over eighty different shots were compiled to give the proper atmosphere and the exact details. Ford's Theatre, Washington, is shown in the film. It was necessary to construct an exact duplicate of the original, the actual desk, sitting faithfully following the twelve-foot lop which Booth cut from the box, after the fatal shot. These scenes are vouched for by eye-witnesses who retain a vivid recollection of what happened that night. In seeing this part of the picture you actually feel as if you were inside the theatre and seeing the events pictured in reality.

Before beginning the actual filming of the story, Mr. Griffith spent over four months of study. The work of making the pictures took a little over eight months, so that it meant a year's work to secure the thirteen thousand feet of film. As a matter of fact many thousands of feet more were taken, but used, and the picture today is in thirteen reels of a thousand feet each. Working about two hours a day.

To get right down to figures, it might be mentioned that 18,000 people were employed in the making of this picture, together with 3,000 horses, while 12 square miles of country were used. It cost a good sized fortune in money and it has been seen, already, by over $500,000 people, four of the largest American cities. It is the greatest picture ever projected on the screen and it is proving more successful than any production on the regular stage. Is there anyone who wonder that it is worth $2,000 a seat? Many say that it is worth twice that.

Lillian Gish (Griffith Player).

Miss Gish was first engaged with the Biograph, studying and training with Mr. Griffith's companies; and in an amazingly brief time she was carrying important roles. When her eminent director went to the Mutual in the fall of 1913, she accompanied him. In the early winter she played several ingenuous parts with much distinction and charm.

Her ability, however, was put fully to the test in the Griffith production, "The Battle of the Sesos," written for the Reliance Company by Daniel Carson Goodman, a feature which violently disputed Hagar Revelle. In this play Miss Gish was cast for the most dramatic role. She first appears as a very young and unsophisticated girl, whose life has been all happiness, but who is not without latent fire and purpose. The development of the plot calls for the complete transformation of the little life of one creature who, in the opening act, in the middle of a birthday with the rest of the family, is thrown into a desperate heroism and endowed with the one awful thought of a life for a life. In the part of Jane Andrews, Miss Gish accomplished an exceedingly difficult piece of acting. She became a very affectionate and loving wife, keeping the pathetic irresponsibility and lack of experience, strained to an income pitch of suffering, over which she had no control.

With her beauty and dramatic ability, under the wise guardianship of Miss Gish, both have looked for wonderful things from Miss Griffith, and the result has been transferred from the Reliance to the Majestic Company.
Strathmore.........Charles Clary
Bertie Errol.........Alfred Paget
Lucille............Francesca Billington
Vavassour...........Wilbur Hugh
Romale, a gypsy girl...Irene Hunt
Count de Vavassour....Ray Myers
Marc....................Elmer Clifton

On the terrace above the park at Strathmore Court, Lord Cecil Strathmore was awaiting his friend, Bertie Errol. Bertie was the only intimate companion that his lordship had. Though scarcely five years

of state go, that he might be constantly in her company, Bertie screwed up his courage and sought out his lordship.

Strathmore angrily resented Errol's interference. Then he accused him of being a liar and of misleading the woman for himself. The investigation challenge followed. Bertie told the doel, Strathmore killed his friend.

The letter Bertie left for Strathmore proved to him conclusively the falseness of La Vavassour. It also told him that Errol and Lucille had become secretly married. A terrible realization of feeling for the woman who had cost him the life of his closest friend, and at his own hands, swept over Strathmore. Lucille lay dead of the shock. Full of remorse, his lordship took the baby girl bearing her name and placed her in the care of his mother. It was the least he could do in exiation.

The years passed. Strathmore was jaded in affairs of state and fortune. When he heard at the news of the death of Lord Bertie, an ancient rancor swelled. A chance meeting with a gypsy girl precipitated his resolution to be avenged. From Romale, he learned that La Vavassour never rightfully had borne that title. She never had been Lord Vavassour's wife. She was simply an adventuress. Sowing the seed of her own destruction among his friends, he had crossed the path of the woman who once had been his nemesis.

Bertie, little Lucille had grown into a beautiful girl of eighteen. The Count de Vavassour loved her and favored her. Only Lucille seemed strangely rejuvenated, one day, in a brief, broken outburst, her guardian learned from the truth—Lucille loved him.

But this child, whom he, in exipiation,

of her guilt, had sworn to protect and make happy! She would not marry him, her father's murderer! Still, she knew nothing of the past. All her hopes and dreams were bound up in Strathmore. He loved her. She should be his wife.

By one of those strange tricks of fate which sway human actions, the young Count discovered that Lucille was the daughter of Bertie Errol, dead by her guardian's hand. Vavassour, her father, had no conception of the knowledge—only to learn that the girl already was Strathmore's bride. That same day Bertie married her and took her to youth left England.

Bertie and Lucille there was another who knew Strathmore. Yet one evening, this woman, watching, bent on revenge, saw the radiant bride bride in her husband's arms. It had a strange effect upon the spy. Shaken by remorse, she led her husband stumbled away—and was gone from the life of Strathmore forever.

Francesca Billington as Lucille in "Strathmore"

Errol's senior, Strathmore was the rising diplomat of the day. He was taciturn, reserved, and very clever, but few understood and many feared him. But Bertie was an exception. After the ponderous arguments and hair-splitting controversies of the House, Bertie's carefree temperament and cheerful conversations were a welcome relief to his friend.

On this particular afternoon, however, his lordship had made up his mind to remonstrate with Errol. Bertie's visits to the cottage at the foot of the garden were becoming too frequent. The tangles of the scenery were wagging. The young Errol had lost all weakness—too many affairs with women. On Errol's arrival, Strathmore read him a lecture, but, as usual, Bertie was incorrigible.

"You wouldn't ask me to stay away from Lucille," he protested, "if—I could tell you everything. But, I hurried on, laughingly, "being innocent yourself, how can I expect you to understand?"

Strathmore did believe that he was immune to women's charms. Yet, a month later, in Paris, saw him for the first time in his life, infatuated with a woman of bewitching beauty. She was called La Vavassour. So far knew the Countess, the count's wife of the old reprobate, Lord Vavassour. All the younger men were at her feet. Lord Bertie received the winning card when he took La Vavassour home with him to England. He introduced to the nobility this reigning beauty of the French capital. She was boring for many years, and was far more worthy wise than his lordship, was honestly won.

Bertie had seen through the woman immediately. In a moment of weakness, he had made a fool of himself on the dance floor. His actions had told him that La Vavassour was a heartless creature. At first he could not imagine himself in the role of mentor to Strathmore. But when he saw the older man letting the affairs

Lottie Briscoe Leaves Lubin

This popular and talented leading lady brought her association with the Lubin firm to a close last Thursday. This ends probably the most famous partnership in moving pictures—that of Arthur Johnson and Lottie Briscoe. Whether the most famous or not, it is undeniably the longest. Amongst other achievements, she has produced some of the best films of which the name of Lubin has been associated, notably "The District Attorney's Conscience," "The Power of the Cross," "The Paralyz'd," "A Woman's Work," and last week's feature, "Who Violates the House," in which she announced her plans for the future, and is at present taking a much needed rest in that mecca of the New Yorkers, Atlantic City.

The Lady on the Cover

BEATRIZ MICHELENA, the beautiful star of the California Motion Picture Corporation, has the distinction of being the first grand opera singer to yield to the screen drama, and her success to date, for the screen, a stage star, ranking as the youngest prima donna in American light opera. Hers was a sensational success from the outset. Trained thoroughly by her father, Fernando Micheleena, the noted leading tenor of the old Tivol Opera Company, Miss Micheleena, aged twenty, San Francisco, accepted the right kind of a start. Successively she appeared in leading roles of extraordinary production, her first film being the Shuberts' "Girl From Dixie," Karl LaShelle's "Princess Chic," Henry W. Savage's "Peggy From Paris," and Oliver Morosco's "Tie-Toe Man." She and she has won praise in a series of vaudeville engagements, in which she has sung both light opera and grand opera selections.

With this enviable record behind her, Miss Micheleena elected over a year ago to try her hand at motion picture work. She was encouraged by her father, and believed that the film drama afforded an actress an unequalled opportunity to criticize her own work—to see herself as others see her, and thereby view the way for the improvement of the art. She was changed for a screen debut that brought her an athletic type, with enthusiasm for all kinds of court-outdoor scenes, Miss Micheleena has been inspired to live in the open, and motion pictures gave her this chance.

So, for the last fifteen months, this petite songbird has been a main feature for the screen. How long, she makes no prediction. She likes the life and the work; she likes its opportunities. And yet, she keeps constantly at her singing, her father superinstituting her practicing, looking to that day when her daughter will make a grand opera debut, not only a finished singer, but an accomplished actress.

In her brief experience as a screen artist, Miss Micheleena has appeared in such epoch-making productions as "Mignon," "The Devil's Harp," "The Lily of Poverty Flat," in each case taking the title role. She has also appeared with Blanche Chapman in a filmization of Alice Heggar Rice's "Ladies in Disguise," "Mrs. Wings of the Cabbage Patch," her part in "The Three Musketeers," and that of Lovey Mary, her success as an English girl. Miss Micheleena has moved the California Motion Picture Corporation to continue its series of photo-dramas. She has developed her work, and Miss Micheleena will be seen in several of California motion pictures, the first one of which will be "A Phyllis of the Sierras."
Hobart Bosworth's Views on Features

Noted Star and Director Who Has Joined the Universal Believes Features Have Played Important Part of Development of Motion Pictures—Sees Great Future for Them When Possessed of Necessary Dramatic Strength

THE PHOTO-PLAY REVIEW

Vol. I.

PHILADELPHIA, MAY 29, 1915

No. 11

SUBSCRIPTION
One Year....$1.00 Six Months....50c.

A WEEKLY OF INTEREST TO THE MOVIE WORLD

ADVERTISEMENTS
Advertisement Rates Furnished on Request

The Photo-Play Review is on sale at all newstands at 5 cents a copy

HOBART BOSWORTH has much real faith in the special releases or feature films if they are satisfactorily built and possess the dramatic strength so essential to success.

"They give us greater freedom and plasticity in our productions," he says, and adds that they have been a strong factor, a long step forward in motion picture expansion. Discussing the subject Mr. Bosworth gives as follows: "During all my experience with Selig and up to the time we produced 'Monte Cristo,' we were absolutely tied to the 1,000 foot length. It always seemed to me that the arbitrary length of 1,000 feet limited us as directors greatly in the handling of the story, that is, in the way we should put it before the public. It was easy enough to put the comedy into 500 feet, which was our only length, but many dramas had to be so greatly curtained in order that the full story might be told that they were rendered jumpy, their continuity was completely lost and much of their dramatic value was weakened by the need for haste. I felt greatly hampered by the necessity for producing, in a comparatively short time and with limited facilities, stories the arbitrary length of which was 500 feet. It seemed impossible to give variety or strength to the production by the necessity of padding a delicate little story and then of cutting down a world's literary masterpiece so that hardly even its great story skeleton could be recognized in the five-reel production. In the case of a great story, especially one that covered a lapse of time, one felt that he was only giving chapter heads in the body of the work and any number of sub-titles could not carry the story on with any degree of smoothness or continuity.

"When I saw the first multiple reel feature that came to the Coast—Dante's 'Inferno'—I felt that it opened immediately a market for the special release or feature film, because for the first time it offered the director an opportunity to give to his productions the same color and the same power and the same dramatic strength by means of suspense that had always existed in the theatre. I felt that, granted a story of sufficient power, the six or seven-reel would carry, for a while at least, and so when I was enabled to secure the contract to make the Jack London stories and use my own company, I found a freedom and elbow room, so to speak, that hitherto had been lacking in my work. But, unfortunately, I had not sufficiently considered the market end of the making of motion pictures—a fault that I fear I share with most directors—and I did not consider an unfortunate length of a seven-reel picture which would preclude the exhibitors from getting two audiences or at most three per day. But I soon settled down and I re-duced from seven reels to a limit of five, which I consider a fair length for the average feature. It necessitates rapidity of movement, does away with padding, at least where the story has inherited dramatic strength and enables the director to give a crisp and strong story that should, in all respects, be satisfactory.

"Of course, I am speaking now of the average release. Such wonderful stories as "Danton and Pythias," "Les Miserables" and "The Claimant" are exceptions, and only because they are so tremendously strong that one can not tire, no matter what their length. But, conversely, while I was overwhelmed by the majesty of the production of "Czar" its dramatic story was so weak that I could not have viewed it with interest the second time and that to me is always an indication of the view the ordinary production.

"I feel that the special release of multiple length films has had at least the great value that it has given us greater freedom and that I might call class as our productions. We are not bound so tightly to a rigid form and can develop the length of our stories from the 500-foot length up. And I think we are rapidly approaching the time when programs will be filled with a variety of reels of all lengths, such as two, three and three or four and one, and the exhibitor will be able to give an average five-reel program and infuse it into it size and variety which will add to the drawing powers of his house. For one thing all of us must learn to mix with every hour of our work, I fear not must nor the public, and it is the public that seems more and more to demand variety which furnishes form of entertainment.

"Theatrical managers for years have vowed that Shakespeare spells ruin—so does education, unless what we wish to tell can be administered in the form of a lotus, like a pill coated with jam. We are first and foremost amusement purveyors and I think that we picture men may say, with pride, that there has been less to criticize in our product from its very inception than in any other form of amusement that has been offered to the public. I think we have considered the mothers and the children more than any other purveyors and when (one considers) how easily a well made film vulgar and salacious situations and how very, very easy we have done so, I think we are all deserving of credit. In the vast output of the past seven years I have viewed many bad scenes, but they were always preceded by bad, nothing deliberately or suggestively so. And that is a fine thing to be able to say. Gallieni, for instance, is left by the chamber of the King's opened, and I think we have there. "And still it moves." Our business has been moving always onward and upward, and I am grateful beyond most others in a little life for what (Hobart Bosworth) has been able to do.

"Two years ago the legitimate stage began to feel our competition keenly. It made the greatest mistake possible by trying to fight us with burlap, salacious and degrading plays. Their one weapon to fight us with was our own weapon of purity and decency. And we, all know the result. Had we, as manufacturers, needed any such lesson it was shown to us then. We came into our own through much struggle, through adversity and ridicule on the part of the powers of the theatrical world, and I think that we have won. The great men of our profession are wearing the laurels with becoming modesty, and who knows what the wonders and expansion yet before us? The multiple reel, in my opinion, has been a strong factor, a long step forward, so to speak, in this expansion. It was a good thing and so I think it will survive. And the fact that we have already ceased to demand the arbitrary length of seven or more reels and are giving all lengths, according to the value and importance of the subject, will add to the value of our product. We are living through the vague of the well known play and the well known player. Both are an acquisition to the motion picture world in so far as they possess inherent dramatic strength and charm. But a bad play which has seemed notoriety through exploitation will fail, and deservedly so."
Dorothy Donnelly with Metro.  Brighton Beach Music Hall to Play. Pictures.  Broadway Has Special Children's Shows.  Selznick on Tour

The performances for children, arranged by Manager Tall Esen Morgan, of the Broadway, are proving wonderfully popular. These "morning matines" take place every Saturday at 10 o'clock, when you will always find the Broadway crowded with a happy throng of youngsters. On this summer, from the well-known story, "The Song of Songs," is presented by Forrest, with educational and industrial pictures and the now-famous Paramount South American Travel Series. All those attending these performances are permitted to remain for the regular show, if they so desire.

Dorothy Donnelly, who has been doing such excellent work in "The Song of Songs" this season, has just signed a contract with The Metro. As a result of the forthcoming production of the De Rocha Art Film Co., under the direction of Wilder, it is announced that Miss Donnelly will be featured in the role of the "Iron Woman" and is said to be "as gay as a lark." Donnelly has consented to display her famed dramatic ability. It will be released about the first of August.

This week The Hippodrome has its special feature "The Melting Pot," in which John C. Calhoun, directed by James Vincent, and in which Walker Whiteside is starring. It cannot fail to be a big business at the world's largest photo-play house, for it is one of those really remarkable pictures that, by only having the pleasure of seeing now and then, it will be reviewed completely in next week's issue.

The Brighton Beach Music Hall opens with a straight picture policy next week. This house, formerly a Big Time Vandalie Theatre, is directly on the ocean front and from the programs planned should prove a big winner. The first week's feature will be Lois Weber's justly famous picture, "The Hypocrites." The Ambie Hall will be managed by Mr. W. H. Kembie, who knows pictures from the ground up.

Mr. J. W. Partridge is in charge of the Vitagraph-Latin-Selig-Fessman interests in New York. They have a handsome suite on the south side of the Mecca Building, at 660 Broadway, overlooking the corner of Forty-eighth Street and the Great White Way.

The latest William Fox release is "The Plumber," with William Farnsworth as lead, and is being directed by George B. Seitz. The story, which is being produced by John Stuart, was written by John Barrymore, and "Seven Sisters," with Marguerite Clark.

Mrs. Florence Carmen, who was twice tried and twice acquitted of the murder of Mrs. Louise D. Bailey in Chester, N. Y., will open her office at Forest Park, L. I., to act in the movies. According to George W. Winnett, a play broker, the scenario is being prepared by Lottie Blair Parker and will be produced under the management of Nelson Roberts. It is said that Dr. Carmen, will also appear in the picture. The arrest and trials of Mrs. Carmen were a recent sensation in this vicinity and undoubtedly her name will draw a certain class of curious people to a theatre showing her in a photo-play.

Within the next few days a Vitagraph comedy will be released that we will all want to see. It is entitled "The Starring of Flora Finch," and naturally has Flora Finch in the title role. Others in the cast include Jay Dwiggins, Temple Saxe and Jack Bagley.

D. W. Griffith, producer of "The Birth of a Nation," announced that he has begun work on a picture to be called "The Quest of the Holy Grail." The scenario is founded and built around the famous legends by tabby E. Abbey, hanging in the Boston Library. Griffith made a minute study of the paintings and has quite most of his preliminary work, even to the engaging of several well-known romantic actors.

Friday night of this week, Nicholas Dussare, the well-known Vitagraph player, will give a benefit for May-闱 stars actors, impoverished on account of the war. The event will take place at the McKinley Square Theatre, in the Bronx, easily reached by all trains of New York City. Among the Vitagraph people who have promised to appear are: Anita Stewart, Earl Williams, Costello, Flora Finch, Katie Price, Robert Edeson, James Young and Clara Kimball Young. That it will be an interesting event goes without saying, so why not run up there and enjoy a very pleasant evening, and at the same time help along a worthy cause?

Cyril Mande, the noted English actor, is the latest star to be signed by the Oliver Morosco Co. Mr. Mande will be especially remembered for his work in "Gumption" and "The Second in Command." He will leave at once for the West Coast Studies of the Morosco-Bowsher organization.

The present week's bill at the Vitagraph Theatre has for its special feature "A Price for Folly," a blue ribbon feature in five parts. In the cast are Edith Storey, Antonio Moreno, Harry Morley, Charles Kent and Louise Beaudet. The story is written by George P. Dillenback and produced by George D. Baker. One of the hits in the story is "Blink of Holomah" and "Mrs. Jarr and the Beauty Treatment," besides Chapter Three of "The Goddesses."
Roscoe Arbuckle has been playing a good part in writing a feminine costume similar to that worn in "Charley's Aunt," which was a group of visitors at the Keystone studio who, one of them, a near-sighted woman of middle age, approached Arbuckle and asked, "Do you know what room with a magnifying glass you do manage to get about so nimblly with your great weight?"

Roscoe tried to talk but was unable to do so from laughter, and the woman was considerably taken back when she learned her mistake.

Several New Yorkers, members of the New York National Board of Censorship, visited the Reliance-Majestic studios recently, and particularly interested in the department in which scenarios originate and those in which they are produced. They told that the censorship in effect at the studios was so thorough that a scene appearing in a picture was not done by the regular Censorship Board.

Violet Dana is one of the smallest leading women on the screen. When seeing giving her fellow players at the Edison studio, she looks every part the child, and if the truth must be told she is a child in every way, to judge from her manner and the things she takes pleasure in. Never intrusive, never assertive nor speaking of what she has done with vol. She suggests much of the little girl craving the friendship and good will of all whom she meets. She has everything that the public seems to like in one of their favorites — she is pensive, a gracious personality, sweetly winning ways, and more than all this, but emphasizing them all — implies an underlying order to the emotions at will, to receive all that cherished memory holds dear in the intelligent heart, in visibly instanced in "The Stoning."

Ford Sterling, Keystone comedian, was at one time a cartoonist on the Chicago daily and spends some of his spare time in making caricatures of other members of the company. His output along this line is not prolific, some of his most popular characters are few and far between. He directs his own company and plays the leading comedy role and that is more than enough for the most labor loving of men.

Gertrude McCoy is at the flood tide of delight in the possession of a new car. For there is nothing that this leading lady delights in more than the excursion and excitement of ploughing down a clear country road. Apparently she is undismayed, though she really had to go to court to get her dealer to take off her hands an auto that would not, in the end, say anything to her. And it was no "silent drama" either, when that auto would not behave.

Richard C. Travers, athlete and Rusoay actor, shows up with exceptional spirit in per forming the part of a rugged mountainer in the photo-play "Jane of the Sierra." The scenes were all taken in the Tennessee mountains, near Chattanooga, which lends intense realism to the photo-play. Travers, who is one of the most popular players in Keystone, struck this in the most part of a complete understanding of their characteristics.

The way that T. Tamamato walked into "Cheeks and Chickens" Edison, came as a surprise to fellow players, but brought to mind that an actor in Japan must be accomplished in more ways than in any other country. If walking the wire was the American I wimicentric curriculm, it is to be feared that many would walk the plank instead.

Who says that thirteen is a lucky number?

Recently, during a heavy downpour of rain at the Reliance-Majestic studio in Los Angeles, the road had begun to leak. Directly under the water spot at the time were the directors: Jack O'Brien, W. C. Cahill, George Siegmann, Edward "Komic" Dillon, R. A. Walsh, the two Franklin brothers, F. A. Kelsey, Paul Powell, Lloyd Ingraham, F. J. Grandon, Gilles Warren and Ray Myers. The thirteen fled to the scenario department, where the editors assured them that a glitch at some of the scenarios would soon make them dry enough.

Despite the fact that Grace Darmon, who has the lead in the Sent productions, "A Texas Steer" and "The Millionaire Baby," is only twenty years old, she has been on the stage for fourteen years, having made her first appearance when she was six years old, as the little girl in "Esteban's Burglar." The Selig Polyoscope Company is the only motion picture firm she has ever worked for and she is now appearing in more productions at its Chicago and Edison studios. She lives with her parents and is devoted to them.

Marguerite Clark, the dainty and magnetic little star, who sprang into instant and national "popularity" as one of the screen favorite through her two previous "Famous Players Productions," "Wildflower" and "The Cradle," recently returned to the screen for them in a four-part picturization of Grace Livingston Fort's celebrated romantic comedy, "Greta Green," in which she far surpasses all her former successes. This latest appearance of the diminutive and charming star is certain to establish her as one of the foremost screen artists of the world.

Elise Janis, the international stage favorite, who has just made her screen debut in the Bosworth, Inc., production, "Caprice of Kitty," gave a private showing of this film recently at the Palace Theatre, London, where she is appearing on the speaking stage at present. The delightful comedy proved a refreshing change for the Londoners, who have been seeing nothing but lurid war stories. Miss Janis has reason to be proud of her first attempt in film land.

Miriam Nevitt and Mac Dermott, who have not been playing opposite each other as of old in Edison films, have appeared together in the latest feature plays, namely, "Her Proper Place" and "Salute to Southerner." The excellent support they give each other in films is easily explained by those who have seen the congeniality in the almost constant association of these two in their studio life. The tea with which Mrs. Nevitt in the character of a large lady is sold in the world.

That beautiful pearly-white effect so sought after by the fashionable woman of to-day is obtained by the use of

A SKIN LIKE A LILY

That beautiful pearly-white effect so sought after by the fashionable woman of to-day is obtained by the use of

Dainty White

Unsurpassed for the evening table, an unrivalled beauty and for the face, neck and arms. Particularly effective under the glare of bright lights. Will not rub off, nor injure the clothing, but readily removable with soap and water.

A Dainty White powder, but a cream preferable to either, for excellent results. In tubes—50 cents, Pumpsid.

MAY 29, 1915
THE PHOTO-PLAY REVIEW

Get the Best Always

**PATENTS**

Manufacturers want me to send them patents on useful inventions. Send me a copy and describe your invention. I will invest my own capital in those I think will succeed. I expect to secure a patent, and whether I can assist you or not knowing the patents. Established 25 years. Personal attention in all cases.

WILLIAM R. MOORE Patent Attorney

Loan and Trust Building, Washington, D. C.

OLD COINS WANTED

At 10% CASH paid for U. S. Gold and Silver Coins, and specie; also Canadian Gold, Silver, and Specie; Canada and Mexico early dates; English and other colonial and foreign coins; Spanish and other gold and silver pieces. Get paid, it may mean your good fortune.

CLAIRE K. CO., Coin Dealers, Box 97, Lo Bi, N. Y.

CARTOONS

MADE TO ORDER

Cartoons, caricatures, pen and ink portraits from photos. Cartoons original or drawn up from description. Prices and samples sent on request.

6540 Meridian Street, Los Angeles, Cal.
Stories of the Week's Film Releases

“The Slim Princess”  
By George Ade. Released May 24th. Essanay

Princess Kalora....Ruth Stonehouse Alexander Pike. Francis X. Bushman Popova.................Wallace Beery Count Selim Malagaski, Harry Dankinson Princess Jeneka........Tarza Bey Rawley Plumstead. Bryant Washburn The Only Koldo.............Lester Cuneo

Gloom overcasts the palace of Count Selim Malagaski, governor general of Moroeavia, Turkey. All efforts to make the count’s elder daughter, the Princess Kalora, fat, synonymous with beauty in that country, had failed. Popova, the princess’ tutor, had devised a terible revenge because the count had called him a Christian dog. He was feeling the princess pickles to keep her thin.

The beauty of the country paid assistants court to Princess Jeneka, the younger daughter, but the laws of the country forbade her marrying before her elder sister.

As a last resort, the count ordered the slim princess to stuff her cloth in with pillows and invited all the dandies to a garden party. But they were not deceived. They tried the weight of the princess and found her as light as a feather.

Came uninvited to the party Alex-

ander H. Pike, an American millionaire. He falls in love with the princess and comforted her by showing her pictures in a magazine, proving that in his country slim persons were considered most beautiful. But Pike was discovered by the count’s slaves and barely escaped with his life. He returned to America.

The count found an advertisement in a magazine Pike had dropped in his flight, which promised to make slim persons fat. He sent the princess to America to try the cure.

One of the prettiest exhibitions of fencing ever held in motion pictures occurred while Wilfrid Merkyl and Robert Walker were taking part in one of the principal scenes of Kalami’s three-act “Broadway Favorites” feature, “Wife for Wife.” Mr. Merkyl, who is one of the stars of the legitimate stage, discovered that Walker was considered an expert with the small sword. An adept with the foils, Mr. Merkyl suggested that he and Mr. Walker use their weapons as though the combat was a matter of life and death. The resultant exhibition held the observers spellbound.

“Ham,” the Detective  
Featuring “Ham” and “Bud.” Producer, Chance E. Ward. Released May 25th

Ham, the modern Sherlock, Lloyd V. Hamilton Bud, a pocket edition of Watson, Bud Duncan Signor Antonio Dedough, Ferdinando Galvez Citronella, his daughter, Ethel Teare Guiseppe, the Black, Gus Alexander

Guiseppe, the Black, a desperado, makes up his mind to win the fair Citronella by fair means or foul. He sends a letter to her father, Signor Dedough, threatening him with death unless Citronella becomes Mrs. Guiseppe.

Terrified, Dedough secures Ham and Bud to work on the case. The two Sherlocks accidentally push the chuck in which Guiseppe’s gang hangs on. The desperado prepares to blow. To test its effect, he lights the fuse and throws it out of the window. It explodes just as the sleuths are passing.

Bud is thrown into the next county, while Ham is hurled into the desperado’s den. He is promptly bound. The gang prepares to torture him, with an ax. Bud, under his coat, departs to wreak ven-

geance upon Dedough. He assassi-

(Continued on page 13.)
$25,000 Given Charlie Chaplin to Remain in City.

Sourced Money Plans to Get Married Right.

Chaplin's Manger, Thomas H. Hume, confirmed to the Associated Press that Chaplin had received $25,000 and that he and his wife intended to remain in the city. His wife, the former Oona, is the daughter of playwright Eugene O'Neill. Chaplin and Oona were married in 1943.

The money, according to Hume, was given to Chaplin as a result of his recent success in the United States. Chaplin, who is currently shooting his latest film, "The Great Dictator," has been very successful in the United States, and Hume said that the $25,000 was given to him as a token of appreciation for his work.

Chaplin and Oona are expected to leave for Europe shortly, where they plan to spend the summer. They are expected to return to the United States in the fall.
Record of Current Films

General Program

Monday, May 24, 1915.

**Bio-graph:** The Avenging Sea (Drama).

**Essanay:** Sally Castleton, Southerner (Special—Three parts—Drama).

**Essanay:** The Secret's Price (Drama).

**Kalem:** Rivals (Special—Two parts—Drama).

**Lubin:** Road O' Strife, Series No. 8, "In the Wolf's Den" (Drama).

**Selig:** Light O' Love (Special—Two parts—Drama).

**Selig:** Hearst-Selig News Pictorial, No. 21, 1915 (News).

**Vitagraph:** The Jarry Family Series No. 8, "Mr. Jarr Visits His Home Town (Comedy)."

Tuesday, May 25, 1915.

**Biograph:** Captain Fracasse (Special—Two parts—Drama).

**Essanay:** All Cooked Up (Comedy).

**Essanay:** Above the Abyss (Special—Two parts—Drama).

**Kalem:** "Ham" The Detective (Comedy).

**Lubin:** Mathilda's Legacy (Comedy).

**Selig:** Two Brothers and a Girl (Drama).

**Vitagraph:** The Easterbrook Case (Special—Three parts—Broadway Star Feature—Drama).

Wednesday, May 26, 1915.

**Essanay:** The Man Who Could Not Sleep (Drama).

**Essanay:** The Fable of "The Inter­ naut of Tesser" (Comedy).

**Kalem:** The Figure in Black (Special—Two parts—Drama).

**Kickerbocker:** The Kid Out (Special—Three parts—Drama).

**Lubin:** Her Other Self (Special—Two parts—Drama).

**Selig:** Mother's Birthday (Drama).

**Vitagraph:** The Story of a Glove (Comedy).

Thursday, May 27, 1915.

**Biograph:** Gratitude (Drama).

**Essanay:** A Bunch of Matches (Comedy).

**Vitagraph:** On Bitter Creek (Special—Three parts—Drama).

**Vitagraph:** Once Is Enough (Comedy).

**Selig:** The Quarry (Special—Three parts—Drama).

**Selig:** Heart-Selig News Pictorial, No. 42, 1915 (News).

**Vitagraph:** Hilda of the Slims (Drama).

Friday, May 28, 1915.

**Bio-graph:** The Candidate's Past (Drama).

**Essanay:** According to Their Lights (Special—Two parts—Drama).

**Essanay:** The Bachelor's Burden (Drama).

**Kalem:** Prejudice (Special—Three parts—Drama).

**Lubin:** Nobody Would Believe (Drama).

**Vitagraph:** The Starling of Flora Fincher (Special).

Saturday, May 29, 1915.

**Biograph:** Truth Stronger Than Fiction (Drama).

**Essanay:** The Dubh Woying (Comedy).

**Essanay:** Vengeance (Special—Three parts—Drama).

**Kalem:** A Railroad's Bravery (Episode No. 20 of the "Hazard of Helen" Railroad Series—Drama).

**Lubin:** Out For a Stroll (Comedy).

**Selig:** In the Amazon Jungle (Jungle Zoo—Drama).

**Vitagraph:** Jane Was Worth It (Special—Two parts—Comedy).

Universal Program

Sunday, May 23, 1915.

**Big "UP"**—The Old Doctor (Two parts—Modern—Drama).

**Laemmle:** One of Kid's Friend (Drama).

**L-Ko:** No release this week.

Monday, May 24, 1915.

**Im:** Fifty-Fifty (Comedy).

**Joke:** Hiram's Inheritance (Comedy).

**Victoria:** A Witch of Salem Town (Two parts—Costume—Drama).

Tuesday, May 25, 1915.

**Gold Seal:** Shattered Memories (Three parts—Memorial Day—Drama).

**Kalem:** When Her Idol Fell (Comedy).

**L-Ko:** No release this week.

Wednesday, May 26, 1915.

**Animated Weekly:** Number 168 (Comedy).

**Laemmle:** Trickery (Two parts—Society—Drama).

**L-Ko:** Broken Hearts and Pledges (Comedy).

Thursday, May 27, 1915.

**Big "UP"**—The Memory Tree (Memorial Day—Drama).

**Palmer:** Bullseye Balldle and Detective Duck, "In the Great Egg Robbery" (Comedy).

**Rex:** The Trail of the Upper Yukon (Two parts—North Western—Drama).

Friday, May 28, 1915.

**Im:** You Can't Always Tell (Two parts—Modern—Drama).

**Nestor:** With Father (Comedy).

**Vivien:** The Nightmare of a Movie Fan (Comedy—Drama).

Saturday, May 29, 1915.

**Im:** The Pursuit Eternal (Two parts—Mystery of Romance—Drama).

**Juno:** No Soup (Comedy).

**Fam:** Among the Pharaohs (Educational).

**Powers:** The Amber Vase (Drama).

**Mutual Program**

Sunday, May 23, 1915.

**Kom-** The Rivals (Comedy).

**Majestic—** Eleven-thirty P. M. (Two parts—Drama).

**Thanhouser—** Daughter of Kings (Drama).

Monday, May 24, 1915.

**American—** The Purple Hills (Two parts—Drama).

**Keystone—** Subject not yet announced.

**Reliance—** The Cliff Girl (Drama).

Tuesday, May 25, 1915.

**Beauty—** The Stay-At-Home (Comedy).

**Majestic—** The Rightful Heir (Drama).

**Thanhouser—** Fairy Fern Seed (Two parts—Drama).
THE PHOTO-PLAY REVIEW

Tuesday, May 26, 1915.

AMERICAN—Reproil (Drama).
BROCKMAN—Shorty’s Trouble Sleep (Two parts—Drama).
RENEWING—The Deadly Focus (Drama).

Thursday, May 27, 1915.

DOMINO—Hostage of the North (Two parts—Drama).
KEYSTONE—Subject not yet announced.
MUTUAL WEEKLY—Number 21, 1915 (Comedy).
FRIDAY, May 28, 1915.
FALSTAFF—It’s An Ill Wind (Comedy).
KAY-REE—Her Easter Hat (Two parts—Drama).
MAJESTIC—Little Dick’s First Case (Drama).

Saturday, May 29, 1915.
KEYSTONE—Subject not yet announced.
RELIANCE—The Man of It (Two parts—Drama).
ROYAL—Oh, Baby (Comedy).

Miscellaneous Features

WORLD COMEDY STAR FILM CORPORATION.
April 12—Opened by Mistake (Comedy).
April 19—Sauce for the Gander (Comedy).
April 26—The Feats of Felix, Series No. 1 “Compressed Air” (Flama—Two parts—Comedy).

Patents

Recent patents of interest specially reported for the Photo-Play Review, by Wm. N. Mace, Patent Attorney, 147 West 42nd Street, New York, N. Y.

Patents granted include all of the patents claimed to cover the following films:


2. 1,873,670. Restorative for Improved moving picture films. Frederick W. Hochstetter, New York, N. Y.

3. 1,873,686. Restorative for Improved moving picture films. Frederick W. Hochstetter, New York, N. Y.

4. 1,873,687. Restorative for Improved moving picture films. Frederick W. Hochstetter, New York, N. Y.

5. 1,873,688. Composition of matter for restoring the pictures on films. Frederick W. Hochstetter, New York, N. Y.

6. 1,873,693. Composition of matter for restoring the pictures on films. Frederick W. Hochstetter, New York, N. Y.

7. 1,873,724. Film-fusing mechanism. Andrew Schrader, Chicago, Ill.

Bryant Washburn spent several hours behind the bars of the Cook County prison last week to get real atmosphere for playing the part of a prisoner in Essanay’s photo-play, “The Greater Courage.” Washburn, who takes the lead in this play, believes in a thorough study of his part before posing before the camera. Consequently, he asked J. J. Davies to lock him up temporarily, so he would have exactly how it felt. Washburn says he was thoroughly inclined with local color in a few hours’ time and was perfectly willing to be set free. His experience, however, resulted in a most realistic portrayal of his part in the play.

PARAMOUNT PICTURES CORP.
March 22—Are You a Mason? (Famous Players—Comedy).
March 25—My Lady Peggy (Famous Players—Comedy—Drama).
March 29—Pretty Mrs. Smith (Morocco—Comedy—Drama).
April 1—The Unfaithful (Lasky—Drama).
April 5—Pretty Sister of Jose (Famous Players—five parts—Drama).
April 12—The Captive (Lasky—Drama).
April 15—The Tides of Barnegat (Famous Players—four parts—Drama).

WORLD FILM CORPORATION.
May 3—Woman and Wine (Brady—Five parts—Drama).
May 10—The Butterfly (Shubert—Five parts—Drama).
May 17—When It Strikes Home (Harris—Drama).
May 22—The Boss (Brady—Drama).
May 25—A Phyllis of the Sierras (California—Drama).

PICTURE PLAYHOUSE FILM COMPANY.
April—The Key to the Mystery (Drama).
April—The Coiners’ Game (Drama).
May—The Pearl of the Antilles (Terris—Drama).

TIFFANY MOTION PICTURE CORPORATION.
March—The Heart of Maryland (Six parts—Drama).

NEUTRAL FILM CO.
March—The Last of Mafia (Five parts—Drama).

PATHE EXCHANGE, INC.
March—Ina Simp’s Dream (Comedy).
March 17—Pathes News No. 22, 1915 (News).
March 22—Pathes News No. 23, 1915 (News).
March 22—The Exploits of Elaine (Episodes 13, “The Devil Worshipers”—Two parts—Drama).
April—The Bliss of Ignorance (Three parts—Drama).
April—The Police Dog (Third Episode—Comedy—Cartoon).
April—The Corregidor of the Tar (Color—Scenic).
April—The Praying Mantis (Educational).
April—The Treasure (Drama).

METRO PICTURES CORP.
March 29—Satan Sanderson (Rolfe—Drama).
April—Shadows of a Great City (Popular—Players—Drama).
April 12—The Cowboy and the Lady (Rolfe—Drama).
April 19—The Heart of a Painted Woman (Popular—Players—Drama).

LIFE PHOTO FILM CORP.
March—The Curious Conduct of Judge Legarde (Drama).
April—The Unbroken Road (Drama).

SELECT FILM BOOKING AGENCY.
March—The Eternal City (Famous Players—Eight parts—Drama).

PROHIBITION FILM CORPORATION.
April—Prohibition (Five parts—Drama).

Printing

WARE BROS. COMPANY
1010 Arch Street
PHILADELPHIA, PA.

HOMMEL’S

Champagnes

Distinctly American

Matured and Aged in the Bottle

Has the flavor, purity, bouquet and the sparkle—everything but the foreign lable, the duty and ocean freight.

Labels, duty and freight don’t increase quality.

BRANDS:

White Star (Special Day)
Extra Dry
Red Star (A Sparkling Burgundy)
Ideal Brut (Specially Selected Cuvee)

HIGHEST AWARD WHEREVER EXHIBITED

Gold Medal—World’s Fair, Chicago, 1913
Gold Medal—Washington, D. C., 1913
Gold Medal—(High Honor Award) Pan American Exposition, Buffalo, 1913
Gold Medal—World’s Fair, Chicago, 1933, 1934
Gold Medal—(High Honor Award) World’s Fair, Chicago, 1933, 1934
Gold Medal—World’s Fair, Chicago, 1933, 1934

Sold Everywhere—Served Everywhere

THE M. HOMMEL WINE COMPANY
SANDUSKY, OHIO
"IN ANSWER TO YOURS--"

Oh Yee.--In "When the Heart Calls" (Reliance), Jane Fearnley was Mother; Gertrude Robinson, Daughter; Henry Walthall, the Hermit, and Nolan Gane, the Hunter. The latter died last year while with the Pathé Company.

H. C. MARTIN.--Louise Fazenda played the blonde dancer in "Crosseed Love and Swords" (Keystone). Dave Morris was Her Particular Friend. "The Dentist's Wife Who Lost Her Skirt in Laughing Gas" (Keystone) was played by Alice Howell. Fritz Schade was the Dentist.

INQUISITIVE.--In "The Subduing of Mrs. Nagg" (Vitagraph), Flora Finch played the title role, and Mabel Normand was Mrs. Nagg's (John Bunny) Stenographer. It was released July 14, 1911.

ASA B. DPH.--Hobart Bosworth played the title role in "Tenderfoot Bob's Regeneration" (Selig). Mack Sennett was the Dare Devil in the Biograph of the same name, released in August, 1911.

JEALOUS CHRISE GIRL.--Edwin Clarke, formerly in musical comedy, was Young Dropington in "Dropington's Family Tree," a two-reeler Keystone, released April 12, 1915. He has appeared in Edison films also.

LITTLE BOY BLUE.--The Desk Sergeant in "Tilly's Special Romance" (Keystone), was Nick Cogley. Harry McCoy was the pianist in the scene showing interior of a "movie" theatre. Edna Markey, the country girl who was deceived in the photo-play shown Mabel and Chaplin in the theatre they visited in the third reel. Mack Swain was Tilly's father. In "His Prehistoric Past" the queen was May Wallace. Sid Chaplin was the cop who woke Chaplin from his park siesta at end of the film.

BULLETIN WRITER--Billie Reeves has been in the Jacksonville, Fla., studio but returned to Philadelphia with Arthur Hotaling recently. Lottie Briscoe is no longer with Lubin. Dot Behrend was with Lubin in January of this year, but is now with Kalem. She is an old Biographer.

MARK ET AL.--"Benedict of Lusiana" was the name given by trade paper editors to Benjamin Zeidman who, while employed in the business offices for some six years, became well known to them through his loyalty to the firm and consistent efforts to give the Lubin firm the best publicity. He left Lubin about a year ago to take the position of publicity manager with the Liberty Company, and has since held similar posts with Exco Films, Romaine Fielding and Mutual Western Studios. It is with the last named now.

6114 ARCH ST.--Blanche Sweet appeared in vaudeville as a child, giving impersonations. Her mother, who was a professional, appeared on stage under the name of Pearl Alexander in the '90s. Mary Pickford's correct name is Gladys Smith Moore. Her mother's name is Charlotte T. Smith.

SAKEY GAME--Most of Charles Dickens' works have been filmed. "David Copperfield," by Thanhouser, in two parts in 1913. Flo La Bide was Little Emily; Marguerite Snow played Ayes; Mignon Anderson, Don, and Lois Arnold, Peggoty. The principal male parts were played by John Dillon, Vlearther; William Russell, Mr. Marstoke; Jim Craco, Steerforth, and Justus Barnes, Dan Peggotty.

VOLKLASS.--Pat Rooney and Marion Bent appear in "He's a Bear." Lubin comedy, released June 14th. They are not working with the Lubin Company now, however. The Cowardly passed by Holofemes in "Judith of Bethulia," was played by Harry Carey. He is again with Biograph.

ESTHER H.--Ray Myers is directing with Reliance. He was formerly leading man in K-B, Broncho, and the old Bison 101 companies. Allan Hale of Biograph is a Philadelphian. His family name is McKeahan. Pearl Wither was the Wife in "His Birthday" (Lubin).

NIRVY BEX.--Arthur Johnson, Mack Sennett and Blanche Sweet were the remaining players in "All On Account of the Mill" (Biograph). Mary Pickford played the lead.

INCREDULOUS THOMAS.--You are mistaken. We are prepared to an- swer any and all inquiries regarding photo-players and their professional work. We have casts of all Key- stones and old Biographs—you can- fuse this magazine with another, which frequently states that "film is too old; we have not the cast." No such excuses will appear in this depart- ment of THE PHOTO-PLAY REVIEW.

Vox Pop.--Eugenie Ford, who is playing Hagar in "The Diamond from the Sky" (American), is the mother of Victoria Ford, of Uni- versal. They both appeared in some of the earlier NYMP Westerlies.

Miss Morris--Estelle Allen has returned to K-B and plays Molly in "Her Easter Hat" (May 28th). She has been in various recent James Coney as James Porter in "Patsy Fern Seed." (Thanhouser, May 24th), is the same who appeared at Keith's Theatre last season in "The Man in Front" with Mary Dummie. He was once with Biograph and previous to that, Reliance.

F. Grauman--Harold Lockwood was the Bull Player in "The Ball Player and the Bandit." (Broncho), and Helen Griswold, in "White." (Selig,) was a very old film. No, no is asked for answering questions here—you have in mind another publication's "Answers "Man."

RUPPENHE Club--You can't hurt our feelings by asking questions try it again! Jess Dandy, who played the Strong Man in Keystone's two- reeler, "The Property Man," was for- merly a Hebrew monologist in vaudeville. He also played the title role in "The Prince of Pilsen." In "Her Sacrifice" (Biograph), Vivian Prescott was the Girl, W. Woodruff and Charles West, the Rivals. It was released in 1911.

SUBSCRIBE NOW

THE BEST INVESTMENT—A YEAR'S SUBSCRIPTION

(LoggedIn to any address anywhere in the world)

ONE DOLLAR

THE PHOTO-PLAY REVIEW

REAL ESTATE TRUST BUILDING. PHILADELPHIA, PA.
Philadelphia Will Be Chief Movie Centre, Says Siegmund Lubin. Producer Makes Many Changes in Policy

SIEGMUND LUBIN, pioneer motion picture producer, head of the great corporation bearing his name and owner of the largest "movie" plant in the world, has just announced a radical change in the policy of the business. The pending and contemplated changes mean that Philadelphia will become the home of the greatest producing plant in existence; that only master films will be pictured there and that the standards of art, of photography and of acting will be raised to the highest possible degree.

In making the announcement, Mr. Lubin emphasized the fact that hereafter Lubin pictures will mean the very best in motion photography and that, whereas his present payroll for actors is $50,000 a week, it would be increased to nearly double that amount when the new plans were consummated.

"Philadelphia is to be the home of the best in motion pictures," said Mr. Lubin. "I realized some time ago that my plant, complete as it is, was not turning out as artistic, as distinctive pictures as others were. We have the machinery; we have money and we have the whole world upon which to draw for talent. And this will be our new policy in the future. I have been dissatisfied with our pictures. I want something much better and I am going to get it. I have watched films made by my competitors and I have marveled at their beauty and the wonderful photography. Now, we are going to do better than they do."

"To do this, I shall reverse my policy of years. Instead of making up a cast out of the stock members of the various companies employed by me, I shall cast well-known actors and actresses for the various roles, to obtain that type so necessary to convey the illusion to the audience. The day has gone by when the playhouse can be staged in any old way, with a sketch cast. Today the motion picture must be artistic, must tell a stirring tale, be well photographed and have the necessary 'punch.'"

"I cannot make known all my plans at this time, for they are not yet completed in their entirety, but you may announce that next week Marie Dressler will begin another 'Tillie' film, with John C. Rice, the well-known comedian, as one of her supporting cast. There will also be a comedian, of the Chaplin type, to add to the fun. Howell Hansell will be the director. Most of the play will be filmed at the Betwood plant, which cost me $7,000,000 and four years' work to complete. I am importing scene painters, property men and stage carpenters from New York. I want the best money can obtain, and I am determined to spend enough money to place Philadelphia in the center of the motion picture map."

Mr. Lubin's present acting and directing forces, scattered from California to Arizona, will be re-organized. Incidentally, it is of interest that the John C. Rice, of Marie Dressler's company, participated in the first kissing scene ever filmed at close range. The film was "The Kiss," filmed many years ago by Mr. Lubin. May Trine was Rice's oscillatory opponent.

Terriss Feature Film Co. Pasquali Co., of Turin, Italy Interstate Feature Film Co.

THREE GOOD REASONS

Why Exhibitors the Country Over Should

PLAY PICTURE PLAYHOUSE PHOTOPLAYS

"THE PEARL OF THE ANTILLES," a Terriss Release for early in May, has been made in the Island of Jamaica and unfolds its story amid scenes of striking beauty.

"THE COINERS' GAME," latest of the Pasquali Releases in America, is already being booked. It is replete with thrills, ably conveyed by a cast of experienced artists.

"BULLDOGS OF THE TRAIL," Interstate Feature Film Co.'s Release, has gone to mystic India for the basis of its story and to the Great Northwest for the bulk of its action.

Get in Touch Immediately with These Branch Offices

New York, 382 Sixth Ave. Syracuse, 214 E. Fayette St. Boston, 23 Piedmont St.
Philadelphia, 1126 Vine St. Kansas City, 928 Main St. St. Louis, 3431 Olive St.
Cleveland, 4th St. and Prospect Ave. Chicago, 5 So. Wabash Ave. Montreal, 204 St. Catherine St., W.
Pittsburgh, 422 Penn Ave. Dallas, 202 Andrews Bldg. Toronto, 39 Adelaide St., W.
Leonore Ulrich Under Morosco-Bosworth Banner
Youthful Star of "The Bird of Paradise" to be screened by West Coast Producers

Leonore Ulrich, the young star of the Oliver Morosco production, "The Bird of Paradise," has been secured by the Oliver Morosco Photo-play Company, in association with Bosworth, Inc., to appear before the motion picture camera in a big feature production on which work will be started shortly.

Miss Ulrich is one of the youngest stars on the theatrical stage and although but nineteen years of age, has had a remarkably successful career in her short life in theatres. As is the case of Peg O'Neill, Miss Ulrich is one of Oliver Morosco's "finds." Some five years ago the little star was working in a dry goods store. Her stage aspirations prompted her to give up her position and journey to Chicago, where she became a chorus girl at the La Salle Theatre. From there she joined a small stock company in Syracuse and it was her work with this organization that attracted the producer's attention.


The wonderful success with which Miss Ulrich has been appearing in "The Bird of Paradise" for the past two seasons is widely known and is indicated by the fact that this play is doing the biggest business of any production during the past two years. At the Standard Theatre, New York, recently, the youthful actress scored another big success with the metropolitan audiences, in the part of the Hawaiian princess.

Besides being an actress of unusual ability, Miss Ulrich represents one of the most perfect specimens of young womanhood. Leonardo Bracetelli, the Milanese sculptor, pronounced her an absolutely perfect model in limbs and body, while her face and head have been the subject for scores of paintings by well-known artists in and about New York City.

Miss Ulrich hails from New Ulm, Minnesota, and whenever playing in or near that State unusual demonstrations on the part of her most ardent admirers are accorded her, as are others throughout the country, her charitable work among the needy Chorus Lady, having endeared her among even those who cannot afford to go to the theatres.

Leonore Ulrich, the young star of "The Bird of Paradise," has been secured by the Oliver Morosco Photo-play Company, in association with Bosworth, Inc., to appear before the motion picture camera in a big feature production on which work will be started shortly.

Miss Ulrich is one of the youngest stars on the theatrical stage and although but nineteen years of age, has had a remarkably successful career in her short life in theatres. As is the case of Peg O'Neill, Miss Ulrich is one of Oliver Morosco's "finds." Some five years ago the little star was working in a dry goods store. Her stage aspirations prompted her to give up her position and journey to Chicago, where she became a chorus girl at the La Salle Theatre. From there she joined a small stock company in Syracuse and it was her work with this organization that attracted the producer's attention.


The wonderful success with which Miss Ulrich has been appearing in "The Bird of Paradise" for the past two seasons is widely known and is indicated by the fact that this play is doing the biggest business of any production during the past two years. At the Standard Theatre, New York, recently, the youthful actress scored another big success with the metropolitan audiences, in the part of the Hawaiian princess.

Besides being an actress of unusual ability, Miss Ulrich represents one of the most perfect specimens of young womanhood. Leonardo Bracetelli, the Milanese sculptor, pronounced her an absolutely perfect model in limbs and body, while her face and head have been the subject for scores of paintings by well-known artists in and about New York City.

Miss Ulrich hails from New Ulm, Minnesota, and whenever playing in or near that State unusual demonstrations on the part of her most ardent admirers are accorded her, as are others throughout the country, her charitable work among the needy Chorus Lady, having endeared her among even those who cannot afford to go to the theatres.

Leonore Ulrich, the young star of "The Bird of Paradise," has been secured by the Oliver Morosco Photo-play Company, in association with Bosworth, Inc., to appear before the motion picture camera in a big feature production on which work will be started shortly.

Miss Ulrich is one of the youngest stars on the theatrical stage and although but nineteen years of age, has had a remarkably successful career in her short life in theatres. As is the case of Peg O'Neill, Miss Ulrich is one of Oliver Morosco's "finds." Some five years ago the little star was working in a dry goods store. Her stage aspirations prompted her to give up her position and journey to Chicago, where she became a chorus girl at the La Salle Theatre. From there she joined a small stock company in Syracuse and it was her work with this organization that attracted the producer's attention.


STUDIO Gossip (Continued on page 81)

SOME friends of Kate Price, the heavy-weight comedienne of the Vitagraph Company, bearing she was to be featured in a comedy picture entitled "The Potato Queen," conspired to play a joke on her. Inter­esting a number of their friends, they all combined in the sending of potatoes to Miss Price. Kate began

PUBLICITY
FOR
THE EXHIBITOR
THE PLAYER
THE MANUFACTURER

Prepared by Experts, the kind that "know how" to get the best results, to get space, to keep your name before the public and give you the benefit of years of experience in Advertising and Publicity work.

EXHIBITOR
For you we prepare, print and publish throw-aways, posters, lobby announcements, programs and printed and art matter of all kinds. Not the ordinary kind, but the sort of stuff that draws full houses. With our establishment we can make your house the most popular one in your neighborhood. Publicity is what you want and what we get for you. Terms as low as five dollars a week. Get in touch with us. We can help you make money. Our business is to increase your business.

PLAYER
Your name and fame is your fortune. You know the value of a good press agent. Try our service out. We can keep your name before the public and do a thousand and one things that one man could not do. Terms are very reasonable.

MANUFACTURER
The designing and producing of printed matter of all kinds and our art work will appeal to you, in addition to our regular Publicity service. We have had over twelve years' training in preparing "copy" and advertising that pulls results. Try us on the next job you want done. Prices reasonable, quality considered.

HAROLD KANTOR COMPANY
988 FOX STREET
NEW YORK CITY
MOVING PICTURE QUALITY GUARANTEED
If Your Negative Is Good—We Do The Rest

WE INVITE YOU TO VISIT OUR FACTORY—SEE FOR YOURSELF
The Wonderful Facilities and Organization That Actually Secure

Perfect Developing and Printing

Each Order is Conscientiously and Carefully

HAND POLISHED, SCREEN INSPECTED, THEN PROMPTLY SHIPPED

Send Today for Factory Description and Price List

INDUSTRIAL MOVING PICTURE COMPANY
WATTERSON R. ROTHACKER, President
223-233 WEST ERIE STREET - - - CHICAGO

PICTURES AND POST-CARDS
REAL, Photos from life; handsome models,
PHOTOGRAPHS of your favorite photo-
player, identified in especial cases. Send us your photo and we will enlarge it, and so-brush it in natural colors. Yelt Leasing Players' Phoenix Co., Phila-
delphia, Pa.
REAL Photos of pretty girls in bewitch-
ing poses. Samples and list, 10 cents. J. R. NO Co., Harrison, Mich.
REAL Art Studies. Photographs from
models. Samples and price list, 10 cents. J. TAIKING, Poetier, Vt.

BUSINESS OPPORTUNITIES
BUILD a business of your own and escape
salaried drudgery for life. Learn the
advertising business. Send for full par-
ticulars. Address American Service Co.,
Jacksonville, Florida.
A FEW one and two-reel comedies for
sale. James, care of New York Office,
PHOTO-PLAY REVIEW.

MISCELLANEOUS
M.R. EXHIBITOR, we print and furn-
ish you Chas, Chaplin Cards, with
your advertisement (on opposite side), at
the following prices: 500, $1.25; 1,000,
$2.50; 2,000, $4.50; 5,000, $17.50; 10,000,
$60.00; 50,000, $250.00. Size of card, 3/4 X
3 1/2. Send for samples. Warren Show
Print, 215 Race St., Philadelphia.

COINS AND STAMPS
WATCH your change. Many valuable
coins circulating. Get postage. It may
mean large profits to you. Send only at
for Large Rim, Coin Circular. You have
nothing to lose. Send to Universal Co.,
2113 Arch St., Philadelphia, Pa.

PHOTO-PLAYS
PHOTO-PLAYS revised, criticized and
typed for writers who desire careful
work only. Send for price-list today. Fac-
simile typed scenario, instructions, etc., 25c,
Address Transcript Co., 2609 Ridge Ave.,

MUSIC
SONG Poems worth for publication;
Past experience unnecessary. Our
proposition positively unexcelled. Send us
your song poems or melodies today or
write for instructive booklet—It's free.

ADVERTISERS will find this department brings
excellent returns, at small cost. "The Photo-Play
Review" is read by the Public, the Exhibitor, and
the Manufacturer. Try one of these little ads. Two cents
per word, cash with order.
If you are thirty years old

the small sum of $2.19 (monthly) secures for you a policy for $1000 in the Postal Life Insurance Company—a standard, legal-reserve Whole-Life Policy, with guaranteed Cash, Loan, Paid-up and Endowment Options, and participation in the Company's surplus earnings.

But the Policy will cost you only $1.61 (monthly) during the first year, for you get the benefit of a saving from the agent's commission because you deal direct.

In every subsequent year, during the premium-paying period, the saving is nine and one-half per cent. of the premium guaranteed in the policy (see mail-bag below).

These savings are made possible only because the Postal Life employs no agents and has no agency expense; the benefit of this decisive economy goes to the person who takes out the insurance.

Strong Postal Points

First: Standard policy reserves, now more than $9,000,000.
Insurance in force more than $44,000,000.

Second: Old-line legal reserve insurance—not fraternal or assessment.

Third: Standard policy-provisions, approved by the New York State Insurance Department.

Fourth: Operates under strict New York State requirements and subject to the United States postal authorities.

Fifth: High medical standards in the selection of risks.

Sixth: Policyholders' Health Bureau arranges one free medical examination each year if desired.

Find Out What You Can Save at Your Age

Simply write and say: "Mail official insurance particulars as per Advertisement in "The Photo-Play Review""

And be

1. Your full name.

2. Your occupation.

3. The exact date of your birth.

And bear in mind: No agent will be sent to visit you. The Postal Life does not employ agents; the resulting commission-savings go to you because you deal direct.

Postal Life Insurance Company

Wm. R. Maloney, President

Thirty-five Nassau Street, New York

FREE

A $3.00 SUPERB OVAL PORTRAIT
OF YOUR FAVORITE FILM STAR

13 x 17 inches in size nicely mounted and all ready for your room or den.

Would you like one or more?

Write us for full details as to how you may secure one absolutely free

THE PHOTO-PLAY REVIEW

REAL ESTATE TRUST BLDG.

PHILADELPHIA

51 EAST FORTY-SECOND ST.

NEW YORK
New Era in Film Manufacture

Made in America

O. K. COMEDY CO. Wholesome Laugh Makers.

MINERVA FILM CO. Educational, Instructive, Spell-binding.

CLARION FILM CO. Pictures of the Shop, the Factory, the Mill.

The “Feel Happier” Kind.

Satisfies a Long-Felt Want.

The Tie Between Producer and Consumer.

FILMS FROM ABROAD

INTER-OCEANIC FILM CO. Exclusive Features.

FOREIGN FILM CORPORATION

OFFICES
STUDIO
251 N. 13th Street, Philadelphia, Pa.

REPRESENTATIVES IN THE LEADING CITIES ON THE AMERICAN CONTINENT AND EUROPE

The Art Film Co. 25th and Lehigh Avenue

PHILADELPHIA

WILL PRESENT LAURA NELSON HALL

In a Series of Features

OUR FIRST RELEASE IN MAY

The Stubbornness of Geraldine

In Five Reels. By Clyde Fitch.

PRINCIPALS OF OUR STAR CAST

Miss Marie Empress          Mr. Vernon Steel
Miss Mary Moore             Mr. Stanley Harrison
Miss Daisy Belmore          Mr. Jules Ferrer

General Director, MR. GASTON MERVALE
Stage Manager, MR. CHAS. GERRARD
PROMINENT in the PHOTO-PLAY WORLD
The Unsuccessful

By NICHOLAS DUNAEW

(Dedicated to My Artist-Poet, J. Sueett Blackton)

The bright triumphant sky

"Whispering, you whispering, you!"

Gray clouds, which resembled bunched cotton, crawled lazily here and there across the sky. Heavy yellowish-gray, gray, little by little, darkened, and the drizzling rain covered the sidewalks with a fine red mud.

Everything was melancholy, sad, and distressing.

In the growing dark—was fast approaching, but nowhere were lights yet lit, and it seemed that from every nook and corner, a thousand lighted arms of dull, killing loneliness that entwined one with the many tenacious fingers. With eyes glassy and dull, it sucked into one's very soul and drank draughts of a life blood, and drank out with its chill, even life itself.

A man and woman in the Square were like great gigantic arms; pushed out from the ground—dry, deathlike, and with numberless tongues like lifeless fingers. It was impossible to even imagine the veracity of a Park; the beauty of a sky, a flower, and the warm caresses of the sun.

He was seated on one of the benches:—and "Unsuccessful". His feet were warm and through his torn shoes the toes were plainly discernible. "If only to rest a little—to dry—to warm up a bit. Oh, I am so devilishly hungry." He raised his coat collar a little higher and buried his hands deeper in his trousers pockets—it is chilly, yet he felt slight shivering. His eye was lost in thought. Suddenly he felt that over him bent an old, worn figure, which began to whisper something very fast into his ear. Its breath was as if on fire, and the words like molten lead began to pour into his brain, as though someone had commenced knocking with a thousand hammers.

He said: "You've forgotten that you must eat. Bread, bread—you've entirely forgotten about that. Bread! Bread! Bread!

"I am your sister, DEATH, take my place!"

Lazily he tried to push her aside and look up at the sky, but he could not. Something in his mind, intermingled with the heavy Dream, as it awoke.

Then he got up, stood awhile in the rain, moved away into the dry spots on the sidewalk, dodging automobiles so as not to be bespotted by them with mud. The torn shoes were soon filled with slush and rain. Before the light of dawn, he said, "Someone there. From time to time, he would seek the shelter of a niche in the walls of store buildings and hotels from the cold gusts of wind. There at last he was snug, and it seemed he was very little warmer. He began hurriedly to repeat words such as "budget," "deficit," "credit." He read them in the newspapers. All of a sudden his attention was arrested by the immense crowd pouring into a theatre to see the celebrated actress, Alla Nazimova. He approached it. Drawn by the odor of flowers, he entered the contamination of a gang of haughty young women, until he even began to laugh at himself, and was intently admiring the brilliancy of the electric arc lamps. But soon the crowd had disappeared into the theatre, and the gayety was no more.

Then he desired something more. Something more beautiful and entertaining. He looked into the show window of a drug store and began examining minutely bottles, boxes, and jars as if he saw some things for the first time in his life.

Beside the drug store was a florist's window. The window was like light from a large electric lamp. Many lovely flowers. A varied display of roses, tulips, geraniums and lilies, which beckoned him invitingly. He bent near them and his fragrance entwined masses of verdure. The bright light was reflected on each leaf individually. He imagined himself in there amidst the beautiful flowers, and near him a beautiful girl. Yes—the one that, a while ago, went into the theatre. How generously she had laughed to a handsome young fellow on her arm. With her sky-blue eyes, blonde hair and a naive open face. The store began to close, the lights were extinguished and he had gone. The whole illusion began to take wing. "Why are all unfortunate ugly, gloomy, sad and poor?" He felt vexed.

"No one loves them; everyone avoids them." But he was only good to look upon: yes, beautiful! Then he would be Fortune's favorite. All is beauty, beauty is all. The unsuccessful, the unfortunates are forgotten. It is a very threshold of life. He lacks courage, audacity, determination. Life quickly crushes him and makes him gray as he steps forth to rid of her.

I am your sister, DEATH."

Your sister, DEATH."

"Your sister, DEATH."

DODGING and manœuvring with the heavy Dream, as it awoke.

A stranger in the whole world, a stranger at every turn a friendly soul around, and the desire to eat as strong as ever—impossible! He went again to the Park. There were benches there at least, and one could sit there and relax, undisturbed. He felt his whole miserable life pass in review. He felt his teeth shudder. He felt the whole of life was sad, lonesome, and without a single bright ray.

"Oh, if it were possible not to think! And I tried. It was a strange and incomprehensible thing: the strains of music awakened him from his reverie. In a house on the opposite side of the street, the entire first floor was brilliantly illuminated.

"That large room in the centre, where there are so many lights, it must be a ballroom. Next to it, where the lights are few and subdued, is the library," he mused. Just as he knew the plan of the house. In the library near the window, stood a lady, evidently young. With eyes wide open, they gazed into the street. "No! No!" He thought suddenly, they turned away from the window, their hands met and their lips were locked in one long kiss.

From the dark street, everything was heard. They were seated at a table: the unsuccessful, and turning away, he began to look at the lighted windows of the ballroom. There they were dancing. One after another the couples swept by, dancing across his field of vision. The strains of a beautiful waltz were heard. Secrets carried refreshments on shining trays. He could hear bits of lively conversation. "Do you see them? They dance and are merry. They eat rare fruits and select confections, a savoury supper will be served there. But the sound of the waltz must soon end, and something somewhere in the distance. Quietness reigned again for a brief time only. A chord was struck on the piano, and soon a violin began to play. At first hardly audible, but soon the sound grew in volume. It was a grand song. The identity of the instrument was drowned in the immense volume of sound. No! No! It was not a violin at all. It was a combination of a life that was full of sorrow, regret and pain. ’Someone’ is the saddest complaint of a life that was so gloomy, so unhappy, broken human life, deep seeped into blood, and his voice was heard in that same symphony.

(Continued on page 18)
What I Think of My Leading Man

By MARGUERITE SNOW

Leading Woman with Francis X. Bushman, of Quality-Metro Pictures. A Most Unusual Article by An Unusual Photo-Player

but in my inner heart, I said to myself: 'I'll bet he is crazy about himself,' and then I told him I was glad to know him and that I had heard so much about him and that I liked his work on the screen but he interrupted me.

"Miss Snow," he began, "I think I've heard as much about you as you have heard about me and I don't think you admire me quite as much as I admire you on the screen."

There—he stole my thunder. I was about to tell him how much I liked his acting when he immediately discerned my intentions and to avoid laudation, praised me, my humble self.

New, about Mr. Bushman. How natural; how self effacing (when he is supposed to be in the distance he puts himself there); nothing egotistical. How delightful when Director Bauman said it was his first experience with Mr. Bushman and he didn't know just how the star would take it. "Miss Snow, close-up, Mr. Bushman on the nine-foot line." Without an instant's hesitation, Mr. Bushman went back to the spot designated and I stood for a close-up.

Francis Bushman absolutely lives the rôle he is portraying. Unctuous to the point, he abides within his character and even shows signs of living the part when a slight recess from work occurs. His success before the camera and the reason therefore—is perfectly obvious. He is the precise and ideal camera type. His great stature, excellent carriage, scrupulousness of demeanor and ideal facial expressions, makes him a natural film hero. Were he homely and not so good to look at, he would still be a great screen actor. His histronic ability is in the affirmative. His stage experience made him a good actor and he has improved the art of pantomime. His ad lib conversazione during a tense situation is superb. He almost constructs essays as he goes through the pantomimic actions and his facial actions carry out the illusion supremely.

Finally, Francis X. Bushman, is the perfect opposite. Were I a man and as handsome as he, I would want a special city to live in, associate with no man, save for contrast and hold myself aloof from everyone. Francis Bushman is a MAN with a man's ideas, a man's unselfish goodness of heart—there are no other reasons necessary for his success, save that he works like a trojan and NEVER LIES DOWN ON THE JOB. I enjoy him and his work every minute before the camera and hope to continue forever as a member of Quality Company and LEADING lady for Francis Bushman.

Marguerite Snow

FIRST—Let me impress you with the fact that I am married—am in love with my husband—loved by him in return—am a home-loving woman and have no illusions about "manly beauty."

Now that I have thoroughly threshed that out—to my words.

We were just leaving Sawtelle, the little town near Los Angeles, where a Soldiers' Home is located. We had been working on a big military scene. In addition to the usual quota of extra people, supporting players and Director Bauman, Francis X. Bushman, Fred Balshofer and Charles Abrams were present. We were en route to our homes at the end of a tiresome day's travel and work. Everything was serene. The great glowing sun was sinking majestically behind the San Fernando hills. The wind blew from the north and was cool and refreshing. Two pennants fluttered from the hood of the motor car. Mr. Bushman was sitting comfortably on a seat, far too small for his gigantic self. Balshofer was sitting opposite me.

"Well, Miss Snow," said Balshofer, "what do you think of your leading man?"

I was quite taken by surprise. Bushman smiled a tolerant smile. The driver leaned back to get an "ear full."

"Go ahead," said Mr. Bushman, "don't mind me."

I refused to commit myself—but when the representative of THE PHOTO-PLAY REVIEW asked me to write my opinion of Mr. Bushman, as he appeared before the camera, I could not resist—so here goes:

Francis X. Bushman is a rare camera personality. For three years I have watched him in his screen work and often thought that a man as handsome as he must be terribly egotistical. Imagine my surprise, at first meeting, to see this handsome man, a perfect tailor's model, dressed in overalls, feeding his pet canaries, he was the most unself-conscious man I ever saw.

My escort introduced us. I was proud to meet this fine big fellow.

July 3, 1915
The top floor, which measures 75 by 200 feet, will be used as a daylight studio. On the third floor there will be the technical laboratory, where lighting and the lighting equipment will not only be the last word in these lines, but will include a number of new devices that have recently been invented by the Lubin engineers.

The present Lubin producing equipment now consists of two large plants in Philadelphia, another one at Betsywood, Pa., and additional studios in Los Angeles, Cal., Phoenix, Ariz., Jacksonville, Fla., Brooklyn, N. Y., Atlantic City, N. J., and Newport.

Walthall Joins Essanay

Henry E. Walthall, whose photoplay credits unite in declaring the presence of an accomplished actor who can choose his roles, has joined the Essanay company and is now working on a multiple reel feature at the Chicago studio. Mr. Walthall will play both in Essanay special features released through the V. L. S. E., and in the regular Essanay photoplays released through the General Film Company.

Mr. George K. Spoor, president of Essanay, announced that Mr. Walthall has been assigned to Essanay on a long term contract at one of the highest salaries ever paid to a photoplay actor.

Mr. Walthall is well known to the public and needs no introduction. As a leading character actor in the world, Mr. Walthall has had a wide experience both on the speaking stage and in photoplays. He has an all-around athlete and not a mere poser before the camera. But outside of that, there is no room for anything else. Mr. Walthall is a master of subtle expressions and in plays requiring a display of emotional feeling has no equal.

Austrian Nobility in Cash

"Midnight at Maxim's," has been produced under the auspices of the Mabuse Irvin. It is an all-

Bullets to Fire at Close Range

One of the greatest sources of annoyance to managers and producers of photoplays has been the perforating of a blank cartridge by the chemists who work on the screen. The ordinary cartridge will not do, as there is too great danger from the wads and the possible burns from powder. Many scenes are depicted on the screen where it is necessary for a revolver to be fired almost directly against the body of an actor. In quarrel scenes and action of that nature, the danger has been very great and many well-known picture stars have been seriously injured.

James Vincent, who directed "The Melting Pot," ran up against just such a case not only in the Kishiney massacre scenes but especially in the one where the star, Walker Whiteside, is supposed to fall from a balcony wound delivered at close range. For three days Mr. Vincent was at his wits end, having had chemists at work on some sort of blank cartridge which would produce the smoke but not the usual flight of powder and shattering wadding, with unsatisfactory results. Mr. Redmond of his troubles and later found Mr. Redmond, who is an experienced stage mechanic, in the yard shooting a piece of paper. On investigation he found Mr. Redmond was experimenting with blanks. A half hour later Vincent was overjoyed to learn that the secret was no longer a mystery. The chemists had discovered a new cartridge of Redmond. The new cartridge may be discharged at a small piece of paper, almost against it, and it will not even smudge it.

These cartridges were used on Mr. Vincent's "The Melting Pot" with good results. As a result, the chemists could not discover Mr. Redmond did not even know that all the personal property of the latter.

Work in "Work"

The new series of Essanay-Chaplin comedies is now ready and will be released regularly every three weeks with "Work," a two-reel comedy on June 21. The Chaplin comedies were held up temporarily in order to give Mr. Chaplin a good start so that the releases could be announced enough in advance so that the exhibitors would have ample time to prepare for it. Charles Chaplin is the world's most popular star. He has been working almost night and day for the past several weeks at the Los Angeles studios in order that he could get enough plays made in advance to make the release schedule regular.

Ridiculous rumors have been started by irresponsible parties and have spread abroad that Mr. Chaplin had been injured. There were other unfounded stories telling of a number of other ailments. Mr. Chaplin has not missed a day from his work and indignantly denies that he had been sick or injured.

"I have not missed a day from my work and if anyone should tell me that I have been sick or otherwise incapacitated," he declared, "I don't know who started these silly stories, but there is not a word of truth in any one of them."

Mccardell Takes a Rest

Roy L. McCardell, author of "The Diamond From the Sky," is taking his first vacation since going to California to watch the production of the world's $10,000 prize photo-play. Roy, Mrs. McCardell and all the little McCardels (who aren't so very many more) have gone up into the mountains for a deserved rest.

Faeie-tales Miladi read—
In the golden days gone by!
Shakespeare, too, her fancy fed—
His she loved—not I.

When she older grew, she felt—
"I sha'll know his cum!"
But her heart a rival sought—
The Photo-Play Review!!
"Her Shattered Idol"

Mae... Mae Marsh
Robert... Robert Harron
The Uncle... Spoffsord Woode Aitken
The Blacksmith... Elmo Lincoln
His Mother... Jennie Lee

She was a girl, according to her uncle, overburdened with tempera-

tment. Robert did not try to analyze. He loved her and all he asked was to feel reasonably sure that she loved him and understood him. But while he saw his own hopes and pur-

poses with crystal clarity, he had little idea of what his life would be in a kaleidoscope—just bits of colored glass, that all the while he was being ushered into new designs, each one more distracting than the last.

In the ups and downs of his ardu-

ous wooing, Robert had a sym-

pathetic confidant in his uncle. Col-

MacDonald Aitken was also the girl's guardian. More than once, Uncle Mac might have been utterly discouraged, had he not thoroughly understood human nature—including women. Happy in his conviction that his nephew and her ward were made for one another, he optimisti-

cally looked forward to their wedding day.

But that was a day which no gentle persuasions, no anxious pleadings of the young lover could make happy. He loved her and all he asked was to have her in his arms for a lover.

On the afternoon when they had ridden to the edge of the pines, she at last had permitted him to put his hand on her. He had seemed to him almost splendid. She rode with grace and spirit. His face and figure were impregnated with light and radiance, inspired, doubtless, by the joyous pride he felt in having finally won her promise. Suddenly, the loosening of a shoe caused Mae's horse to limp painfully. She drew rein, and commanded her own rider to jerk the shoe from the horse's foot.

Then she had discovered that he simply could not have the physical strength to do this. After a half dozen unsuccessful attempts, they were obliged to kick the shoe back to the nearest blacksmith. Mae was particu-

larly chagrined by the incident.

Jim Harding, the blacksmith, a blond Hercules in a picturesque blue shirt, yanked off the shoe at a single

pull, and then rode off.

Robert was powerless to defend her, but one of his phisique flung himself upon the enemy, throttled and overcame him. Mae's rescuer was Jim Harding. Next morning, she rode to the blacksmith shop and looked, with a new snap-shot of her hero. From that day on, their romance developed rapidly.

Colonel Aitken watched this singu-

lar turn of affairs with whimsical mis-

giving. When Mae, however, make

a proposal of marriage to Robert, he was strongly tempted to give that mis-

trust to a young woman a piece of his

mind. He restrained himself only because he expected to find a scholar and more effective way of the oppor-

tunity came. That evening, enter-

ting the house at an early hour, he

came upon Mae in traveling costume, suitase in hand, descending the stairs.

"With your consent," Uncle Mac began, solemnly, "I shall invite Mr. 

If, at the end of that time, you still love another, I promise to give

my blessing to your marriage."

So it was that the bull was cordially

invited into the china shop. Mae

issued invitations to an engagement party. How she would try her

skill to introduce to her staid, social set, a man, who, in her eyes, was a sort of demi-god—crude, coarse, but in the sublime, epic fashion. Her

first disillusionment came upon seeing

Harding make his debut in suit, by no means cutting the simple,

and only figure that she found

happy in historic days, but one of thrice his

strength. So it

was a sort of Homeric, but

broadly Hercules in a

ishing edible shrubs, she

found her in the clutches of the

heaven, whom he had not

have known but that it

West show

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites," and others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

others. When Mr.

appearing in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.

appeared in "John Barleycorn," "The Sea Wolf," "Hypocrites,... others. When Mr. Rease, of Kessel and Bauman, the N. Y. M. P.
Lubin Company Bansishes "Scenario"

In recognition of the development of the photoplay as a distinct art form, the Lubin Company has formalized the legal title "scenario," a term that was initially used merely "a brief dramatic outline," and established in its stead the comprehensive and specific "photoplay." Henceforth Mr. Lawrence S. McCracken is "Editor of Photoplays" and the members of his department are "scenarists," as well as in fact. It was felt not only that "scenario" was a misnomer, but that it meant nothing more than a work of such dramatic and technical composition of a nature to be submitted for consideration of the Lubin Company, formally ratified the derogatory term "scenario," the proper definition of which is merely "a brief dramatic outline," and established in its stead the expressive and now generally accepted word "photoplay.""}

Lubin Company Bansishes "Scenario"

In recognition of the development of the photoplay as a distinct art form, the Lubin Company has formalized the legal title "scenario," a term that was initially used merely "a brief dramatic outline," and established in its stead the comprehensive and specific "photoplay." Henceforth Mr. Lawrence S. McCracken is "Editor of Photoplays" and the members of his department are "scenarists," as well as in fact. It was felt not only that "scenario" was a misnomer, but that it meant nothing more than a work of such dramatic and technical composition of a nature to be submitted for consideration of the Lubin Company, formally ratified the derogatory term "scenario," the proper definition of which is merely "a brief dramatic outline," and established in its stead the expressive and now generally accepted word "photoplay.""

Mina Animal Pictures will be Filmed, Beginning July 1. Entire Roster of Bostock Jungle Will Appear in These Subjects

The finishing touches on the big animal arena, wherein the Bostock Animal Players, owned by David Horsey, will pose for Mina Films, animal pictures are being applied rapidly and it is expected that by July 1 work will be started on the first of these subjects. Meanwhile the Bostock trainers are perfecting the pets for their camera debut. Captain Bonavita of the Balboa Company has proposed to the Bostock Trainers, to train their animals for three months and has charged them with the precision of veteran pleasure performers.

With these animal pictures Mina Films have a hold of an opportunity to do what was never before attempted by any producer. Besides all-animal productions, plays require the combined efforts of man and beast will be filmed.

The actors will work in the open and the entire Bostock "Jungle" will be turned into a setting for the making of these productions. Mina Films will have the services of the finest specimens of the animal world, and the animal scenes will be shot in the way of "Jungle Life," a method of recording that will be novel to the public.

"The Man on the Cover"

The year 1908, commonly known in Russia as the "RED YEAR," witnessed the beginning of the most horrid revolutions in the history of the world. The storm which raged that unhappy country was more than a mere storm: it was the wreck of many a home and hundreds of its victims broadcast over the earth.

The intellectual and artistic Rus­sia, which for centuries had lived in prosperity and the great work of the Cossack's lash, received an almost mortal blow. Russia's best and noble­st men had to choose between the gallows or the firing squad on one hand and voluntary exile to foreign lands on the other.

That same year, on a steady stream of Russian celebrities from all fields of achievement, flowed to the shores of the United States. For the most part, the residence of these refugees here was transitory and while they were in the exiles' cell they, as the indomitable spirit, they cast but a faint ray of light, reminiscent of the burning beneath the frozen despotism of Russia and then disappear as quietly as they came.

It was left to one of their number, Nicholas Dunaw, to bring to Hollywood shores not only lofty ideals and high aspirations, but the grit and energy to struggle and to succeed in giving these ideals vivid expression amid foreign surroundings. Although well known in his own country and throughout Europe for his dramatic writings and powerful impersonations and characterizations, his ar­tistic work was unheeded and forming readily to the life and cus­tom of the people of the- to him -land that he had to cultivate. But now he begins all over again, but he attacked the problem of Russia with the full advantage of those that his dramatic and literary efforts attracted such atten­tion and presentation. In the last year and a half, Dunaw has contributed the touch of realism which made of it a masterpiece. Mr. Dun­aw's attempts to adapt his plays to the American stage and to get them premièred in the country. In this, he has succeeded, and who is better than Dunaw is the coming great writer.

Since coming to this country, Mr. Dunaw has confined his efforts to the field of Silent Drama, where, within a remarkably short time he has achieved considerable success. The Vitagraph's Broadway Star Feature, "My Official Wife" and "Dawn of a New Era," are the most recent and are on their way to becoming plays. Others that Dunaw has brought to the attention of the people of the world is the coming great writer.

Since coming to this country, Mr. Dunaw has confined his efforts to the field of Silent Drama, where, within a remarkably short time he has achieved considerable success. The Vitagraph's Broadway Star Feature, "My Official Wife" and "Dawn of a New Era," are the most recent and are on their way to becoming plays. Others that Dunaw has brought to the attention of the people of the world is the coming great writer.

Although posing takes up the largest part of his time, Mr. Dunaw does not give up attempting to adapt his plays to the American stage, and with the proper conditions as they actually exist, which meet with immediate success.
ONE MINUTE WITH THE EDITOR

Look over this number carefully . . .

We have a staff of writers that are known the world over . . . Each able to give the Public, the Exhibitor . . . the Manufacturers, and all interested in the "Movie World," the best authority in all branches of the Great Industry.

The Photo-Play Review has in store for its readers—interesting and entertaining features—

The Reviews are criticized by men who have grown up with the business—Exhibitors can rest assured that we speak plainly of the pictures . . . No favorites shown.

Manufacturers' release announcements are up to the minute.

Our "In Answer to Yours——" is accurate and reliable.

The Photo-Play Review is well printed and handsomely illustrated.

CONTRIBUTORS


Cartoons by Ray Tinker and Leslie Elton.

Poems and Illustrations by Dorothy O'Neill.

"Get the Best Always"
Pavlova in Pictures. "Midnight at Maxim's," Harry Davenport Scores as Mr. Jarr. "Big League Stuff." "As the Years Go By."

AND still they continue to sign A the big stars for pictures. The latest to be captivated by the lure of the screen is none other than Anna Pavlova, the noted and celebrated Russian dancer. The Universal Company has been endeavoring to secure Pavlova for a long time but she steadfastly refused until just recently, when, after much persuasion and (of course), a very high salary, she finally gave her consent. She will appear in an eight-reel picture to be founded on Ascher's opera, "La Muette de Portici," in which dancing plays an important part. That the scenario will be a fine one, there can be no doubt. Lois Weber, the author and producer of 'Hypocrites,' has been especially engaged to do this work. Included in the picture will be excerpts from some of Pavlova's balances and other dances. Work will be started on this special feature at the Universal's Chicago studios the early part of July and when completed, it is planned to exhibit only in the larger theatres, with special music, etc.,

Mimi Yvonne, the wonderfully talented child actress, appeared in person and addressed the audience at the children's performance at the Broadway last Saturday morning. The first picture shown was "Little Rebel" in which Mimi plays the title role. She captivated her audience and it is truly a most pleasing sight to see the hundreds of happy children at the Saturday morning Broadway performances. They are proving very popular and just as thoughtful.

Recently a surprise party was tendered by Carl H. Pierce on the occasion of their fifteen years wedding anniversary. A very jolly time was had at Roseneater's by a party of intimate friends, including Mr. and Mrs. Jack Lakin, Jeanette Ehrenberg, Julian Solomon, Jr., Leah Muller, George K. Henken, Margaret Garss and Pete Schmid. Mr. and Mrs. Pierce were presented with a pair of adorable cushion slippers, suitably engraved.

The first release of the Headline Amusement Co., will be a one-reel comedy by the famous Vitagraph. Mr. Peck, entitled "Pee Wee's Courtship," in which little Will Archie will be playing the leading role. In the Vitagraph General Tom Thumb, Jimmie Rosen, Addie Frank and other noted illusionists. As a striking contrast, four giants have been specially engaged for this production which will be directed by A. J. Edwards, of Famous Players. Mr. Edwards will produce all the films that Mr. Archie plays in.

Beginning July 1st, The Kalem Co. will release four-reel features on the regular service. The first picture under this arrangement will be "Midnight at Maxim's," probably one of the finest photo-plays ever produced by this company. I have seen parts of this picture and know of what speak and I know that it is going to make a big hit. There are some great scenes in it and some of the prettiest girls you ever saw, to say nothing of a real nobleman, an Austrian Baron, who was especially engaged to lend "atmosphere" to the film.

On my last visit to the Vitagraph studios, Harry Davenport was doing one of his famous "Jarr" series. I complimented him on his work in a recent release and he asked me to watch for "Mr. Jarr and the Captive Maiden," because he claims it is the very best of the series. All right, Harry, I'll watch for it and I know that I'll enjoy it. If it's better than the one already on the screen, it sure will be a "laugh getter" and no mistake. With all his comedy work, Davenport is a very serious and exacting director but that is just why he secures such fine results.

The World Film Corporation have secured the screen rights in "La Boheme," the famous Paris opera. They have engaged the services of the fashionable Mr. Archie, and their director, recently took a special train which will convey a small army of principals and extras to the Universal's Chicago studios.

The first picture featuring the well-known English actor, Cyril Maude, will be entitled "As the Years Go By," and will be the biggest production ever attempted by the Morosco-Bowsworh studios. The drama will portray the world wanderings of a poet-climber. "La Boheme" has been one of the big features of "The Saturday Evening Post" recently and should make excellent photo-plays. Lewis J. Selznick, vice-president of the World Film Corporation, promises they will be produced in the best of fashion with no slap-stick comedy. We can look forward to some real comedies from this source in the near future.

The latter part of this month "The Sign of the Moonstone," will be released. This Shubert feature has for its particular stars, Eugene O'Brien and Elaine Hammerstein, and is on the World Film Corporation program.

Some very rich settings that rival even the beautiful backgrounds in "His Superficial Wife," which was released on June 16, by the Broncho New York Motion Picture Co. The settings depict the interior of the house of John Wallace, a stock broker, whose wife's extravagances results in an estrangement and later in reconciliation.

Frank Davenport, the comic opera star, will be introduced to moving picture "fans" in the five-part Vitagraph feature, "Crooky Scruggs." The production will mark the reuniting of Mr. Daniels and Paul West, who wrote the photo-play. Mr. West made his first bow before the public as the author of a number of popular lyrics that Mr. Daniels sang in one of his comic operas.

Earl Sibley, rated as one of the most attractive leading men, has joined the Morosco-Bowsworh Co.

Albert Capellani, who directed "Les Miserables," has charge of the wonderful "Daughter of Heaven," a picture, in which Clara Kimball Young is making the greatest of all her career to have it a real master-piece.

James W. Horne, the Kalem director, recently took a picture in a western, not bad, in fact, that an umbrella had to be held over the camera. When shown upon the screen, the particular scene was just as good; from a photographic standpoint, as those taken on clear days.

Mr. Horne is now working at Kalen's Glendale, California, studios.

Lubin's great picture, "The Sporting Duchess" with Rose Coghlan in the leading role, has secured a winner here in New York. It is, without doubt, one of the finest pictures ever produced by this company and this is praise of the highest. The great humor that has been added to this wonderful skill and is worth going a long way to see.

"In Old Mexico," a Reliance release, a case of mistaken identity, almost results in the death of Mercedes, who resembles her married sister greatly. The husband, fires at Mercedes, believing her his wife Dolores. Luckily he misses her and learns the truth.

Sam De Grasse is Jean, the husband. Dolores is played by Ora Carewe and Mercedes, by Evelyn Cameron. Poor Ora Carewe and Alfred Paget have parts also. "In Old Mexico" is produced by William Christy Cabanne.
During the recent run of “It’s No Laughing Matter” in Los Angeles, a young Irishwoman attracted audiences with her matinee performance and added great moistness to the air by the manner of her presentation. The woman, about whom she had the infectious laugh and sympathetic comments. A late-comer grunted and the first reel was started again she did not go, but waited to escape the crowd. When the little white dog stole JJ Judd’s supper she shook her head with laughter, and said, “Oh, isn’t she funny!” she gurgled. “He’s funnier than he was the first time.” The late-comer now solves the mystery of the man who saw a certain railroad picture several times because “sometimes their freight trains is late.”

Ruth Stonehouse, the pretty Essanay actress, now with the company at Chas during the Technicolor is a baby from fire which broke out in the inn where they are making their headquarters near the place of Aragon. The story tells of an aristocratic young man of the East who hears the call of the desert’s waste and answers it. On the desert’s rim he tastes of the hot and dusty plains, the cactus, a plant of death, and as the poison gets into his veins his entire moral nature undergoes a violent change, especially towards a Spanish dancer he meets in a bitter war and the girl of boyhood dreams back home.

“The story,” says Fielding, “is a true one to those who have lived and paid the price of the many desert homesnakes.” In the cast are Fielding, Vinnie Burns, Jack Lawton, Violet Malone, Eleanor Mason and Jack Dillon.

Mabel Normand and Roscoe Arbuckle have rejoined the forces of the Keystone (Mutual) studio, after a two-weeks’ sojourn at the San Francisco Exposition. They were there for the purpose of making their picture, but however, for while there they staged two hilarious comedies, as well as “shoot­ing” about Miss Normand’s new smoke about midnight. She rushed into the hall to find everything at one end of the hotel in a blaze. Everyone was trying frantically to escape. Miss Arbuckle cried in the next room to her and discovered a hole near the window from which she jumped with the child in her arms. She was half suffocated from the smoke and otherwise escaped injury.

“A Desert Honeymoon!” is the title of a three-reel comedy drama just completed by the Lubin Company. The play was written and directed by Romaine Fielding and was filmed in the studio known as the “Temple of Aragon.” The story tells of an aristocratic young man of the East who hears the call of the desert’s waste and answers it. On the desert’s rim he tastes of the hot and dusty plains, the cactus, a plant of death, and as the poison gets into his veins his entire moral nature undergoes a violent change, especially towards a Spanish dancer he meets in a bitter war and the girl of boyhood dreams back home.

“The story,” says Fielding, “is a true one to those who have lived and paid the price of the many desert homesnakes.” In the cast are Fielding, Vinnie Burns, Jack Lawton, Violet Malone, Eleanor Mason and Jack Dillon.

Harry Mestayer is a member of a theatrical family which has been famous for several decades. That Tom Mix was one of Roosevelt’s Rough Riders? That Wheeler Oakman is a master of the art of make-up. He does gener­ally play his parts straight. That Grace Darmond is one of the greatest leading actresses of the screen before the motion picture camera?

Armored auto trucks are to be seen in battle, during the release of a Selig war picture, “The Mountain Girl,” in which Miss Evelyn Lyon will appear as she is beautiful. A woman of the war. Miss Lyon is a member of the Los Angeles Mountains, Cal., making scenes for two major festivities. The party went by rail to San Bernardino and hence by burro into the mountains. They were fully equipped with camp­meetings. The first scene will be photographed on this trip is “The Mountain Girl” with Dorothy Gish in the same part, played by Miss Walter Lewis. Both are featured. Dorothy Gish and Miss Lyon will be featured too, in the second feature, as yet unnamed.

The company includes W. E. Lawrence, Frank Bennett and William H. Brown.

After an all-winter stay down in sunny Florida, two of the California stars, Guy Coombs and Anna Nilsen, have returned to New York. Mr. Coombs and Miss Nilsen are hard at work in a new Kalem production.

The latest addition to the staff of scenario writers of the Reliance-Majes­tic studios, is Bernard Mayne, a prominent writer and newspaper man, who for several years has been attached to the staff of the Los Angeles “Times.” Mr. McConville is well known for his short stories, which have appeared in various magazines throughout the country, and as the composer of the latest of Schoenhoff’s “The Indian Opera,” which will be produced in the near future.

Arline Pretty, the newest star in the Vitagraph firmament and Leah Laird are absolutely inseparable and are to be seen daily making a tour of the studios.

Get the Best Always
Subsciber for THE PHOTO-PLAY REVIEW

11.00 Per Year

THE BIGGEST DOLLAR’S WORTH

PATENTS

Manufacturers want me to send them patents on useful inventions. I will give you any designs you may have by either forwarding a copy of this paper or mailing a sketch of the device, with the description. Prices and samples next on request.

WILLIAM N. MOORE
Patent Agent

Loan and Trust Bldg., Washington, D. C.

OLD COINS WANTED

For cash or best price. Write for full information. I will give cash for any coins that you may have. Address, W. W. SHIPMAN, 107 1/2 West 202nd St., for hundreds of dollars paid. Address W. W. Shipman, 107 1/2 West 202nd St., New York, N. Y.

CARTOONS

Made to Order

Cartoons, caricatures, pen and ink portraits from photo. Forned upon any design. Description. Prices and samples next on request.

RAY TINKER

5640 Mission Street: Los Angeles, Cal. 150
Stories of the Week's Film Releases

“The Stubbornness of Geraldine”
Laura Nelson Hall ... Daisy Belmore Vernon Steele ... Mary Moore Stanley Harrison. Henrietta Veders

The late Clyde Fitch's New York success is the subject of the first photo-play to be presented to the public by the ART FILM CORPORATION of Philadelphia. The suspense has been spared to produce as perfect a picture as a human endeavor can; the best cast; the latest lighting apparatus and the last word in photographic expert knowledge having been engaged.

The play which will present Miss Laura Nelson Hall, the American star, is a simple but delightful and wholesome story. It concerns her determination to marry the man on whom she has set her heart in spite of a terrible accusation against him, because her unerring woman's instinct tells her that the accusations are mistaken and that her heart could never love any but an honest man.

The man who loves her and follows her across the Atlantic is mistaken for his older brother who was responsible for the suicide of an American girl in London. The false gossip was started by a woman "friend" and the omission of a Christian name responsible for misconception. Unfortunately, to make things look worse, the innocent lover shed his title when he crossed to America as he was afraid that poverty and a title would be a combination that did not spell honesty. His father was only able to leave him a vineyard and as the younger intended to make wine out of the grapes, he wished to float a company to work it successfully; so he assumes an alias and calls himself plain "Mr. Carlin," instead of Count Carlos Kiniski.

However, a letter, affidavits and the title-deeds to his vineyard prove the accuracy of the young man's statements and the cleanliness of his life and vindicate Geraldine’s stubbornness. He becomes the Countess Kiniski, or what to an American girl is more important—the wife of the man she loves and who loves her and they set sail to start the vineyard on it's wine-making career so that the Count may make a fortune to show his worthiness as the life-long mate of the young lady whose STUBBORNNESS give the title and motive to the play and which is played by Laura Nelson Hall with her consummate art.

Mr. W. S. Forsyth is the photographer of the corporation and the picture being produced under the direction of Mr. Gaston Mervale. The second production is now in process of production and the strong play "New York" by William Hems, but, which was especially written for Miss Laura Nelson Hall and in which she made such a hit in New York, will be the attraction. Though it shows the seamy side of a woman's nature, it brings out in strong relief the beautiful characteristics also and points to a strong and powerful moral which is calculated to be beneficial to those who will be privileged to see the picture and thus the second production of the studios of the Art Film Corporation will attain the double objective of elevating picture as well as amusement.

“A play and a photo-play combined. One of the real novelties of the season. Nine reels of excellent motion picture scenes and one act by the living characters. A wonderfully directed picture with a wonderfully capable star process of production and the strong play "New York" by William Hems, but, which was especially written for Miss Laura Nelson Hall and in which she made such a hit in New York, will be the attraction. Though it shows the seamy side of a woman's nature, it brings out in strong relief the beautiful characteristics also and points to a strong and powerful moral which is calculated to be beneficial to those who will be privileged to see the picture and thus the second production of the studios of the Art Film Corporation will attain the double objective of elevating picture as well as amusement.”

“Wormwood”
By Marie Corelli. Fox Film Corporation. Directed by Marshall Farnam.

Gaston Beaumais ... John Sainpolis Pauline ... Ethel Kaufman Guidly ... Charles Arthur The Cure ... Stephen Hume Pauline's Father ... Edgar Davenport Helene ... Lillian Dilworth Pauline's Mother ... Bertha Berra

"Wormwood" is a feature picture of the straight dramatic kind, produced with the usual careful attention to detail that is a by-word with Fox Films. It is a powerful story of the terrible effects of intemperance, drinking, portrayed by an excellent cast. Both interior and exterior settings are very fine and these ups of Ethel Kaufman and John Sainpolis are very effective. The direction is the best, the photography all that could be desired. This bully feature was received enthusiasticly by the audience at a private showing and will add many new laurels to those already won by the Fox people. The action grows stronger as the picture progresses and works up to the climax with great effect. It is a truly fine photo-play in every sense of the word.

“The Wild Goose Chase”
Jesse L. Lasky Famous Play Co. Written by Wm. c. deMille.

Featuring Ina Claire.

Betty Wright ... Ina Claire Bob Randall ... Tom Forman "Grind" ... Lucien Littlefield Mrs. Wright ... Helen Marlborough Mr. Wright ... Raymond Hallet Mr. Randall ... Ernest Joy Mrs. DeMille ... Bertha Brundage Her Burt's Hawaiian Bagels, Theodore Roberts

With a story that is old; a good cast, capable direction and excellent settings saves this picture and puts it in the feature class. Ina Claire, making her first motion picture, does praiseworthy work and registers a distinct part in this photo-play. It seems a bit strange to see Theodore Roberts in a comedy role, which, by the way, he handles with the best of results. It is a comedy picture pure and simple but worth seeing.

“Stolen Goods”
Jesse L. Lasky Famous Play Co. Featuring Blanche Sweet.

Margery Huntley, dressmaker's assistant; Blanche Sweet Helen North, a kleptomaniac; Cleo Ridgley Red Cross Nurse; House Peters Mr. North, Helen's father; Sydney Deane French Surgeon; B. H. Carpenter German Surgeon; Theodore Roberts

Not a very wonderful Feature Film but it is made one that is worth while by the capable acting of Blanche Sweet, House Peters and Theodore Roberts. It would be a mighty poor story but these people did not "put out." Cleo Ridgley does some of the best work of her career as a kleptomaniac. The plot, although not new, holds the attention fairly well, and with the help of the cast, good photography, excellent acting and direction, "Stolen Goods" will hold its own and is worth viewing. R. W. B.
**"Fair, Fat and Saucy"**

Vitagraph Co. of America. Written by Alice Williams. Directed by C. J. Williams.

Ali Aboul, Persian Prince, Nicholas Dunne
Mr. Eaton, henchman.
Charles Eldridge
Mrs. Eaton .... Kate Price
Mr. Lingham .... Anna Laughlin
Jerry, the cook .... Hughie Mack

Without doubt the "blustier" little comedy picture ever produced by the Vitagraph people. It's a laugh from start to finish, a real, big, hearty laugh. A new novel one. Just to see Nicholas Dunne make love 466 miles with Hughie Mack is a trip worth going miles to see and in this picture both of these favorites do particularly fine work. Dorothy Annette Laughlin is capital with her captivating mannerisms, while our good old friends, Kate Price and Charles Eldridge, round out a cast that it would be hard to improve upon. If you have a groove, feel blue or think you hate somebody, this is a picture that will come out of the theatre feeling as if your rich old uncle had just left you a few millions. This is the kind of a picture that we call "sure fire."

**"Meet Me at Seven"**

Broadway Star Feature Co. Written by Eugene Mullin. Produced by C. J. Williams.

Professor White .... Charles Brown
Kate, his wife .... Kate Price
Harry Horton .... W. J. Gross
Hughie Mack
Fifi, of the chorus .... Anna Laughlin
Nick Horatuff .... Nicholas Dunne
Hazel Horton .... T. K. Kelly
Hazel, his wife .... Ethel Lloyd

I thought last week when I saw "Grist Fat and Saucy" that I had seen the best legitimate comedy I had ever witnessed, but "Meet Me At Seven" goes it one better. Of course, this cast couldn't turn out a poor picture, especially with C. J. Williams directing, but they've set a pretty high mark to live up to and we can only sincerely hope they'll live up the good work. Honestly, you'll laugh yourself sick over this picture, that is, you'll laugh till your sides ache. This is another of those real good comedy performers who work, in fact, there is not a bit of action in it that is the least bit vulgar in any way. C. J.'s another one that I am so enthusiastic over these Vitagraph productions. When he produces a cast, a producer and a film company that can really place on the screen comedians and pictures that are not only on their comedy merits alone and still produce more mirth than a sap of the rough and "burlesque" kind.

--

**"The Spendthrift"**


Fras. Wand .... Irene Fenwick
Richard Wand .... Cyril Keightley
Monty Wand .... Malcolm Dunne
Phil Cartwright .... John Nicholson
Gretchen Jane .... Matty Ferguson
Mrs. Vand.... Alice Savoy
Show Girl .... Grace Leigh
Secretary .... J. C. Hackett

This is a very clever picturization of the play by the same name. It has been handled in the usual capable manner of other recent Kleine pictures, and Irene Fenwick continues to render excellent work in her new field. She is ably supported by Cyril Keightley, a newcomer to the screen, but very favorably known for his work on the regular stage. Most of us know the story of "The Spendthrift" but in the photo-play we are told considerably more than in the stage version which all tends to round out a very fine Feature Film that will be welcomed by all "fans." The photography, lighting, direction and scenes are all the best. The cast, in addition to those mentioned, are fully up to standard and add materially to the value of this picture. Am sure you will enjoy this film as did the audience at the private showing last week. Watch for it and when it plays in a theatre near you, be sure to see it.

**"Jim, the Penman"**

Produced by Famous Players Film Co. Written by Charles L. Young.

James Ralston .... John Mason
Baron Hatfield .... Harold Lockwood
Lord Destincourt .... William Roselle
Miss L'Estrange .... Margaret Leslie
Missy Poll ---- Lily Meredith

This ever-popular melodrama proves as interesting on the screen as it was on the stage. Famous Players have produced the film in their usual good taste with many effective "close ups" and capital direct- ed dramatic scenes. John Mason, in the name part, lives up to his wonderful record on the legitimate stage and proves himself on the screen choice picture material and has been my good fortune to see. He is supported by a very capable and well-balanced cast. Although the story is old, the picture gives it an added spice with many new situations not seen in the play. That: "Jim, the Penman," will prove a winner there seems no doubt. Photography, lighting and interior are all as that could be desired.

**"The Money Leeches"**


Molly, a Detective .... Maria Saias
Holcomb, Detective .... Arthur Shirley
Gordon Stanley .... W. H. West
Fox, a Lean Shark .... Thomas Lingham
Bob Lewis, Bookkeeper .... Edw. Chabbe
Mona Carlson .... Ollie Kirby

Mr. Horne has given us a tensely dramatic two-part picture that holds the attention from beginning to last. Bits of pathos are secured with scenes showing an invalid mother and son and the photography is fully up to Kalem standard. That sterling screen favorite, W. H. West, has an excellent opportunity in this picture to make good use of his talents, and he does to the fullest extent. Supported by Maria Saias, Edward Chabbe, Thomas Lingham and others, Mr. West works up to the climax and does his scenes with great skill. While this picture is on the regular release schedule and in only two parts, it is so good that it deserves a place among the real Features. You will do well to see this picture, if you appreciate a thrill and good acting.

**"The Plunderer"**

Fox Film Corporation. Featuring William S. Hart. Written by J. C. Hackett.

Bill Matthews .... William Farnum
Dick Townsend .... Harry spindle
Bully Presby .... Wm. Riley
Bells Parks .... W. J. Gross
Dave Thompson .... Geo. De Carleton
Monty Ward .... Malcolm Duncan
Joan Presby .... Claire Whitney
Lily Meredith .... Elizabeth Eyre

An entrancing tale of the "Golden West," produced with elaborate detail and acted by a capable cast. A story of the management of the Hippodrome (where they "select") the greatest "fight scenes" ever produced in the Movies, will thrill you through and through. The sentiment is poetry and direction, as well as the acting, cannot be criticized. It is a Fine Feature Film in every way. A word of praise must be given W. J. Gross for the portrayal of "Old Bells Parks," which is an especially fine character bit. Also a "close up" of Claire Whitney in an intensely dramatic scene, is highly commendable, while the "drams" in the picture is of his usual high order. R. W. B.

New York, April 24, 1915

THE PHOTO-PLAY REVIEW, a new popular weekly at popular prices—"Motion Picture News."
"Salvation Nell!"

"Salvation Nell!," one of the most famous plays ever shown on the American stage, is soon to be adapted on a markedly pretentious scale, to motion pictures. This highly interesting bit of information emanates from the headquarters of the California Motion Picture Corporation in San Francisco.

The above firm, through a special arrangement with Edward Sheldon, author of the play, has already begun active work on the production and announce its final completion for an early release.

Like so many of the other celebrated dramas, "Salvation Nell!" offers opportunities to the motion picture camera that can never be realized in the more cramped limitations of the stage. The rapid action of the play, combined with the numerous advances through which its intense situations develop, make a frequent change of scene highly desirable. It is in just this respect, more probably, than anywhere else, that the screen excels the stage.

Another feature of "Salvation Nell!" is its adaptation to motion pictures, that bespeaks an immediate favor with the public in the appearance of Beatrice Michelena in the leading role. Never has this new and lusty star of the screen found a part better intended to call upon the whole fund of her acknowledged dramatic versatility than that of the heroic Salvation Army Lass depicted in Edward Sheldon's play. Here all the art that she has displayed in her various roles of the past—Her Salony Jane, Mignons and others, must be combined in one.

Lillian Walker holds daily parties in her new automobile, and she has planned a number of tours for this summer.

Mutual Daily Releases

(Independent)

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic,Thanhouser.
Wednesday—American, Broncho, Reliance.
Friday—Kay-Kee, Princess America, Reliance,Thanhouser on Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic,Thanhouser.

Licensed Daily Releases

Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalern, Lubin, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalern, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalern, Lubin, Vitagraph.

Universal Daily Releases

(Independent)

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Week.
Thursday—Big U, Rex, Sterling.
Friday— imp, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

Record of Current Films

GENERAL PROGRAM

Monday, June 28, 1915

BIOPGRAPH—His Fatal Shot, D., 1000.
ESSANAY—Trapped, D., 1000.
KALEM—The Bondwoman, D., 1000.
LUBIN—The Man Who Did Not Die, Reel of S.18, D., 1000.
VITAGRAPH—Ma, Jurr and the Captive Maiden, C., 1000.

Tuesday, June 29, 1915

ESSANAY—Providence and Mrs. Urry, D., 3000.
KALEM—The Merry Moving Men, C., 1000.
LUBIN—Her Choice, C., 1000.
SELCI—On the Border, D., and Some Title C. Split Reel.

Wednesday, June 30, 1915

EDISON—Cartoons in the Hotel, C., 1000.
ESSANAY—Dad Resolves Not to Smoke, C., and Seneca, Split Reel.
LUBIN—The Path to the Rainbow, D., 3000.
SELCI—The Mystery of Dead Man's Isle, D., 1000.
VITAGRAPH—The Evolution of Cuty, C., 1000.

Thursday, July 1, 1915

BIOPGRAPH—Fate's Healing Hand, D., 1000.
ESSANAY—A Countless Count, C., 1000.
MINA—A Harmless Flirtation, C., 1000.
SHERIFF—War o' Dreams, D., 3000.
SELCI—Heard-Selig News Pictorial, No. 52, N., 1000.
VITAGRAPH—The Honeymoon Pact, C., 1000.

Friday, July 2, 1915

BIOPGRAPH—The Sands of Deed (Reissue), D., 1000.
EDISON—The Tragedies of the Crystal Globe, D., 3000.
ESSANAY—Title Not Reported.
KALEM—The Suefjette Sheriff, D., 1000.
LUBIN—Her Mother's Secret, D., 1000.
VITAGRAPH—Hunting a Husband, C., 1000.

Saturday, July 3, 1915

BIOPGRAPH—Luxurious Lou, D., 1000.
EDISON—Was It Her Duty? D., 1000.
LUBIN—A Day on the Force, D., 1000.
SELCI—Title Not Reported.
VITAGRAPH—The Criminal, D., 3000.

MUTUAL PROGRAM

Monday, June 28, 1915

RELLANCE—The Showdown, D., 1000.
BIOPGRAPH—Brady and Title Not Reported, C.

Tuesday, June 29, 1915

THANHOUSER—Crosed Wires, D., 1000.
MAJESTIC—The Kid Magician, C., 1000.
BEAUTY—The Madonna, D., 1000.

Wednesday, June 30, 1915

AMERICAN—A Good Business Deal, D., 1000.
RELLANCE—In Old Mexico, D., 1000.

Thursday, July 1, 1915

MUTUAL WEEKLY—No. 26, N., 1000.

Friday, July 2, 1915

FALSTAFF—The Silent Co-Ed, C., 1000.
AMERICAN—A Woman Scorned, D., 1000.

Saturday, July 3, 1915

Brand and Title Not Reported, C.
ROBERT—One Good Cook, C., 1000.

Sunday, July 4, 1915

MAJESTIC—The Old High Chair, D., 1000.
KOMIC—Mr. Wallack's Wallet, C., 1000.
THANHOUSER—His Two Patients, D., 1000.

UNIVERSAL PROGRAM

Monday, June 28, 1915

VICTOR—The Cheval Mystery, D., 3000.
IMP—No Release This Week.
JOKER—the Mechanical Man, C., 1000.

Tuesday, June 29, 1915

GOLD SEAL—Under the Crescent (Adventure 5), "In the Name of the King," D., 2000.
REX—Title Not Decided.
NESTOR—When Hubby Grew Jealous, C., 1000.

Wednesday, June 30, 1915

L-KO—No Release This Week.
ANIMATED WEEKLY—No. 173, N., 1000.

Thursday, July 1, 1915

BIG U—The Old Grouch, D., 1000.

Friday, July 2, 1915

IMP—The Maple Heart, D., 4000.
VICTOR—No Release This Week.
NESTOR—When the Spirits Moved, C., 1000.

Saturday, July 3, 1915

POWERS—Fifty Years Behind, D., 1000.
JOKER—A Skin Game, C., 1000.

Sunday, July 4, 1915

BIG U—The Advisor, D., 1000.
LAEMMLE—Billie's Baby, Com.—D., 1000.

Philadelphia, April 17, 1915

A quality paper, of interest to the producer, exhibitor and the fun, that invites reading by every one.—"Evening Ledger."
YOUNG married couples will be much interested in "The House of a Thousand Relations," a Victor two-reel comedy written and produced by Harry C. Myers, released May 31. Brinsley Shaw and Rosemary Theby ably support Mr. Myers in as screamedly funny a domestic comedy as has been produced in the west for a long time.

The play relates the trials and troubles of a young married couple who find living in a furnished room and "eating out!" and then go into a boarding house where the unattached couple meet a number of the leisurites of the beds sheets drive them into the hills for a week's vacation.

The next week finds the newlyweds renting a bungalow in the suburbs of the town where various real estate and bungalow agents take them to in tow and hustle them about trying to interest them in their properties. Finally the newlyweds meet a man who takes them to a delightful little bungalow with which they are so pleased that they deposit 25% down, intending to purchase it later on.

Proud of their acquisition, the newlyweds fit their bungalow home up in fine style and then, in order to show folks how they are getting along, they invite their relatives and friends to come and see. But they do not realize how interested all the world is in their going on and their doings and undoings. Their wholesale invitations, a few of which they hope will be accepted, result in a horde of visitors, cousins, sisters and aunts and friends, arriving by every train. Next day, a crowd of people, young and middle-aged, bicycle and on foot, until there seems no end to them. The men in the party visit the cellar and test the furnace, rap on the pipes, sound the walls and turn the hot water heater in the bathroom on and off until it threatens to explode. They browse around in the attic, looking for leaks in the roof and comment on the price paid for the first load of coal. Some of them try to borrow the lawn mower and other garden implements while their wives are busy scouting around the kitchen and dining-room inspection of the linoleum, the silver, the kitchen utensils, the contents of the ice-box and other kitchen improvements. The children meanwhile are running about, tearing the table cloth off the table which has been set for two, while the babies, of which there are no less than fourteen, keep up a continual howling and squawking.

Both Mr. and Mrs. Newlywed are in hysterics at the way they have been harassed. Newlywed visits a neighbor to whom he tells his troubles and is given a place to sleep in the barn. Mrs. Newlywed visits the grocery store and orders enough groceries and provisions to last her a fortight, but as she returns she finds that still more of her guests are arriving. They crawl in through the windows and force their way into the parlor and living room already crowded to capacity. Those who are on the job show the more recent arrivals about with great good nature, pulling out drawers and upsetting things is general.

Mr. Newlywed arrives. The gentle- man has a goody foot and the children, tickled to death to see him, jump all over it and arouse the old bore with a frenzy. He lays about him their easter eggs and grandpa. The newlyweds have a meal all together that they want to do next. Finally their guests are arriving.

Both Mr. and Mrs. Newlywed are in hysterics at the way they have been harassed. Newlywed visits a neighbor to whom he tells his troubles and is given a place to sleep in the barn. Mrs. Newlywed visits the grocery store and orders enough groceries and provisions to last her a fortight, but as she returns she finds that still more of her guests are arriving. They crawl in through the windows and force their way into the parlor and living room already crowded to capacity. Those who are on the job show the more recent arrivals about with great good nature, pulling out drawers and upsetting things is general.

Mr. Newlywed arrives. The gentle- man has a goody foot and the children, tickled to death to see him, jump all over it and arouse the old bore with a frenzy. He lays about him their easter eggs and grandpa. The newlyweds have a meal all together that they want to do next. Finally their guests are arriving.

Both Mr. and Mrs. Newlywed are in hysterics at the way they have been harassed. Newlywed visits a neighbor to whom he tells his troubles and is given a place to sleep in the barn. Mrs. Newlywed visits the grocery store and orders enough groceries and provisions to last her a fortight, but as she returns she finds that still more of her guests are arriving. They crawl in through the windows and force their way into the parlor and living room already crowded to capacity. Those who are on the job show the more recent arrivals about with great good nature, pulling out drawers and upsetting things is general.

Mr. Newlywed arrives. The gentle- man has a goody foot and the children, tickled to death to see him, jump all over it and arouse the old bore with a frenzy. He lays about him their easter eggs and grandpa. The newlyweds have a meal all together that they want to do next. Finally their guests are arriving.

Both Mr. and Mrs. Newlywed are in hysterics at the way they have been harassed. Newlywed visits a neighbor to whom he tells his troubles and is given a place to sleep in the barn. Mrs. Newlywed visits the grocery store and orders enough groceries and provisions to last her a fortight, but as she returns she finds that still more of her guests are arriving. They crawl in through the windows and force their way into the parlor and living room already crowded to capacity. Those who are on the job show the more recent arrivals about with great good nature, pulling out drawers and upsetting things is general.

Mr. Newlywed arrives. The gentle- man has a goody foot and the children, tickled to death to see him, jump all over it and arouse the old bore with a frenzy. He lays about him their easter eggs and grandpa. The newlyweds have a meal all together that they want to do next. Finally their guests are arriving.

Both Mr. and Mrs. Newlywed are in hysterics at the way they have been harassed. Newlywed visits a neighbor to whom he tells his troubles and is given a place to sleep in the barn. Mrs. Newlywed visits the grocery store and orders enough groceries and provisions to last her a fortight, but as she returns she finds that still more of her guests are arriving. They crawl in through the windows and force their way into the parlor and living room already crowded to capacity. Those who are on the job show the more recent arrivals about with great good nature, pulling out drawers and upsetting things is general.
IN ANSWER TO YOURS—

BELL EMMANUEL—Mrs. Ford Sterling is appearing in Reclama dramas. She answers to the name of Teddy Sterling, according to the trade. Mr. and Mrs. Charles Chaplin are neither sister and brother nor mother and son; they are the original Sennett." The "Photo-Play Review," which is a "question and answer" department. You may ask Mr. Ford a question, and if he thinks it is worth asking, he will answer it, or he may take the liberty of searching any information his readers demand at any cost. Write on the second page of the "Photo-Play Review."—Editor.

READER—Sounds like a new kind of telegraph wire support! I own the patent, and I'm going to make it, too. If you want to know anything, you can write to the "Photo-Play Review."—Editor.

M. FORD.—I'm going to buy a new kind of telegraph wire support to answer your question, and I'm going to make it, too. If you want to know anything, you can write to the "Photo-Play Review."—Editor.

TEN TO 11.—The first Gem release was in January 1911, a two-reeler directed by George Nicholls, who was then executive of Lubin. As I have just mentioned, the script editor of the American Company, Tom Noonan, was in charge of directing Majestic productions. The title of the Gem was "Princess Lorraine."—Authoritative.

CLAUDE LOMBARDO.—The "slim" player of Keystone is George Summerville. He played "Harold in Love, Loot and Crash."—Jerry Brems, also a member of the Keystone Company.

KITTY.—Your surprise is natural, but this paper is printed weekly by newspapers who appreciate the value of "live news." Therefore inquiries are answered while they're fresh, even though the answers may be "Answers" departments that are made up six weeks before the release of the film. We try to answer inside of two months—and even then we don't do that unless a fee is enclosed.

MUTUAL FAN.—Although announced in the trade press, Mildred Harris was never really a Keystone player. Her work was originally written, but that part of the production in which she appeared was cut out by censors before the release of the film. The same picture was Loretta Blake, not Mae Marsh. Augustus Carney was her father. He was S. A. A.'s Alkalie Ike, and also Universal Ike formerly, but is playing character parts in serious Mutual productions now.

EARL YOUNG.—The bad gentleman in Lubin's "Do Such Things Really Happen" was Norbert Lusk. He has been with Lubin's scenario department for several years, but is now a well-known writer and society entertainer. Yes, censors can frequently use pictures. You should rewrite Mimi's part as the Keystone in your city.

RITTENHOUSE SQUARE.—H. A. D'Arcy may be addressed at Continental Hotel, Philadelphia. He is not connected with any film company, and the correct name of his poetic masterpiece is "The Face on the Floor," not "barroom floor."—L. Daphne.

M. FAN CLARK.—William Cobb is the most prominent cake designer in films. The statement is that Mimi's part in "The Absentee" is incorrect, most of her scenes were cut out. The first E. W. Sargent in the M. P. S. Story Magazine, who was the novice, was a debutante. Heine and"——

EMMIE MARTIN.—"Fanoeh, the Cricket" was released by Universal. It was produced by Vivian Prescott. Mary Pickford and Mae Marsh were the Famous Players production of same story.

M. FAN CLARK.—William Cobb is the most prominent cake designer in films. The statement is that Mimi's part in "The Absentee" is incorrect, most of her scenes were cut out. The first E. W. Sargent in the M. P. S. Story Magazine, who was the novice, was a debutante. Heine and"——

EMMIE MARTIN.—"Fanoeh, the Cricket" was released by Universal. It was produced by Vivian Prescott. Mary Pickford and Mae Marsh were the Famous Players production of same story.
with Western Vitagraph appearing as Jane Novak in ingenue parts. Kate Termerry is with Reliance-Majestic.

HARRY.—In “It’s and Ill Wind,” (Palastaff), the mother is played by Ethel Cooke. She is a real mother as well, being Mrs. Harry Harbut.

WORRIED READER.—Charles Chaplin is neither deaf, dumb, dead nor Dutch. He is undoubtedly the foremost of film comedians; so we fail to appreciate the importance of properly knowing whether he was “original” drunk, comedian, moustache-wearer, cane-swinger, etc., etc., or not.

PATRON.—The children you name have changed companies often. At present Billy Jacobs is with Majestic. He may be seen in “Her Filmland Hero,” released June 1. Gordon Griffith (formerly of Keystone and Bosworth,) is with same. Also Olive Lord. Violet Willey was in “The Old Maid,” (Majestic), although not cast. She appeared as “Dorothy” in some of the early scenes, and the part was taken up by Bianca Sweet later. She did similar work in “The Outcast,” impersonating Mae Marsh as a child.

AIR LICENCE.—We are here to answer all questions of general interest which are propounded by readers—not to comment upon the war, our alleged vit, or an inquirer’s inability. Questions relating to the photo-play studios which are not of general interest to readers will however be answered direct if a stamped addressed envelope is enclosed.

KEITH-SWISHER.—Thomas (N.Y. M. F.) appeared with Josephine Colan in her vaudeville vehicle in 1905, playing “Jack Robinson” in Friday the 13th.

NURSE.—In Keystone’s “The Property Man,” Mark Sennett was shown in the front row in a place where the property man created such havoc, but Mr. Sennett wisely left just before the scene wherein Chaplin turns the hose upon the audience. As director, he had a right to disappear when he wished, and perhaps did not relish the prospective wetting.

“The Unsuccessful” (Continued from page 8)

In the soul is Autumn. Cursed Autumn! He wanted to jump up, and cry out. “Where is the Sun of Life?”

“Where is it? Listen, why do they play there, and without there is everywhere loneliness, loneliness, loneliness?” “What do they want? What? Ha! they mock us. What do they want? Nothing! They have everything. Then why are they sad?” “No! No! They mock us, they laugh at us. But what right have they? It is inhuman. People! I do not want this music—I do not want it!”

And the loneliness that reached his heart was tearing itself loose and was seeking an outlet. Right now the strings of life will break.

He stooped down, picked up a stone and threw it at the window. He could not bear it any longer. The sound of broken glass was heard. Into the ballroom, where the stone fell, carrying with it the sound of the street, someone put out the light. Ha! Ha! They were afraid!

All at once he forgot what he did. The gnawing loneliness did not torture him any longer.

A crowd of people, police and servants came rushing up to him and began to beat him. “Oh you rascal! You are going to break windows, are you?”

There he lay in the dirt, and at first he did not feel the steady strokes of his assailants, but when it became difficult to breathe, he whispered childlike and quietly.

“Dear people, do not beat me. I want to eat. A piece of bread, one tiny piece of bread.” And the pitiful sound of his voice was such that, for a moment, all stopped, as if thinking of the words, and their meaning.

“Let him alone,” someone said. “Let him go to the Devil. It isn’t worth while beating up such a starved dog.”

He got up, someone helped him to a bench, and began to search the dirt, and giving him some small change said, “Go get something to eat.”

He sat for a long time, handling the coins, as if he did not know what to do with the money.

It began to rain drizzly, so he got up and went in search of a warm place for it was late and so cold.

This was not you.

This was not I.

This was a Third One of us. There and many are there in me in IT WAS “THE UN- SUCCESSFUL!” —FINIS—

Printing

OF TASTE AND MERIT
Magazines a Specialty

WARE BROS. COMPANY
1010 Arch Street
PHILADELPHIA, PA.

HOMMEL’S
Distinctly American

CHAMPAGNES
Matured and Aged in the Bottle

Has the flavor, purity, bouquet and the sparkle—everything but the foreign label, the duty and ocean freight.

Labels, duty and freight don’t increase quality.

BRANDS

WHITE STAR
(Special Dry)

EXTRA DRY

RED STAR
(A Sparkling Burgundy)

IDEAL BRUT
(Specially Selected Cuvée)

HIGHEST AWARD WHEREVER EXHIBITED

Gold Medals (Highest Award) Pan-American Exposition, Portland, Oregon, 1905.

Gold Medals (Highest Award) Pan-American Exposition, Buffalo, 1901.

Gold Medal (Highest Possible Award) St. Louis, Mo., 1904.

Gold Medal (Highest Award) World’s Fair, Chicago, 1893.

Sold Everywhere—Served Everywhere

THE M. HOMMEL WINE COMPANY
SANDUSKY, OHIO

Patents

(Continued from page 11)

1,142,103. Safety Shutter for Motion-picture Machines, Frederick R. Klink, Canton, Ohio.

1,141,970. Focusing-Hood for Cameras, Richi Matuda, Chicago, III.

1,141,970. Focusing-Hood for Cameras, Richi Matuda, Chicago, Ill.

1,141,165. Stereopticon, Walter M. Fischbach, Milwaukee, Wis.

1,142,276. "Automatic-Focusing Cameras, Joseph Becker, Washington, D. C.

1,142,767. Automatic Focusing Device, Louis W. Butler, New York, N. Y.

A Good Advertising Medium
for all

OF THE PHOTO-PLAY REVIEW
_WEEKLY

Charlie Chaplin's Latest
Elber Silver Ring or Squire Badge with large Novelty Catalogue, 10c.

J. DESKAU
511 Rippet Ave.
BROOKLYN, N. Y.
PUBLICITY

FOR

THE EXHIBITOR

THE PLAYER

THE MANUFACTURER

Prepared by Experts, the kind that "know how" to get the best results, to get space, to keep your name before the public and give you the benefit of years of experience in Advertising and Publicity work.

EXHIBITOR

For you we prepare, print and publish throwaways, posters, lobby announcements, programs and printed and art matter of all kinds. Not the ordinary kind, but the sort of stuff that draws full houses. With our establishment we can make your house the most popular one in your neighborhood. Publicity is what you want and what we get for you. Terms as low as five dollars a week. Get in touch with us. We can help you make money. Our business is to increase your business.

PLAYER

Your name and fame is your fortune. You know the value of a good press agent. Try our service out. We can keep your name before the public and do a thousand and one things that one man could not do. Terms are very reasonable.

MANUFACTURER

The designing and producing of printed matter of all kinds and our art work will appeal to you, in addition to our regular Publicity service. We have had over twelve years' training in preparing "copy" and advertising that pulls results. Try us on the next job you want done. Prices reasonable, quality considered.

HAROLD KANTOR COMPANY

985 FOX STREET  NEW YORK CITY

Philadelphia, Pa., April 17, 1915

Contains an interesting treatise on the leading photo-play productions. Profusely illustrated in a most artistic manner.—"The Evening Telegraph."

Where Breezes Blow

Fay Tincher the leading feminine comedian of the Komic comedies recently won a bathing-suit prize in Venice, Cal. Director Edward "Komic" Dillon who is never known to fail to utilize a chance happening was on hand with a cameraman and a full accompaniment of gloom killers, from his company. The moment he saw that Miss Tincher had been awarded the prize, Mr. Dillon waved his hand to the cameraman. A scenario sprang into being at once in the Komic director's mind. The scene of the parade and carnival together with the group of pretty young women in bathing costumes, all furnished material for Mr. Dillon and his cameraman. The result is the Komic comedy, "Where Breezes Blow."

"Big Bill" Proves His Great Strength

William Russell, in "The Diamond from the Sky," shows Physical Prowess

Superb strength of William Russell, who plays the role of Blair Stanley in "The Diamond From the Sky," is shown to great advantage in chapter nine of the stupendous continued photoplay. Blair has become infatuated with Vivian, the adventuress. He gives her "The Diamond From the Sky" and she becomes his wife. At the altar handcuffs are snapped on Blair's wrists. In a fit of rage Blair (Russell) deals about him vicious double-handed blows with his manacled fists. The fight is apparently uneven, but Russell becomes so enthusiastic in the mêlée that his foes are literally mowed from his path at each swing of the shackled arms. He and his bride of the film escape in triumph.

A moment before the encounter at the parsonage, Russell had given other proof of his remarkable strength. The action demands that Russell descend to Vivian's chamber. Hanging to a narrow ledge by the tip of his fingers, Russell draws himself slowly up along the side of the house. The veins in the actor's face stand out as he accomplishes the feat, but he goes through the requirement with agility.

Russell really is a man of remarkable strength. While at Fordham College he gained an enviable reputation as an athlete. Later he attended an institution of physical culture and became known as a gentleman boxer. He holds the heavyweight amateur title in a number of eastern states.

Earl Frazier, the sculptor, once asked Russell to strip before him. After Frazier and others had taken precise measurements of waist, thighs, shoulders, arms, neck, chest and legs,
the sculptor declared the film was one of the most perfect physical specimens of manhood that ever came to his notice.

"Big Bill," as Russell is affectionately known throughout filmland, made a specific point to be always in the best of physical condition. He eats but two meals a day—a heavy breakfast and a fairly heavy dinner. In the interim, if he finds the pang of hunger becoming too severe, he drinks a tumbler full of orange juice.

Feet in advance of her, for pangs stolen a freight train of ringing bells.... today.

NATIONAL

The daring Kalem actress was enacting her usual role, that of a railroad telegrapher. This character, discovering that a number of men, who were smuggling Chinamen into the country, had stolen a freight train, determined to bring the men to book.

Riding ahead of the stolen train on a locomotive, the girl telegrapher leaped from the moving engine to a bridge bar directly over head, after which she climbed hand-over-hand, until directly above the center of the parallel track.

Miss Holmes successfully negotiated these perilous feats. The stolen train passed under the bridge. Leaping until the proper moment arrived, the Kalem actress released her hold on the bar and dropped to the roof of one of the cars. In some manner, Miss Holmes' ankle twisted under her and she fell flat.

When the train was halted, it was found that the actress' pain was insome as to make it impossible for her to continue. A doctor was summoned and as the result of his ministrations, Miss Holmes was able to resume work three days later.

It was this penchant which recently got Miss Gish into what might have been a very serious trouble. She, with her mother, Director Powell, Ralph Lewis, W. E. Lawrence, William Brophy, Frank B. Benedict, and other Reliance-Majestic players, went to the San Bernardino Mountains for the filming of "The Mountain Girl," a Majestic release.

While the party was in the mountains they lived in camp, having carried their supplies by burro from the railroad at the foot of the range. Early one morning before the light was up at least for photographic purposes, Miss Gish strolled about, con­ceiving in her mind the character she was to play that day before the camera.

A sudden sound broke into her musing. It was sharp and metallic. Yet it seemed to her rather characteristic of mountain life.

She looked down at the ground behind her and saw a large rattlesnake coiled up ready to strike.

Miss Gish, still in the character of the mountain girl, mentally leaped forward out of harm's way. Then, with her cane, she killed the snake.

No sooner had she finished, however, when the same sound came from a spot several feet in advance of her. She leaped backward this time and soon had another rattlesnake added to her other trophy.

Now to the right and the left the warning rattles were sounding. She did not realize the snake's rush but, quite as an actress and entirely out of character, got down from the rocks.
FREE
WITH A YEAR’S SUBSCRIPTION TO
The Photo-Play Review
at $1.25
A Superb Oval Portrait of
Your Favorite Film Star
13 x 17 inches in size, nicely mounted and all
ready for your room or den.

On receipt of $1.25 we will enter your
name for a year’s subscription to The
Photo-Play Review and will also send any
one of the following Portraits postpaid to
any address. These are the handsomest
pictures we have ever issued, and are
especially adapted for dens, offices, rooms,
etc. Send stamps, or a dollar bill and
twenty-five cents in stamps, or a check
for the full amount.

BLANCHE SWEET    MARY FULLER    MARY PICKFORD
FRANCIS BUSHMAN  LILLIAN GISH  HAZEL DAWN
KING BAGGOT      CLARA KIMBALL  YOUNG
EARLE WILLIAMS   GRACE CUNARD

The Photo-Play Review

I enclose $1.25 for which please enter my subscription to The Photo-Play
Review (52 issues) for one year and send me the Portrait of __________________________

“Get the Best Always”
“SUTOL”

“THE PERFECT ROUGE”

25 CENTS PER BOX
INCLUDING PUFF AND MIRROR

AT ALL THE BETTER STORES EVERYWHERE
The Photo-Play Review

MYRTLE STEEDMAN
Morocco-Bosworth

July 17th
1915

Price 5 Cents
J. Stuart Blackton—Director, Artist, Man

By NICHOLAS DUNAW

WHEN I speak of J. Stuart Blackton, I can, without exaggeration, designate him as great. In order to discuss a matter and all of the fundamental facts pertaining to this extremely fair, one must neither fear the past nor spare the present. In the past, the cinematographic art had awaited its Shakespeare, who would create the ideal drama and the cinematographic picture. In fact, the art of the cinematograph was a mere suggestion, a formless shell, which has now reached the ideal of beauty and of life. What the cinematograph in reality had awaited was simply the idealistic artist. Now, through Mr. J. Stuart Blackton and Mr. Albert E. Smith, out of this mere suggestion has arisen the great cinematographic art. The awakeners of this art have, therefore, become giants, and magnates in the cinematographic world.

I will now state just why, from my point of view, as a spectator, actor, and critic, I regard Mr. J. Stuart Blackton as founder of this art.

First, the artistic knowledge of the camera and Mr. Blackton's life experiences combined, result in the realism so commendable in his creations. Realism is, in our time, the foundation stone of art, and mainly of the art of cinematography.

Secondly, in order that the audience may be able to live and play with the actor, the experienced hand of the resourceful director is indispensable, and in this regard, Mr. Blackton is inexhaustible in original ideas, fine comprehension, energy, daring and patience, qualities absolutely necessary for the production of good-grade pictures.

I have often looked on as Mr. Blackton has directed, and with the aid of this Vitagraph staff, has staged pictures rich in thought and beauty. Every picture a natural, unconstrained reflection of life. Each picture distinctive, and through the skilful hand of this director, the smallest detail had its significance, each gesture of the artist expressed a thought. I will put it even more plainly by saying that if all the so-called star directors would seek to imitate Mr. Blackton or Mr. David Griffith, they would shine a bright constellation of stars in an otherwise cloudy firmament.

I do not attempt to maintain that Mr. Blackton, Mr. Griffith, Mr. Ralph Ince, and Mr. James Young have made no mistakes in their pictures, nor that they have always had unalloyed success, but their mistakes have been those of the skilled artisan, through which new discoveries have been made and their art perfected.

Mr. Blackton in his creations now as Rodin in his stature.

Under Mr. Blackton's masterful direction, the talented Vitagraph players give forth pictures of greatest cultural worth. The special effect of Mr. Blackton is not behind that of such wizard as the Russian Stanislavsky, the German Max Reinhardt, or your own David Belasco; in fact, in my humble opinion, Mr. Blackton is a more potent force in world celebrities, for many reasons, the chief one being that the art of the cinematograph is still very young and its difficulties are therefore many and hard to surmount.

From the Latin word Vita, and the Greek word graphis, Mr. Blackton has combined the world significant English word, Vitagraph. That my estimation of Mr. Blackton's gifts and capability as director is logical and correct. I have often heard justified by the expressed opinions of such stars as Kate Price, Clara Kimball Young, Robert Edeson, Earle Williams, James Young, George Baker, Florrie Finch and several others.

If it should ever be my good fortune to create pictures for the Vitagraph Company, I shall be proud and happy to call myself a pupil of Mr. Blackton's, and shall earnestly strive to the best of my ability to follow in the path of realism and idealism, which he has blazed through the unexplored forest of difficulties.

—ARTIST—

In order to understand the character of an artistic creation, to justly estimate the soul in the work of a post-artist, one must himself possess the strong poetic instinct, and be familiar with creative form in general.

First of all, it is of the highest importance to understand that there is more in a picture than the mere exhibition of the outer world, it is also the inner world, the soul of the artist and what he has expressed. The man whose love of the mighty ocean, whose individuality enabled him to create such a picture as Mr. Blackton's "Voice of the Sea," must be a true poet—this passion and sublimity is here clearly and naturally expressed. A passionate
Watchman Helps Stage Right of Way

With Wm. Faversham

Backwoodsman is on the Job at the Metro Studio to See that the Far-Away Canadian Atmosphere is Carried Out in Picturization of Sir Gilbert Parker's Story.

I believe we have struck the happy medium here. Thus spoke the brilliant dramatic star, William Faversham.

He was attired in the dress of a backwoodsman, and was answering the call of Director Noble, who, busily engaged, was revolving a diligent for the next scene in Sir Gilbert Parker's story, The Right of Way, which the Vitagraph Co. has just done for the Metro Film Corporation at its Thirty-five street studio, and which will be shown at the Strand next week.

"Fardon a few moments," he shouted, as he exited, "I enjoy this action." Mr. Faversham, perspiring and breathing heavily, soon returned and sat down.

"No, thanks," he said in answer to a profane cigarette. "I refer these Russian affairs; they are stronger, yes.

"We've struck the happy medium," he continued, "because we have invented. Look around you. These are the conditions which I am going to portray. The next scene I am going to show is a scene that has actually happened. Now, you see, I am playing a part and making a picture for posterity."

It is a night watchman, you know. It's a man who is familiar with the hardships of Canadian life. One who knows every inch of the Carlton country in which he spent so many years of his youth. He has lived the life of the modes and types of the country and is as familiar with the furniture and fixtures of the place as to touch them as if he were the Canadian born from ordinary card-board.

He is our watchman, and has been so from the first. And that's why you are going to see a picture technic.

"That's right," I say, because I am fascinated with camera work so much on that. I am going to continue with Mr. Roffe and do other pictures—depending of course, on my continuing as Manager Karger, of the Roffe Company, says he wants Mr. Faversham so that he can't sit on the night watchman.

"We need a watchman. Think of Sir George Baker, who invented the stage man the stage ever knew. Send him sending for the greatest artist in Europe. Arranging with him to paint the scenic equipment. The greatest composes arranging the music, the greatest students' securing the scene equipment. All of which are redoubled to Sir Gilbert Noble, and the production was complete. He incorporated other brains with his own—and they aided him. Every man, no matter how small or insignificant, is of value, of use. He does some one thing better than any other. He is our watchman. We believed strongly in specialists and bought them, and that's what the film industry needs, if I've studied conditions rightly.

Another scene broke in, and Mr. Faversham got into action.

There was the watchman and Mr. Faversham in close conversation with Director Noble. The talk hinged on an 1880 type of attire for the leading character in the society scenes. The dress was somewhat intricate of construction and here was the watchman telling the scene under Noble's watchful eye, just where to take it and let it out. Here was "watchman" at work. Here was Faversham's and Noble's idea correctly demonstrated—and Oh! how simple. Wonder is that someone did not think of it long ago. But then, it is the simple things that are elusive.

The scene being taken was No. 1, and Mr. Faversham was being be-seen by a roughly-dressed man that an accident had occurred, off stage here we portray by emotion and expression what he must realize to the tragic story. Don't you see the same, one but the signs, "Do Not Enter the Office," are taking of a roughly-dressed man, implies that someone is ill, that the someone owes the doctor money, and, finally, the doctor's humanist instincts compel him to go to the sick person. It required quite some effort to convey the meaning of the scene—but as Pantomime did it. Pantomime can do anything.

"I am proud of the results achieved by our watchman and hope that the property valuable enough to cause every producer to install one."

Ritchey Appointed Chief Scenario Editor

Mr. Charles M. Peck, who was vice-president and assistant general manager of the Balboa Amusement Producing Company, has resigned his position. Mr. H. M. H. Kennan, former president and general manager of the company, has appointed Mr. Ritchey as chief scenario editor, having full charge of the scenario depart- ment. Mr. Ritchey is one of the original scenario for the Balboa-Pathe and Pathé series which has made the most tremendous success of any series ever written.
"The Movies Lure"


So many letters have come to Rose Tapley, a prominent member of the Vitagraph Stock Company, from young girls attracted by the reported big salaries and the enjoyable life led by motion picture actresses asking if she could, or would, not secure for them a position to pose in pictures, Miss Tapley, from her wide knowledge of human nature and motherly wish to protect the inexperienced, sends forth a warning coupled with sound advice and a heart-felt wish to try and prevent future heart-aches.

Some of the letters received by Miss Tapley are egotistical, some bombastic, some commanding, others plaintive appeals and all of them pathetic. While Miss Tapley has received many hundreds of such, the letter following is the one that inspired her to sound this warning to all of the aspirants for stellar honors from the ranks of the inexperienced:

"Dear Miss Tapley:

I would like to join the movies and I would like to know when I can go. The money that they would pay me a month they could send me. And then they would not have to pay me when I worked. I am just crazy about the moving pictures. Every month, when I get the motion picture book, I wish more and more I was there. I would be so glad if you would help me.

I am fifteen years old. I would like to play with you or anyone, just so I can get there. I would be so happy.

"Please help me."

"I have been receiving similar letters," said Miss Tapley, "from girls in every part of the country, asking my advice about entering the moving picture field or my assistance in doing so and I can only reiterate again and again the reason why I must discourage them from even thinking of it.

In the first place, there comes a time in nearly every girl’s life when she is convinced that with a chance she could become a great actress. Take any woman you meet, of any age, station or condition in life, and if you direct the conversation in the right channel, she voice those sentiments and while, perhaps, content that life has shaped itself for her, she still feels the world has lost something because she has not followed that vocation. There is a reason for this, subtle, but easily recognized by all students of human nature.

Shakespeare says: "All the world’s a stage, etc.,” and truly, we, the puppets, set our little parts each day. Where can you find a greater actress than a successful society matron? No matter what goes wrong, she conceals it with a smile. She must act every moment of her life.

(Continued on page 6)

Midnight at Maxim’s

A Spectacular Four-Act Cabaret Show, Produced by Kalem

MOHABET, the prophet, once commanded a certain mountain to come before him. The mountain failing to leave its base, the great religious leader compromised by going to the mountain. All of which demonstrates that we who live in the present era are far more capable of performing miracles than the man whom all good Mohammedans worship.

The stories which have come from New York concerning the glitter and gaiety of the “Gay White Way,” have filled millions of people with the desire too see for themselves the most famous spot in America. But, in comparison with the numbers who experience this longing, few indeed ever gratify it.

Now, however, Broadway and all its glories are to be brought before the citizens of every village and hamlet in the country—that is, providing these communities boast of a motion picture theatre. And the medium through which this miracle is to be performed is Kalem’s spectacular four-act cabaret show, “Midnight at Maxim’s.”

Maxim’s, together with Rector’s and Bustanoby’s, are the most famous and the apex of New York’s pleasure palaces. The cabaret shows staged in these places are bewildering, delightful and night full of pleasure seekers. In fact, the magnificence of these shows recently caused theatrical managers to protest to the authorities that they had ascended from the cabaret category to that of regular musical extravaganzas.

In producing “Midnight at Maxim’s” Kalem has combined the atmosphere of Rector and Bustanoby’s cabarets, adding four of vaudeville’s best dancing acts. The latter consists of Haromes Trangard von Rottenthal, Leo Piritzloff and Edith Rose. (Continued on page 7)

The officers of New York’s famous amusement centre have been generous in their grants of wild and wonderful atmosphere that it virtually transplanted the observer to Maxim’s. It is as though he were actually enclosed in that pleasure palace, a member of the gay throng. It is safe to say that no other production has ever succeeded in portraying the life in the vicinity of Times Square with such remarkable fidelity as “Midnight at Maxim’s.”
The Hamlin girls were neither so discriminately sensitive, so delicately apreciative of the exquisiteness of this new-comer, to them Doris was "a wonderful little frump." They were, however, cleverly guarded. As Dick, the prettiest of all the Hamlin girls, broke away from masses of women of this very sort and taken up by the Hamlins, who had thereupon been secured an experience of all the hills, the girls were prepared. That is a great difference they are coming almost a drug on the motion picture scene. The director now is the last to develop raw material, he has the best in the profession to fall back on. This means an economy in the saving of time, patience and labor, and the pretty girl, who might have been so valuable a year ago will not be much wiser to get over her attack of "stage-stricken" and stick to her school teaching or stenography, or whatever vocation she may be following. The only real and more experienced actors are being engaged by the motion picture companies of today.

Doris Willard, the Hamlin sisters, and her mother, have been securing experience of all the hills. She has been securing the same problems as a nurse in the dormitory, save Doris, was invited to the Princeton-Yale game. Along with the desired home, all that glorious November afternoon, the little alien cried her heart out. That evening she saw in the paper a picture of "Bullet Dick" Ames. He was the brother? she entreated. "I wish somebody like him liked me!" And then, all in a flash, Doris had learned that Willard's friends and acquaintances at college, made her seize pen and paper.

Next morning, after Doris Willard had passed them on the porch, one of her girls picked up an open letter. It read: "Dear Doris—I am writing again for the same reason. I positively noticed that I had been picked for the All-American team. That doesn't mean anything to me, it ought to be picked by you."

"Desperately, "Dick Ames."

Daisy Arnold was incredulous. "I know Dick Ames' sister, Eleanor, she said. "And I'm going to find out the truth. I don't believe he ever heard of Doris Willard."

Meanwhile, the dropped note was having the desired effect. Doris suddenly found herself the most sought after girl in her class. She was recklessly happy. Then came a shock. Eleanor Ames and her brother were coming to the Sophomore reception. That was Daisy Arnold.

"Damn Dick" Ames, he said. "I'm going to help her out. Hurrying forward he seized Dick by the shoulder. "Oh, you don't have to introduce me to Miss Willard, Miss Arnold," he said, heartily, "we are old friends."

After that the most unknown-for things happened. No one was more utterly incredulous of it all than Doris herself. At last, came a day when Eleanor Ames picked up, fully with "the little frump," who had blossomed into the most envied girl in Hamlin. "Will you marry my brother?" she entreated. "Because you do, I really love you," sobbed Doris. "He doesn't love me," Eleanor pulled Doris to her feet. She dragged her along the corridor to the door of the sitting-room.

Within was "Bullet Dick" Ames with a look of dejection. "Does that look as though he were pining over—you or himself?" Eleanor demanded. He does. And, pushing Doris over the threshold, she coolly locked the sitting-room.

"The Mating"

Doris Willard, Bessie Barriscale "Bullet Dick" Ames, Lewis J. Cody Daisy Arnold, Enid Markay Rev. Phelps Willard, Walter Whiteman Eleanor Ames, Margaret Thompson Miss Fitz, the dressing-room maid: Jida Lewis

Doris Willard's great dream was realized. She was going to Hamlin College, Doris, that the wonderful hour had come and they stood on the platform, waiting for the scene to open. That daughter wiped away the tears—surprising, true, surely, neither was deceiving the other. Doris was acutely conscious of the sacrifice her father was making. Still, how disappointed he would have been, had a daughter of his preferred to stay in Philadelphia and "remain ignorant. In Pastor Willard's vocabulary, there was almost no word more terrible than "ignorant."

Then the train rushed down upon them. Ambition struggled into the irrevocable hurry and indifference of the outside world—as all in a moment the last kisses were exchanged, and she found herself seated with her boxes and luggages. While the only life she had ever known was slipping away from her, familiar and faster, as the train sped along.

Doris always had thought of college as a place which awaited open arms. Dean Pitcher's letter to her father had been sincerely cordial at Hamlin. However, that was a painful disillusionment. She could not know the quaint, little figure she made, as she took her way, rather timorously, across the grounds to the dormitory building. The Hamlin city dressmaker and milliner had done their bravest. But in her prim, tan alpaca dress and drooping hat wreathed with daisies, with her boxes, old-fashioned value and immense bouquet of wild asters, Doris looked as though she had stepped out of a photograph album of thirty years before. The girls, wandering arm in arm along the shady paths on the campus, stopped to stare as she passed. Then, they fled back into the cloisters to whisper and laugh and to glance back many times over their shoulders.

The Hamlin girls were neither so discriminately sensitive, so delicately appreciative of the exquisiteness of this new-comer, to them Doris was "a wonderful little frump." They were, however, cleverly guarded. As Dick, the prettiest of all the Hamlin girls, broke away from masses of
The Drama of Hope

BY ARTHUR R. LEWIS

The drama of hope—the writing of a photo-play, the passionate hope of acceptance; the tedious writing, and the long, long wait. And then—a triumph! Exhilarating! Ever experienced it? I thought you had, but was I wrong? Was I, perhaps, confused? Don't you believe he can spoil a real good thing? Think it over. Be honest with yourself. A scenario editor receives something like hundreds of scripts weekly. To sort out the better material he has to have a fairly good idea of what is necessary for a given story. Merit tells in the synopsis, and the average editor invariably looks for a story that is not only entertaining, but shows that he is capable of understanding the photo-play is likely to possess acceptable qualities. Bold the synopsis down. Don't overtax time and patience with rambling unnecessary words before coming to the plot of your story. Practice hard and you can fully explain in from 200 to 300 words. Do not adopt the narrative strain. If you would know how it is done, read some synopses issued by the producing firms. Remember that the three-act plot won't cover it at all. It is spotted at once. But should a story emerge from out the common rut, with interest well sustained and scenes faithfully portrayed with judgment and ability, your chances are much ascendant. You will have favorably impressed the average editor. Let this one be retained for its further possibilities to be considered.

The book, when the moving picture business was in its infancy, the efforts flashed on the magic screen were of the "anything will do" order. The movie-going public were not so fastidious as nowadays, and any old plot hashed up would pass muster. In fact, the taking of pictures proved comparatively easy. You doubled the predominance of sound and character, the economy and continuity in the stories; the vague and disconnected scenes and the thousand and one shortcoming that were glaring and apparent. Thus the photo-play was born. Ideas, plots and suggestions, were of a necessity required, and were duly advertised. The man in the street was struck by the new medium. Why not try your hand? Why not? It appeared all so simple to write photo-play. Try your hand at this. Let us say, you came in shreds, written on every conceivable kind of paper, more often badly spilt or indecipherable. And the pay doled out was small, insignificant, but the aspiring script writers were well content if only to see their work on the screen. There is no taste in nothing, and we prefer to sweat our lips at the realization of a fat check. This leads us to the requirements of the present day producers. Gone are the days of shipload—films—they are to the past, in the past, consequently the chances of the soulless and ignorant writer have lessened. He no longer can think of his time carelessly or not be spared to lick such offering into shape. Some producers still only purchase the synopsis, preferring their own staff to complete the story, to furnish the technique. Why? For the simple reason that it remains for a select few to write on the script. And the specimens they have received have doubled backed them up to this determination. Most firms, however, prefer and specify for plots to be arranged for the scripts. Formerly, cast, synopsis, list of scenes, the scenario proper—that is, the plot was written out in terse, technical scenes, the scenes given in logical order. Perhaps the hardest task of all is in the writing of a comic script—something genuinely funny without vulgarities, with a heart-warming moral to every scene. Doubt! I Have a shot you never can guess! 

The art of visualizing a story can only be acquired by constant practice and by working very hard on the spot amidst a prospective audience. Be your own critic, and unmerciful. Let your work be frequent and unceasing. With an eye to suspense begin, to be maintained, and rapidly, and then—slowly. If you have more than one all the better. Should the action strike you as being unreal and strained, don't do it. Take the audience in your hands, let the pictures explain instead of mere words. Remember, also, what is clear to you—as the author—may be confusing to others, and an apt sub-title often shades light. But beware of too many screen messages. Cut out all you deem unnecessary, then re-read the action as often as possible. If your action is strong and vigorous, its true meaning becomes apparent to the reader. Moreover, don't work up the excitement scene by scene, then become disheartened at rejections. It is a bad policy. After a script has returned several times, try it like a produce once again; eliminate and add wherever possible, or, better still, rewrite it. Inspiration is not come by sudden flashes, but is inadvisable to sit down and keep on pegging away with unfruitful obstinacy and purpose. Thus will you keep in closer with the longlooked for goal.

Lastly, go to see the pictures often. It will not only entertain, but enlighten you, and prove the means of avoiding the pitfalls of plot repetition, for in thinking out new ideas we should always remember that doubting our ideas have already been forestalled, and that there is nothing new under the sun.

Extensive Advertising Campaign is Being Carried on by MinA Films for Their New Production. Special Exhibition is Held in New York.

A gathering of exhibitors, fair in size, but representing some of New York's largest circuits of motion picture theatres, attended a special exhibition held last Wednesday morning at the Stanley Theatre, New York. The exhibition was arranged to acquaint the theatrical exhibition with the quality of the new MinA Films.

It will be remembered that MinA Films began a new series of one reel comedies with the release of Thursday, June 18. The pictures of this series have caught on so well with the exhibitors using them that the producers, realizing the crying need for one-reel comedies, are making every effort to bring out an extension of all that managers to their product. In addition to this exhibitors are seeing from the MinA reel program brand, an extensive publicity and advertising campaign is being carried on.

A fact worthy of note in connection with the popularity of the MinA Films is that another company has been established at MinA's studios in Los Angeles, also to produce one reel comedies. Their next picture will be finished this week.

Recently speaking on the subject of one-reel comedies, Mr. John C. Faburary, chief director for MinA Films, said:

"The day of the comedy which had for its basis only a jumble of disconnected incidents, with a beginning and ending at the same place, is past. The motion picture pattern has grown tired of buffoonery and demands something better and more substantial. The successful comedy of today is that which has a more than a mere thread as a reason for its existence. It must be fundamentally strong—that is, have a story which coherently and completely unfolds—a story which is not only effusively humorous. The comedy should begin in the very first foot of film, preliminary and introductions clearly out as much as possible. "It is on the principle that we produce the new MinA Films, and in the manner in which the releases such far made have been presented and would seem to indicate that our judgment is right."

The Lady on the Cover

MYRTLE STEDMAN was born in Chicago, and educated there. She studied elocution and dramatics, and being possessed of a beautiful voice was trained for the operatic stage. She made her first public appearance at the age of twelve, singing solo in comic opera, and musical comedy, and later touring on the concert platform.

Returning to Chicago, she again joined the Chicago Opera Company, and this time as prima donna, and went on the road with them, singing in New York, Boston, and other leading opera houses. She received a costly and unique diamond ring from an admirer in New Zealand. Her work in such production has been accorded as "In the Valley of the Moon," "It's a Wild, Wild World," "Mr. Smith," "Wild Olive," and others of equal merit warrants the feeling of pride in her position as an artist for her is an artist of unusual ability. She loves to work and always maintains itself with pleasure. She has now established herself as an exquisitely beautiful woman, her beauty is enhanced through her kindness for sports in the opera, and raw ability as an actress being well known.

She then joined Bosworth, Inc., now associated with the Oliver Morasco Photo-play Company, at Los Angeles. She has progressed so quickly that she has become a favorite among the "show business" in both the many productions and the many popularities which contests which she has won. An unusual beauty was only recently recognized, and she has since received a costly and unique diamond ring from an admirer in New Zealand. Her work in such production has been accorded as "In the Valley of the Moon," "It's a Wild, Wild World," "Mr. Smith," "Wild Olive," and others of equal merit warrants the feeling of pride in her position as an artist for her is an artist of unusual ability. She loves to work and always maintains itself with pleasure. She has now established herself as an exquisitely beautiful woman, her beauty is enhanced through her kindness for sports in the opera, and raw ability as an actress being well known.
A Half Dozen P's

The office boy opened the Webster to dig out a cigarette paper he had planted between the leaves just before lunch. The Editor entered unexpectedly, and finding Algernon studiously poring o'er the pages of a bulky volume, wondered thereat. Taking the tortoise-shell cheaters carefully by the editorial tape, he affixed them to his plot distinguisher and gave Algy's lexicon the once over just as it stood.

It was standing—strong for the P's. "Popularity," "Produce," "Promote," and a page of P's in sight—where the office pest's rice paper had been planted. If P were a person, the provoked editor mused, people might suspect him of having an able press agent.

Properly speaking, the Editor was prejudiced against people who perused such plotless publications as Webster's unabridged. But he was willing to be convinced that it contained a good yarn, if there was a chance.

So he copped out a few of the pronounceable words on the open page, and juggled them around 'till they looked like this:

"Publicity Promotes Popularity—Popularity Produces Prosperity."

Algy remarked critically that he had POPULARITY in the stew, twice. But the Boss knew what he was doing by that time, and said it would be a good idea to double up on POPULARITY some more—if it could be done.

The Players who are getting the Big Money today, know all about PUBLICITY and his son, POPULARITY. They know about cousin PROSPERITY also. So do the wise and busy manufacturers of motion pictures and accessories. They all know what we want everyone to know—that PUBLICITY is the daddy of them all—all the nice children we like—such as PROSPERITY, and POPULARITY—AND THE DADDY OF PUBLICITY—anyway it gives you more JUST NOW—is

THE PHOTO-PLAY REVIEW.
Sid Olcott Shows “All For Old Ireland.” Will Archie in “Romeo and Juliet.” Mr. and Mrs. Vernon Castle in Cort Picture. The Equitable Motion Picture Corporation. “Mystery of Mary.”

A very interesting private showing was given last Friday morning at the Palace Theater. It was the initial running of the film Sid Olcott made in Ireland with Valentine Grant in the leading role. Mr. Olcott took a company to “Kilmaine’s Lakes and Hills” and has turned out a picture that shows some of the most beautiful scenery ever shown on the screen. Incidentally, there was much to confide in while finishing the picture owing to the outbreak of the war; in fact, many of the “extras” employed have since been called on the firing line in France. Bert Levey and Jack Cunningham were a committee of welcome at the showing while Mr. Olcott explained the interesting parts of his work. Miss Grant was an interested spectator and most surely must have felt great satisfaction in the technical siding in this great feature. “All for Old Ireland” has been leased to the Lohman Company and will be released on the V. L. S. E. program.

Following a series of one reel comedies, The Headline Amusement Co. will present a miniature production of “Romeo and Juliet” with little Will Archie and diminutive Violet Howard in the title roles. The entire cast will be made up of stars of the Lilliputian world, and the picture will be in five parts. It will probably be released sometime in October, but just what the program has not, as yet, been fully decided.

Mr. and Mrs. Vernon Castle have begun work on the nitrate melodrama, which will appear for The Cort Film Corporation. Many of the locations are on Long Island, and the script was written at the home of the Castle’s many of their friends, including the famous Willard Oliver D. Bailey, who is directing the picture, is now living in the Bay, and hope that all of his “mob” scenes may be sampled by as much intelligence. If such were the case a large portion of the trouble which falls to the lot of the moving director would be eliminated.

Under the personal direction of Thomas Ince, the production of four features is going on at the studios of the New York Motion Picture Corporation. These include “The Conqueror,” starring Willard Mack; “The Fraudress,” starring Julia Dean; “The Last Act,” starring Bessee Barrie, and “Redecision From Bondage,” starring Forrest Remar and Grace Tabor.

With a cast of 3,000 actors, The Envelope Motion Picture Corporation has commenced the production of feature films for the United States and Foreign markets. The offices of the company are located in the Great Britain building on Forty-sixth Street. The most popular stage and book successes have been secured for the series. The most experienced Directors have been engaged and many of the leading stage and picture performers have been signed.

On July 30th, the Vitagraph Co. will release, on the Broadway Star Features program, a three-part drama titled “The Mystery of Mary.” It is taken from the magazine story by U. L. Hill, Lutz and has been produced by Captain Harry Lambert. It concerns the strange meeting in a narrow place of a girl and a wolf leading to startling adventures and a final solution of the mystery. The play is headed by Betty Gray and Lionel Adams. From what I saw of one of the scenes, this picture will be an exceptional one.

Great preparations are being made at “the corner,” where the remodeling of Hammerstein’s Victoria is going merrily on, for the opening of the Rialto in the fall. That this will be one of the finest motion picture theaters in the world seems assured. The location is ideal, and if the present plans are fully carried out this new theater will be one of the show places of the city.

Just what a busy day really is at the Vitagraph studios may be surmised from what I found “doing” there recently. Ralph Duce was directing some eight hundred people in scenes for “The Goddess,” while Alma Stewart chatted with yours truly and Nicholas Dunaw. Harry Davenport was running all over the place in search of some members of his cast for the Jarr series, while Sidney Drew with shirt sleeves rolled up and collar off was directing one of his comedies. In the yard, under the direction of Stewart Blackton, scenes for “The Defense of New York” were being made, and even an explosion of some “smoke pots” did not stop the work. Wally Van only had time for a “hurry” and then made off to assemble his people to begin work on a new picture. Yes, they are busy down there at Flatbush, and no mistake.

Kate Price, the heavyweight comedienne of the Vitagraph Company, is being featured in a picture entitled “There’s a Chance.” In it the irresistible Kate has to chase and capture a pig. Kate says the pig is the one that is taking the chance, for she if ever falls on that porker—good-night, Mr. Pig.

Clara Williams will again appear in support of William B. Hart. The picture will be entitled “The Ruse,” a two-part Boston release on the program of the New York Motion Picture Corporation. Miss Williams will play the part of a stenographer who falls the victim of the plot of her employer, and is rescued after many thrilling experiences by Bill Peters, a reformed gun-fighter.

Margaret Edwards, who played the part of Truth in “Hypocrates,” has written quite an article defending her taking the part of a naked woman. Of course, there has been much comment on this role, but as it appears on the screen and the manner in which it is played tends to make it an artistic portrayal and not in the least vulgar. As a matter of fact a naked woman is not clearly shown. Miss Edwards worked in a separate film which was then exposed a second time and permitted the actors to play their parts. The figure of Truth always appears as if in a half light or behind a light veil.

For its second big feature picture The Brighton Beach Movie Hall is showing D. W. Griffith’s masterpiece, “The Birth of a Nation,” which by the way will continue to draw crowds to the Liberty Theater despite the hot weather. That it will prove a big drawing card at the famous theater-by-the-sea is a foregone conclusion.

Nicholas Dunaw, of the Vitagraph Company, was recently appointed a director owing to his success in recent pictures. In making the appointment, J. Stuart Blackton said: “I cannot think of any company with whom I would do the same success as a director as you have enjoyed as a player. Mr. Dunaw will shortly begin work on a comedy from his own pen entitled ‘An East Side Oddity.’”

“How would you like to be Manager Eynon of the Bowery Flyers, who is to secure the following for the Cyril Magee ‘Peer Gyn’ picture: Two frogs, three wasps, two foxes, two wolves, one St. Peter, five witches, five rats, four angels, and fifty negro slaves?”

Ham Hamilton, of the famous Kalem team of Ham and Bud, tells an amusing incident of his early life which happened to become a vaudeville act. It seems that he and a number of other boys staged a production of “Dr. Jekoll and Mr. Hyde” in his father’s barn. For the choking scene Ham picked out a boy that he thought he could easily handle; in fact, it was about the smallest chap in the crowd. Ham, however, did not reckon with the youngster’s elder brother, who almost put out of business for all time one of our most popular screen comedians. Ham says he played the tragedy and the comedy work right there and then.
Miss Phyllis Grey, the prepossessing little picture player who has distinguished herself in a number of "vampire" parts since reaching Long Beach, Calif., was a recent visitor around the studio on errands last Thursday receiving congratulations and every good wish from her friends.

Three weeks ago she broke her left leg below the ankle and has now fractured the member in a plaster cast. Notwithstanding this painful injury she does not appear in the least demoralized as if she had just inherited a fortune.

Spottscouse Atkin, Griffith (Mutual) character man who played the father of Mae Marsh in Griffith's "Home, Sweet Home," and "The Birth of a Nation," has played a similar part so often alongside Miss Marsh, that many screen fans have written to inquire whether they are really parent and daughter. Not they are not.

Clement Easton, Universal director, and Edgar Jones, formerly a member of the directing staff of 20th, have joined the Thanhouser (Mutual) forces as executive, N. Y.

Henry Otto has his "Flying A" company working on a melodrama, "The Last of the Mohicans," and is about to commence production of "The Unmasked," a mystery story to be called "Unmasked." It is a tale of the by-laws of a great and beautiful, sweet character as the heroine.

Some practical Joker recently let it be known that hellboys were wanted by the "Grand Hotel," at Glendale, Cal. When the hundred or more applicants visited the suburbs of Los Angeles, and finally located it, they discovered that the "Grand Hotel" existed only in the Kalem studio and that it figures in the new series, "The Mysteries of the Grand Hotel." It happened that the producing director in charge was not in, and the studio, therefore, was to be filmed for "The Disappearing Necklace," the second of the twelve Western series-episodes, and so the job-seeking men were given a day's work anyhow.

"What matters, Carlton, got a cold?" someone asked Edward Earle, Edison, as he found his fellow player, Carlton King, almost hidden in a dark corner of the studio, his handkerchief to his face and trying to read a newspaper. "N-No!" slowly answered King as he wiped his eyes with a sheepish laugh. "Well, what in thunder IS the matter? You are not crying?" "Well, I guess you'd call it that," came the confession. "I've just been trying to read one of President Wilson's speeches on patriotism. I'm so intensely American that when I read these lofty patriotic sentiments that the tears just well up with the thrill of joy and pride in America and what my forefathers sacrificed for it all." And somehow the speaker was so earnest and so myself that all felt what he meant and nodded silently away to allow him to finish reading.

Cyril Maude has been amazed at the wonderful and difficult camera work he faces on some of his better pictures, "Peer Gynt," which is being filmed in California by the Oliver Morosco Photo-Play Company. A number of scenes were taken in the famous San Fernando Mission, and in one instance the camera was set up in the middle of a mountain stream, the camera man and director standing knee deep in water.

D. W. Griffith, the master producer, is sparing neither expense nor artistic pains in filming at the Reliance-Majestic studios, his multiple reel feature, "The Mother and the Law." One flash which on the screen will last only five seconds shows the rear of an East Side tenement. As Mr. Griffith believes that one may be truer to nature than is seen in some of those dauntless, he did not go to the East Side for his effect but built it on the studio lot.

A force of braketails were set to work and in five days had constructed Griffith conception. A brickrose to the height of eighteen feet and extended along the ground thirty feet. There were four windows, two on the first floor and two on the second with fire-escapes.

"The ever increasing failure of mothers to instill in the hearts of their daughters the deeper meaning of life contributes to the laxness of morals— influential in their effect on the white slave traffic."

Thus ends the moral play of "The Blindness of Virtue," that sentimental moral play, pictured by Essanay.

Dr. Albert A. Ogil, of Indianapolis, addressed the members of the Bureau of Sanitary Science of the National Maieistic Association of Homeopathy at Chicago recently.

It awakened the interest of every physician and other auditors in the convention hall when he bared his views on the subject of midwifery in misunderstanding or not directing at all in some cases—daughters—of ignorance frequently throws her into the pits of immorality.

"A Blindness of Virtue," created great discussion some years ago when it was imported from England as a production of its own play. Esthay has now adapted it in pictures, with Edna Rowan and Bryant Washburn in the leading roles.

Although Roscoe Arbuckle, Keystone "Fatty," weighs close to three hundred pounds and has the appearance of being hopelessly heavy for any athletic activities, he is an astounding surprise to those who are present when he spends a day at the beach. Every Sunday and every other day when he can escape from the bondage of the high walls that surround the Keystone studios, finds him at Venice or some of the other beaches near Los Angeles. He is attired in a bathing suit, and after a few minutes after his big car draws up at the bath-house and he remains in this comfortable costume until it is time to drive back to the city. No dive is too high and now swim is too long for him. He is ready to duplicate any stunt that is performed and frequently goes one better and puts over a feat that no one else cares to attempt. He is a fast runner and not only holds his own in a hundred yard sprint, but outdistances many a more agile appearing man. In fact he is an all round athlete in the natural disposition of a goody-drome.

Marguerite Clayton, who plays opposite "Broncho Billy" in his photo-plays, recently visited the Panama Exposition and was recognized by a group of her admirers. They besieged her in order to shake her hand. When they asked for a souvenier she gave away a dozen roses she had been wearing.

Tom Mix, the cowboy actor who stars in Selig Westerns, has left Los Angeles, Cal., with a company of players for Las Vegas, N. M., where he will produce big outdoor stuff. He expects to furnish his own ideas for the pictures and will do his own directing.

Earl Fox, after a trip from New York to the Pacific Coast in Al. Jolson's "Dancing Around" company, got too near the Selit Zoo studio and the bug hit him again. As a result the dashing leading man of Selig pictures again will be seen in those releases.

It is expected that before many months the entire publicity and advertising force of the George Kieneman Company will move from Chicago to New York. This will probably mean an addition to the offices in the Candler Theater building. This company does the way, is having a busy time endeavoring to keep up with the requests for bookings on the Irene Fenwick picture, "The Spendthrift."

Get the Best Always
Subscribe for THE PHOTO-PLAY REVIEW $1.00 Per Year

PATENTS
Manufacturers want to sell their patents on useful inventions. Send me at once drawing and description of your invention. I will forward to you a report as to securing a patent, and whether I can assist you in the matter. I have already patented and sold 25 years. Personal attention in all cases. WILLIAM W. MOORE Patent Attorney
Loan and Trust Bldg. Washington, D. C.

OLD COINS WANTED
In 1849 each sold for $25. Earl Flying Eagle Cent $1,000. Twenty-five cents in hundreds of other coins. Twenty-five cents, florins, florins, Illustrated Coin Value Book, 147, showing Guaranteed Prices. Let me try to give your old coins a fair price.

CLARKER & CO.,Coln Dealers, Box 87, Le Roy,N.Y.

CARTOONS
MADE TO ORDER
Cartoons, caricaturing, pen and ink portraits from photos, cartoons, in color, and line. Write for description. Prices and sample sent on request.

RAY TAYLOR
5649 Meridian Street, Los Angeles, Cal.

Printing
OF TASTE
AND MERIT
Magazines a Specialty

WARE BROS. COMPANY
1010 Arch Street
PHILADELPHIA, PA.
Stories of the Week's Film Releases

"A Woman"
Released July 12. (Essanay)

Charlie Chaplin takes a stroll in a park where he sees a man, his wife and daughter seated on a bench. The husband sees a pretty girl passing and smiles at her. She smiles back and he makes an excuse to his wife to get away and follows her. The girl invites him into playing a game of blind man's buff, and when he is securely blindfolded robs him of his pocketbook. Chaplin offers to lead the man back to his wife but instead takes him to the sea and pushes him in. He then introduces himself to the wife and daughter and they take him home.

"Should a Mother Tell?"

Fox Films are Classics. They continue to produce the very finest pictures and in this, their latest release, there can be no doubt but what J. Gordon Edwards has scored another triumph for both himself and his company. The picture is one that is intensely melodramatic, perhaps just a trifle too much so, but it is one that will hold your interest and grip you from start to finish. "Should a Mother Tell?" is the story of a remarkably powerful mother love, a part which affords Betty Nansen wonderful opportunities to display her emotional powers. That she takes full advantage of them may readily be seen on viewing the picture. She is truly a master of her art and there is no picture artist that can equal her in such roles. The balance of the cast is excellent, that capable actor, Stuart Holmes, playing a difficult part with the usual perfection. In addition, Arthur Hoops and beautiful Claire Whitley round out a cast that it would be hard to improve upon. The interior and exterior scenes are of the best, the lighting and direction being fully up to standard. This is a really fine Feature picture in every way.

"The Clue"
Jesse Lasky Famous Play Co. By Margaret Turnbull. Directed by Cecil de Mille.


While there is only one star mentioned in the billing of this Lasky Feature, in reality there are two: Miss Sweet and Seres Hayakawa. The latter simply "walks away" with many of the scenes and does some of the finest acting imaginable in the part of a Japanese valet. The "close-ups" of this gentleman show facial expression at its best and in him the screen has found a real star. Miss Sweet does her usual capable work, which means that she is charming in her role, while Page Peters and the other members of the cast all add to the worthiness of this feature which Cecil de Mille has directed with great skill.

"Madcap Betty"

Just a trifle too much Janis, otherwise a very good Feature film. Miss Janis not only plays the leading part, and plays it well, but is also responsible for the story. The only fault with the picture is that Elsie has given herself too much to do and too little chance for the other members of the cast. The story is interesting, the lighting, scenes and direction very good, and the photography is standard. Although this is not as good as Miss Janis' other pictures, it deserves a place among the praiseworthy Features and will be enjoyed.

"All For Old Ireland"
Lubin Manufacturing Co. Three Parts. Directed by Sid Olcott

"The Scar"
Broadway Star Feature. Written by Donald Buchanan. Directed by William Humphrey
Clifford Stanley, a drug store druggist Harry Morey Mary Arnold, an heiress Elsie Mardo John Morton, her fiancé Gladden James Mrs. Arnold, Mary's mother Mary Maurice "Red" Learson, a tramp Denton Vane

Presented at the Vitagraph Theatre this week, "The Scar" furnished one of the dramatic hits of the season at this house. It is a three-part preachment against the drug habit and provides Harry Morey with one of those roles in which he particularly excels. The interior and exterior scenes, photography and direction, are full up to Vitagraph standard, and with the cast, including dear Mary Maurice, the feature is a strong one from every point of view.

"The Wild Olive"
Oliver Morosco Photo Play Co., In Association with Bosworth Inc.


In this case a cast of excellence saves a not very original or clever story. The picture is supported on a lavish scale, directed in the best of style with scenes, lighting and effects of the best, and the work of Myrtle Stedman and Fortress Stanley, makes it a First Feature. While not remarkable, it is fully worth seeing and of a very much higher grade than most so-called features.
The wonderful facilities and organization that actually secure moving picture quality guaranteed if your negative is good—we do the rest.

We invite you to visit our factory—see for yourself the wonderful facilities and organization that actually secure moving picture quality guaranteed if your negative is good—we do the rest.

Perfect developing and printing.

Each order is conscientiously and carefully hand polished, screen inspected, then promptly shipped.

Send today for factory description and price list.

INDUSTRIAL MOVING PICTURE COMPANY

WATTERTON R. ROTHACKER, President

223-233 WEST ERIE STREET

CHICAGO
Notable Stories to be Pictured

The Vitagraph Company, in a comprehensive search for the best in literature, adaptable to picturization for screen stories, has succeeded in securing a notable list of subjects by authors of international repute. Charles T. Dazey's "The Daily Man," Archibald Clavering Gunter's "The Surprises of an Empty Hotel," and Will M. Kiker's "The Living Dead," are now ready for immediate production and when completed will be presented in five parts each and released as Blue Ribbon Features. Each picture will be cast by a specially selected cast, composed of artists of recognized ability particularly adapted to the portrayal of the characters assigned them. Among the other popular books and plays that have been selected, out of a list of twenty-five of the most prominent may be mentioned, "Blue Ocean's Daughter," "My Lady's Slipper," "The Fetter's of Freedom," and "Sir Henry Bovaceneer," by Roy, Cyrus Townsend Brady; "Who's Who," by Robert Harding Davis; "Black Prince Carl," by Allan Campbell; "Glorious Betsy," by Rida Johnson Young; "The Money Man," by Roy L. McCord; "Toocles of Treasure Town," by Frederic Chapin, and many others.

Mels Heads Lubin Publicity Department

The Lubin Manufacturing Company announces the appointment of Edgar Mels, formerly photo-play editor of the Philadephia Ledger, as its new publicity manager. Mr. Mels is a New York newspaper man, having been in the course of time dramatic editor of the old New York Morning Advertiser, managing editor of Pearson's Magazine, and associate editor of Satire.

Mutual Daily Releases

(Independently)

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Brochu, Reliance.
Friday—Big Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komie, Thanhouser.

Licensed Daily Releases

Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

Universal Daily Releases

(Independently)

Monday—Imag, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly.
Eclair, L-KO.
Thursday—Big U, Rex, Sterling.
Friday—NEWS, VICT.
Saturday—Eclair, L-KO, Rex.

Record of Current Films

General Program

Wednesday, July 14, 1915

EDISON—Cartoons in a Laundry (Comedy).

ESSANAY—The Fable of "The Softer Fell Hard" (Comedy).

KALEM—The Straight and Narrow Path (Special—Two parts—Drama).

SELIG—Pup the Peacemaker (Drama).

VITAGRAPH—For all Ireland (Special—Three parts—Drama).

VITAGRAPH—The Honeycomb Baby (Comedy).

Thursday, July 15, 1915

BIOPHOTO—The One Forgotten (Drama).

ESSANAY—The Pipe Dream (Comedy).

KALEM—A House of Cards (Special—Two parts—Drama).

SELIG—The Octopus (Special—Three parts—Drama).

VITAGRAPH—The Bear Tamer (Comedy).

Friday, July 16, 1915

BIOPHOTO—Broken Ways (Drama) (Re-issue No. 6).

ESSANAY—Her Vocation (Special—Three parts—Drama).

KALEM—The Barber's Baby (Western-Drama).

KALEM—For Her Brother's Sake (Special—Re-issue).

SELIG—An Hour of Freedom (Drama).

VITAGRAPH—Welcome to Bohemia (Comedy).

Saturday, July 17, 1915

BIOPHOTO—The Little Runaways (Comedy-Drama).

ESSANAY—For Her Mother (Drama).

ESSANAY—Jane of the Soil (Special—Two parts—Drama).

KALEM—A Deed of Daring (Episode No. 1 of the "Hazards of Helen Railroad Series—Drama.

SELIG—When Mike Comes Back (Comedy).

SELI.&—Subject not yet announced.

SELIG—The Confession of Madame Barnstar (Broadway Star Feature—Three parts—Drama).

Monday, July 19, 1915

BIOPHOTO—Chalford Diamonds (Drama).

ESSANAY—A Bag of Gold (Drama).

ESSANAY—The Crooked Path (Special—Three parts—Drama).

SELIG—The Discontented Man (Drama).

SELIG—The Shadow and the Shade (Special—Two parts—Drama).

SELIG—Hearts-Selig News Pictorial, No. 27, 1915 (News).

VITAGRAPH—The Highwayman (Comedy).

Tuesday, July 20, 1915

BIOPHOTO—A Daughter of the Earth (Western Drama—Two parts—Drama).

ESSANAY—Jane's Conquest (Episode No. 3 of "The Adventures of Desertman" Special—Two parts—Drama).

KALEM—The Spook Raisers (Comedy).

SELIG—A New Way to Win (Comedy).

VITAGRAPH—A Barn Yard Mix-Up (Comedy).

SELIG—The Foreman of Bar & Ranch (Western Drama).

VITAGRAPH—The Lorelei Madonna (Broadway Star Feature—Special—Three parts—Drama).

Wednesday, July 21, 1915

BIOPHOTO—Under Two Flags (Special—Three parts—Drama).

ESSANAY—A Change for the Better (Comedy).

ESSANAY—The Fable of "The Home Treatment and the Sure Cure" (Comedy).

KALEM—The Stranger's Cord (Episode No. 1 of "The Mysteries of the Grand Hotel" Special—Two parts—Drama).

KICKEROCKER STAR FEATURE—The Cup of Chance (Special Feature—Three parts—Drama).

SELIG—When the Light Came in Special—Two parts—Drama.

SELIG—Jimmy (Drama).

VITAGRAPH—Following the Scout (Comedy).

Thursday, July 22, 1915

BIOPHOTO—His Singular Lesson (Comedy-Drama).

ESSANAY—Others Started It, But Sophie Finished (Comedy).

SELIG—Destiny's Skim (Special—Three parts—Drama).

SELIG—The One (Drama).

SELIG—Motherhood (Special—Three parts—Drama).


VITAGRAPH—All on Account of Tommy (Comedy).

Friday, July 23, 1915

BIOPHOTO—Man's Genesis (Drama) (Biograph Re-issue No. 2).

ESSANAY—On Dangerous Paths (Special—Four parts—Drama).

ESSANAY—Bromco Billy and the Posse (Western Drama).

KALEM—In Double Harness (Special—Two parts—Comedy).

SELIG—Her Idol (Drama).

VITAGRAPH—Mr. Biskie's Dilemma (Comedy).

Saturday, July 24, 1915

BIOPHOTO—His Criminal Career (Comedy-Drama).

ESSANAY—The Secret of the Cellar (Comedy).

ESSANAY—The Sky Hunters (Special—Three parts—Drama).

KALEM—The Girl on the Engine (Episode No. 37 of the "Hazards of Helen" Railroad Series—Drama).

SELIG—When Wife Sleeps (Comedy).

VITAGRAPH—A Pair of Queens (Special—Two parts—Comedy).

Mutual Program

Wednesday, July 14, 1915

AMERICAN—To Melody a Soul Responds (Comedy).

BIOPHOTO—The Rise (Two parts—Drama).

ESSANAY—Reliance—A Breath of Summer (Drama).

Thursday, July 15, 1915

DOMINO—The Burglar's Baby (Two parts—Drama).

MUTUAL WEEKLY—No. 28, 1915 (News).
Friday, July 16, 1915

FALSTAFF—Dot on the Dayline Boat (Comedy).
KAY-BEE—The Tide of Fortune (Two parts—Drama).
THANHOUSE—His I. O. U. (Drama).

Saturday, July 17, 1915

RELIANCE—The Americans (Two parts—Drama).
ROYAL—Your Half and My Half (Comedy).

Sunday, July 18, 1915

KOMIC—A Chase by Moonlight (Comedy).
MAJESTIC—The Mystic Jewel (Two parts—Drama).
THANHOUSE—Old Jane of the Gailey (Drama).

Monday, July 19, 1915

AMERICAN—The Honor of the District Attorney (Two parts—Drama).
RELIANCE—The Lie (Drama).

Tuesday, July 20, 1915

BEAUTY—His College Wife (Comedy).
MAJESTIC—The Runaways (Comedy).
THANHOUSE—The Picture of Dorian Gray (Two parts—Drama).

Wednesday, July 21, 1915

AMERICAN—Wait and Sea (Drama).
BROSNACH—Cash Parrish's Pal (Two parts—Drama).
RELIANCE—Old Mother Grey (Drama).

Thursday, July 22, 1915

DOMINO—The Man Who Went Out (Two parts—Drama).
MUTUAL WEEKLY—Number 29, 1915 (News).

Friday, July 23, 1915

FALSTAFF—P. Henry Jenkins and Mars (Comedy).
KAY-BEE—The Play of the Season (Two parts—Drama).
MAJESTIC—The Little Catamount (Drama).

Saturday, July 24, 1915

RELIANCE—The Pretender (Two parts—Drama).
ROYAL—Making Over Grandpa (Comedy).

Universal Program

Wednesday, July 14, 1915

ANIMATED WEEKLY—Number 175 (News).
1-KO—No release this week.
VICTOR—The Prize Story (Three parts—Drama).

Thursday, July 15, 1915

BAC—The Opening Night (Two parts—Drama).
LAEMMLE—Dear Little Old Time Girl (Drama).
POWERS—Captain Kent's Seals (Vaudeville Act).
—Friend of the Animal Wizard (Dimnar's Educational).

Friday, July 16, 1915

IMPOSSIBLE—The Eleventh Dimension (Two parts—Drama).
NESTOR—Her Rustic Hero (Comedy).
VICTOR—The Trust (Drama).

Saturday, July 17, 1915

BISON—The Toll of the Sea (Two parts—Drama).
JOKER—Freaks (Comedy).
POWERS—The Stranger (Drama).

Sunday, July 18, 1915

LAEMMLE—For His Superior's Honor (Drama).
1-KO—A Doomed Hero (Two parts—Comedy).
RESIN—No release this week.

George Kleine Attractions

Stop, Thief! Five parts.
The Woman Who Dared, five parts.
The Commuters, five parts.
Who's Who in Society, three parts.
The Spendthrift, five parts.

Gotham Film Company, Inc.

6—1. The Man Who Beat Dan Dolan, four parts.

Metro Pictures Corporation

Cora.

Popular Plays and Players

Shadows of a Great City.
Heart of a Painted Woman.
The Shooting of Dan McGrew.

B. A. Rolfe Photo-Plays Inc.

Susan Sanderson.
The Cowboy and the Lady.
The High Road.

Tiffany Films Corporation

Heart of Maryland.

Vitagraph

4—39. The Juggernaut, five parts.
3—17. The Island of Regeneration, six parts.

Lubin

4—12. The Eagle's Nest, six parts.
5—10. The College Widow, six parts.
6—7. The Sporting Duchess, five parts.

Selig

5—3. The Carpet from Bagdad, five parts.
5—31. The Millionaire Baby, six parts.
5—28. The Rosary, seven parts.

Essanay

5—24. The Slim Princess, four parts.

World Film Corporation

What Happened to Jones, five parts.
The Coming of Perpetua, five parts.

Brady

5—3. Woman and Wine.
5—24. The Boss.

California Motion Picture Corp.

Liberty of Poverty Flats, five parts.
A Phyllis of the Sierras, five parts.

Flamingo Films

Compressed Air, two parts.
The Rival Inventors, two parts.
The Book Agent, two parts.

Frohman Amusement Corp.

3—51. Builder of Bridges.

Shubert

5—10. The Butterfly.
5—17. When it Strikes Home.
6—7. The Indian Diamond.

World Comedy Stars

6—7. Rafferty Stops the War (Celtic).
6—28. Rafferty Stops a Marathon Runner (Celtic).
6—28. Mike and Meyer (Go Fishing) (L. & K.).

Lady Mackenzie Film Company

Big Game Pictures.

Reichenbach Attends Convention

Harry L. Reichenbach, general advertising manager and press representative of the Metro Pictures Corporation, left New York Wednesday for San Francisco, to look after the interests of the Metro concern during the Exhibitors' Convention and to handle Metro day at the Panama-Pacific Exposition, which is officially designated by the directors as July 15th.

The Metro Pictures Corporation will have a magnificent display on the convention floor, consisting of life sized paintings of Metro stars, handsome souvenirs for each day at the convention, many novelties and a few surprises.

For Bushman Day at the Panama-Pacific Exposition, Reichenbach has arranged with a prominent Panama coast aviator to illuminate his machine and spell Bushman's name in phosphorescence in the clouds.

All in all, Metro will be amply represented at the convention, Bushman Day at the convention.
IN ANSWER TO YOURS

MAXWELL.—The author of "The Bond Eternal" (Kalem), is Norbert Lux, not "Lux." He is a well-known artist and has published several pamphlets relating to "Coinward, emotions." William Brunt played the son in the above K-L-M.

HARRY H.—The distinguished matron plays the first role to so admire in the Biograph Company in Mrs. Frank La Varrie, who was the wealthy woman in last scene of "The Little Scare-boat" (Biograph). Mr. and Mrs. La Varrie were for many years well known in vaudeville as dramatic sketch artists.

B. G. T., MALDEN, MASS.—Look for photos by mail. Jack Standing played the artist in "In Her Mother's Footsteps" (Lubin). He is about 30 years of age, and his picture may be procured by sending 25 cents to this management, or to Miss Clara M. of 627 Luhin Mfg. Co. Philadelphia. Your last question was answered last week.

D. M., WASHINGTON, E. W. SARGENT.—The author is Louis Malleau, and his studio is in "Once Was Enough" (Lubin), Spottswood Aitken played John, in "Footsteps in the Surf;" Alan Hale, Uncle Tom, and Eleanor Caines, Little Tom, appeared last as the cast in "Family Tree." He is a native of New York, where his parents reside.

O. T. A., SY. LOUIS.—Don't see why they would not be used motion pictures—a high official of the "Lasky" motion picture company named Samuel Goldfish! But why renounce your NYU in the estates? Try the family bound first, and it is he who is well trained, he may yet buy—take him out via train anyway. auf a Luther is not, with K-B, that is due to that "answer's man's" great age probably—he admits to 74 years, and his vision is probably obscured by the alfalfa growth she so proudly pictures.

ARTHUR O.—Tote Dacro, who played the conspiring servant in "The Celestial Code" (Reliance), is a well-known vaudeville clown. He produced clowns numbers for the Norris & Rowe Shows for many years. You are welcome, we did not say that H. A. D'Arcy was in any way affixed to the Continental Hotel. We stated that he "may be addressed there"—and so he may; but to reach him promptly the mail will be forwarded by the hotel management to some secluded spot in the Catskills, where Mr. D'Arcy is taking his vacation.

MACK.—Thomas Chatterton was meant. The printer erred in omitting Tone's last name. No, we ask not positively not a "lady," but if we were we might deny it just to find out what kind of letters men write when in sending their inquiries. The curious sex are more curious as they age. Owen Moore was Mabel's lover in "The Little Teacher" (Biograph).

MARGARET HARRIS.—Mary Charleson was formerly in Vitagraph Westerns. She is the wife of Shannon Eife, one of Lasky's chief writers. R. A. Sar­ born has written some of the sce­ narios which were produced by Lubin with Miss A. A. McCloskey in the child part. Fred Mace is now with Key­ stone Company. Opat Anglin is not, nor has she appeared in photos-plays as yet.

LOUIS—Darwin Karr and Billy Quirk have recently left Vitagraph. Edgar Jones announces his connection with the Tha…t Lancaster Company this week. Louise Huff is with an­ other company, and her sister Jun­ dina is just recovering from an ill­ ness which delayed her joining the Universal Company. Yes, both sis­ ters are married.

POGGIE.—The location of the " stu­ dio of the Foreign Film Corporation" in Germantown, concerning which your strenuous argument is leading to a blind alley, is a large brick build­ ing numbered from 30 to 32 East Herman Street. Hoping by thus set­ ting the argument we are preserving pace in the family, will add that the Foreign Film Corp. has no studio in Germantown. Strange as it may seem 'tis so—because they rent por­ tion of the studio of the Liberty, M. P. Company at the above address and as long as they pay their rent are in liberty to claim the Liberty studio as their own—which we believe they do. If you will address your inquiry concerning literary con­ tributions to the editor and sign your name and address, he will unshak­ ably give the information desired. It is out of the "Identifier's" line—he is tired out.

MRS. CANDOUR.—The "dear little girls named Olive Johnson, playing in Mutual Kid Comedies," is not the daughter of Arthur Johnson, the re­ tired star of Lubinville. Young girls who has seen Mr. Johnson with a lady whom he addressed as "Olive" have rather far-reaching impres­ sions. Perhaps he was ordering olives for a company in your friend's "beau foundry" or asking if she pre­ ferred olives to oysters! None of Mr. Johnson's children are appearing in Mutual Comedies—or "Drammers" either.

DON WATT.—May Hotelly played Nora in "A Day on the Por­ china" and Pat of De Forrest was Corny. Miss Hotelly has been a member of the Lubin Comedy Com­pany which has produced in Jack­ sonville, Fla., for a number of years. She is now in Atlantic City with the Billie Reed pictures.

MAURICE—In "The Lore of the Picture" (Imp), Antonio and An­ gelica were played by W. R. Dale and Vivian Prescott, respectively. In "An Adventure in the Autumn Woods" (Biograph), the girl was Mae Marsh; her sweetheart, Walter B. Miller; the two thieves, Harry Cary and Charles Malles. The Ambassador in "The Ambassador's Daughter" (Edison), was Robert Brower. Lydia Brown by Mary Al­ den, and Tod by Robert Harron, in Griffith's "Birth of a Nation." The girl ("Diosia Dale") in "The Lost House" was played by Lillian Gish, and in same company (Mas­ sachusetts), "Enoch Arden," she played Annie, while "Enoch" was Alfred Paget; "Philip Ray" was by Wal­ lace Reid, and the two children by Paul Willis and Mildred Harris. In Biograph's "Erode Arden" of some time since, the title role was played by Wilfred Lucas; Annie, by Mrs. Lawrence Griffith; Philip Ray, by Frances Oldham. The heroes were Plo La Badie and Robert Har­ ron. Pressure the above names all—but if you think of any more—one right in, Maurice!

BRADFORD.—Harry Pollard and wife (Margaret Fisher) have left the American Company. Wilford Lucas has just resigned Griffith after an absence of several years, this time in Mutual productions. Wallace Reid is now with the Vitagraph Company.

HELEN W.—Walter E. Mair of the Universal Western Studio's "sce­ nario staff" has come over here. He recently left Philadelphia, where he was reporter on the "Record." Harry Carey has re­ joined Griffith in the Western Mutual Studio. Many photo-players employable newspapers as personal press agents. Their duties consist of placing their clients' names and ac­ tivities before the public and man­ agers as often as possible. This is done in many ways. Space will not permit describing here. Milla Lottie

LEADING PHOTO-PLAYERS OF THE VITAGRAPH CO. OF AMERICA

Nicholas Dunaew
Characters Leads
Mary Anderson
Movie Doll
James Morrison
leads
Edwina Robbins
Characters
Paul Scardon
Playing Professor Stilliter
"The Goddess"

Katherine Franek
characters
Billy Billing
Characters
Evart Overton
Leads

"GET THE BEST ALWAYS"
Briscoe's publicity man is Mr. Harry Mountford, who was once editor of "The Player," a weekly theatrical paper devoted to vaudevillians who favored trades unionism for their profession.

Sutcliffe.—You send ten tough ones, old chap—but here goes if we have to get a special edition to cover them all. Roy in "In After Years" (Lubin), was Albert. Hackett, Blanche Sweet and Grace Henderson, respectively, played the man and his mother in "The Long Road" (Biograph). Mrs. Ambrose in "His Trusting Places" (Keystone), by Phyllis Allen. In "The Birth of a Nation" (Griffith), Stilt Lynch, George Segmnn; Gus, Walter Long; Flora Cameron, Mae Marsh; Austin Stevens, Ralph Lewis. The star in "The Failure" (Majestic) was Olea Grey; the manager in same, A. D. Sears. Dr. Von Elten in "The Escape" (Griffith) was by Owen Moore. In "Home, Sweet Home" (Griffith) the idiot boy was Jack Pickford; sheriff, Fred Burns; the brothers, Donald Crisp and James Kirkwood. (Presuming you to mean the second episode.) Cloe in "The Battle of the Sexes" was Fay Tischer. The read agent, (not "readman") in "Broken Ways" (Biograph) was played by Henry R. Wltlall (now with Essanay). In "Mr. Peck Goes Calling" (Biograph) the husband and wife were respectively by Mark Bennett and Vivian Prescott. Hope this bunch will hold you for a period—or were you just trying to find out if we have really got the info? Naughty?

Lasky Exhibit a Feature at San Francisco

Jesse L. Lasky is persuading Miss Geraldine Farrar, who is at Hollywood, California, acting daily before the motion picture camera in noted productions of the Lasky Company, to drop her work long enough to make the trip by special car to San Francisco during the week of July 12th when the annual Motion Picture Convention will be the feature of the week at the Panama-Pacific Exposition. Mr. Lasky personally will attend at the special invitation of the committee on arrangements and Miss Blanche Sweet and Carlyle Blackwell, stars of the Lasky forces, will lead the grand march at the hall which will be the closing event of the convention. A special exhibit of the Lasky productions will be found in the Civic Building, with other exhibits of the producers who release plays through the Paramount Pictures Corporation. Misses Fannie Ward, Miss Laura Hope Crews, Lou Tellegen and others will make the trip to San Francisco for the convention week.

Billie Burke to appear in Pictures

New York, July 12. (Special to the Review.)—It seems assured that Billie Burke will soon appear on the screen. The New York Motion Picture Corporation have practically completed arrangements for her appearance and contracts will be in all probability be signed before this notice is printed. Flo Ziegfeld (Miss Burke's husband) will shortly return to New York with her husband. They have been on a short cruise on the Ziegfeld yacht since the closing of Miss Burke's successful tour in "Ferry."

Get the Best Always

Subscribe for
THE PHOTO-PLAY REVIEW

1.00 Per Year

"THE BIGGEST DOLLAR'S WORTH"

STEVE TALBOT, 341 Pine Street, PHILADELPHIA

A Writer

Whose Advertisements and Business Soliciting Letters are
upon their Readers like Cassandras upon a Human Mint, has
Hours to Rent. (For these Businessmen who Need Me Most—I write Ads and Letters that Get You Results. Do you Get Me? Then let me Get You some Real Results. I can Put Myself in Your Place, and put On Paper, what you can only think. I have All the Time in the World, and a Typewriter, Ask Me More.)

STEV¥ TALBOT, 341 Pine Street, PHILADELPHIA

THE PHOIE-PLAY REVIEW

July 17, 1915

HOMME'S

Distinctly American

Champagnes

Matured and Aged in the Bottle

Has the flavor, purity, bouquet and the sparkle—everything but the foreign label, the duty and ocean freight.

Labels, duty and freight don't increase quality.

BRANDS:

White Star
(Special Dry)

Extra Dry

Red Star
(A Sparkling Burgundy)

Ideal Brut
(Specially Selected Cases)

HIGHEST AWARD WHEREVER EXHIBITED

Gold Medal (Highest Award) Lewis & Clark Exposition, Portland, Ore., 1905.

Gold Medal (Highest Award) Pan American Exposition, Buffalo, 1901.

Grand Prize (Highest Possible Award) St. Louis, Mo., 1904.

Gold Medal (Highest Award) World's Fair, Chicago, 1905.

Sold Everywhere—Served Everywhere

THE M. HOMME WINE COMPANY

SANDUKY, OHIO

"SUTOL"

"THE PERFECT ROUGE"

25 CENTS PER BOX

INCLUDING PUFF AND MIRROR

AT ALL THE BETTER STORES EVERYWHERE
Hypnotism and Personal Magnetism

HERE is a book that will show YOU how to acquire the mysterious powers of Hypnotism and Personal Magnetism, and use them in business, society and the home. This book will show YOU how to influence men and women, how to make friends and keep them, how to command wealth and attain superb health and power.

This wonderful course will show you how to gain a knowledge of the characteristics of others, how to read the mind, how to cure diseases and habits without the aid of drugs, and in short become the master of self, thus overcoming the hundred and one obstacles that close the gates of fame.

CONTENTS:

Read what others have said about this course:

"Your course has entirely changed my life for power and success."  E. H. Anderson, Canada.

"Hypnotism and Personal Magnetism" ought to be read by every thinking man and woman."  A. T. Smith.

I found the course far more helpful than one I recently purchased for $100.00."  A. G. Grisett.

HYPNOTISM AND PERSONAL MAGNETISM has enabled men to overcome drink and other vices almost over night—it has helped overcome sickness and nervousness—making thousands of sick and nervous people happy—it has transformed unhappy, envious, discontented people into dominating personalities, suffused with the joy of living—it has enabled people to pull themselves out of the rut—making them masters instead of tools of circumstances—has converted failure into success.

ACT NOW! Here is YOUR opportunity. WILL YOU attain happiness, wealth and power? It is for you to decide.

HYPNOTISM AND PERSONAL MAGNETISM costs but ONE DOLLAR for the complete course, mailed postpaid under plain wrapper.

THE PYNEFUME COMPANY, Dept. PR, Minneapolis, Minnesota

PUBLICITY FOR THE EXHIBITOR

THE PLAYER

THE MANUFACTURER

Prepared by Experts, the kind that "know how" to get the best results, to get space, to keep your name before the public and give you the benefit of years of experience in Advertising and Publicity work.

EXHIBITOR

For you we prepare, print and publish throw-aways, posters, lobby announcements, programs and printed and art matter of all kinds. Not the ordinary kind, but the sort of stuff that draws full houses. With our establishment we can make your house the most popular one in your neighborhood. Publicity is what you want and what we get for you. Terms as low as five dollars a week. Get in touch with us. We can help you make money. Our business is to increase your business.

PLAYER

Your name and fame is your fortune. You know the value of a good press agent. Try our service out. We can keep your name before the public and do a thousand and one things that one man could not do. Terms are very reasonable.

MANUFACTURER

The designing and producing of printed matter of all kinds and our art work will appeal to you, in addition to our regular Publicity service. We have had over twelve years' training in preparing "copy" and advertising that pulls results. Try us on the next job you want done. Prices reasonable, quality considered.

HAROLD KANTOR COMPANY

985 FOX STREET  NEW YORK CITY
Patents
Recent patents of interest specially reported for the Photo-Play Review.
1,144,961. Film-winding apparatus. Frederick J. Kumpf, Philadelphia, Pa.
1,144,444. Film and sprocket-drum. Oscar J. Holmes, Chicago, Ill.
1,144,903. Film-reel. Michael G. Delancy, Detroit, Mich.
1,144,697. Film-reel. Michael G. Delancy, Detroit, Mich.
1,144,776. Motion-picture film cabinet. William L. Smith, Decatur, Ill.

A Good Advertising Medium for All
THE PHOTO-PLAY REVIEW WEEKLY

Charlie Chaplin's
SQUIRT STUNT
Either Squirt Ring or Squirt Badge with large Novelty Catalogue. 10c.
J. DESKAU
491 Ridgewood Ave., BROOKLYN, N.Y.

Two Cents per Word
Each Insertion

Opportunities

Advertisements

Under 15 Words
Not Accepted

PICTURES AND POST-CARDS
REAL Photos from Life; handsome models, enticing poses. Samples, 10 cents (paid), Bub-Bu, Sendelph, Mass.
PHOTOGRAPHS of your favorite photo-players, re-touched in natural colors. Send us your photo and we will enlarge it, and re-touch it in natural colors. The LEARNIN PHOTOGRAPHER'S COMPANY, Phila., Pa.
REAL Art Studies. Photographs from famous models. Samples and price list, 10 cents. J. TALBOY, Providence, R. I.
STUNNING Photos of girls, from Life. Re-touched unusual poses, very dear, splendid sample pack for 25 cents. REYES (Alexander), Willmar, Minn.

MUSIC
SONG Poems wanted for publication. Post experience unnecessary. Our proposition positively unexploited. Send us your own songs or melodies today or write for informative booklet—8c. free. BATE & Co., Philadelphia.

BUSINESS OPPORTUNITIES
BUILD a business of your own and escape salaried drudgery for life. Learn the advertising business. Send for full particulars. Address AMERICAN SALES CO., Jacksonville, Florida.

Our 1915 line and two-reel comedies for sales. Jones, east of New York Office, Photo-Play Review.

PHOTO-PLAYS
$1.00 per year for space time, writing one moving picture play a week. We show you how. Send for rate book, variable information, special order offer. Chicago Photo. Playwright College. Box 228 E. Chicago.

COINS AND STAMPS

TYPEWRITING
PHOTO-PLAYS TYPEWRITTEN AND FULLY CORRECTED with carbon, free. Model 4-page, facsimile typed scenario—15c. Professional and perfect work. VAN SPECIALTY COM- PANY, 1525 West 12th Street, New York City.

MISCELLANEOUS
M. E. EXHIBITOR, we print and furnish you with Charlie Cards, with your advertisement (on opposite side), at the following prices: 50c, $1.25; 1000, $2.50; 2000, $5.00, $7.50; 3000, $10.00; Size of cards, 1x2.5. Send for samples. WORKER SHOW BUS- TIN, 375 Race St., Philadelphia.
SAVE Magazine Money. Our 1915 catalog lists more than 7,000 Periodicals and Club Offers. It's a big money-saver. Send us your name and address today. NATIONAL SUBSCRIPTIONS AGENCY, Pittsburgh, Pa.

ADVERTISERS will find this department brings excellent returns, at small cost. "The Photo-Play Review" is read by the Public, the Exhibitor, and the Manufacturer. Try one of these little ads. Two cents per word, cash with order.
FREE
WITH A YEAR’S SUBSCRIPTION TO
The Photo-Play Review
at $1.25
A Superb Oval Portrait of
Your Favorite Film Star
13 x 17 inches in size, nicely mounted and all ready for your room or den.

On receipt of $1.25 we will enter your name for a year’s subscription to The Photo-Play Review and will also send any one of the following Portraits postpaid to any address. These are the handsomest pictures we have ever issued, and are especially adapted for dens, offices, rooms, etc. Send stamps, or a dollar bill and twenty-five cents in stamps, or a check for the full amount.

BLANCHE SWEET  MARY FULLER  MARY PICKFORD
FRANCIS BUSHMAN  LILLIAN GISH
KING BAGGOT  CLARA KIMBALL YOUNG  HAZEL DAWN
EARLE WILLIAMS  GRACE CUNARD

The Photo-Play Review
We can furnish picture of any Photo Player

I enclose $1.25 for which please enter my subscription to The Photo-Play Review (52 issues) for one year and send me the Portrait of.

Name

“Get the Best Always”  Address
City
"Mr. Jarr and Gertrude's Beaux"  
**Comedy**  
MONDAY, JULY 12  
Wearing white duck trousers which don't belong to them, the three swans run into serious trouble. But the Commodore sees the joke and Gertrude chooses her future husband. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"A Natural Man"  
**Two-Part Comedy-Drama**  
TUESDAY, JULY 13  
A millionairies, disgusted with society, is captivated by the instinctive goodness of a modern cave man. His mistakes are laughable, but his natural guilelessness and meekness adorable. OTTO LEDERER, ALFRED VOSBURGH, MYRTLE GONZALEZ and GEORGE STANLEY are the cast.

"The Honeymoon Baby"  
**Comedy**  
WEDNESDAY, JULY 14  
Borrowing a baby, the newlyweds borrow trouble. Their accommodating friends get a warm reception. Everybody sees the joke and the victims acknowledge it. MR. AND MRS. SIDNEY DREW as the newlyweds.

"Billy, the Bear Tamer"  
**Comedy**  
THURSDAY, JULY 15  
A little ingenuity and a bearskin turn Pa's bear hunt into a huge joke, and Billy into a heroic son-in-law. Presenting BILLY QUIRK, CONSTANCE TALMADGE, ALBERT ROCCARDI and EDMINA ROBBINS.

"Welcome to Bohemia"  
**Comedy**  
FRIDAY, JULY 16  
Paul's Bohemian friends welcome his bride to Bohemia. They let themselves loose. Mother-in-law tames them and then makes herself a good fellow. WALLY VAN and NITRA FRAZER in the leads.

"The Confession of Madame Barastoff"  
**Three-Part Drama. Broadway Star Feature**  
SATURDAY, JULY 17  
He keeps the secret which would have proven his innocence. This woman's confession is hushed by the crash of the rifles that kill him. Presenting GLADDEN JAMES and a selected company.

Six a Week, Including a Three-Part Broadway Feature

**"THE HIGHWAYMAN"**  
Comedy  
Monday, July 19

**"THE LORELEI MADONNA"**  
Three-Part Drama. Broadway Star Feature  
Tuesday, July 20

**"FOLLOWING THE SCENT"**  
Comedy  
Wednesday, July 21

**"ALL ON ACCOUNT OF TOWSER"**  
Comedy  
Thursday, July 22

**"MR. BIXBIE'S DILEMMA"**  
Comedy  
Friday, July 23

**"A PAIR OF QUEENS"**  
Two-Part Comedy  
Saturday, July 24

VITAGRAPH ONE, THREE AND SIX-SHEET POSTERS

"Nothing Succeeds Like Success"  
Ideal Photo Plays,  
248 Wooster Ave., Akron, O., June 9, 1915.

Vitagraph Co.:  
On July 12th the "Ideal" will have been open two years. During that time we have used exclusively a General Film program, with no anticipation of a change. Our patrons are very partial to Vitagraph pictures (especially Broadway Star Features), as is evidenced by our request for all of your releases.

Very truly yours,  
IDEAL PHOTO PLAYS,  
G. Moore, Mgr.

The  
VITAGRAPH CO. OF AMERICA  
East 15th Street and Locust Avenue  
Brooklyn, N. Y.
The Photo-Play Review

Jackie Saunders
Balboa Features

July 31st
1915

Price 5 Cents
PROMINENT PHOTOPLAYERS

WILL FORCHÉ
Headline Amusement 6.

GLADYS HULETTE
EDISON

THEE VALKYRIEN
(Hannelore von Dewitz)
Mina Films

GEORGE PERIQUET
American Mutual

THEE BABA
Fox Films
A Sketch of Miriam Nesbitt

By HERSELF

I N my first recollection of childhood I see myself backing into a steep hill half stooping with out-stretched arms, and I hear a laugh and "I do believe the little brute has forgotten me." Then a tiny coal-scuttle is held over my eyes, and then covered, and I am lifted ever so high, and the person laughs again, and I feel myself sink into a bed of soft arms while my eyes look with friendly interest into the face above me.

That person was my mother returning after a six months' pleasure trip with my father, and I was just three years old.

The next thing I remember is a sight of my mother, her apron on, with so many tall old trees, and a long table under them, with a huge cake with candles in the center. I am seven, and I am having a birthday party. There are boys and little girls and boys, and they have all brought presents. The last guest arrives, and when she sees the presents, she bursts into tears and exclaims, "My mamma told me to say I didn't know it was your birthday, so I wouldn't have to bring you anything."

Her distress is so deep, and her offense so terrible in my eyes that I get my new doll and say, "You want to bring me something, don't you, and I can give you this new doll." So arm in arm we go from the lawn, down the lane, and to the lawn of my father, and the first look of dismay in my mother's face passes, as she realizes the very delicate situation, and she puts her hair-ribbons and says, "Why, that's a little girl," and so my first white lie is forgiven.

At nine, I discovered there was a real flesh and blood Santa Claus, and hurried a live chicken in the ground with just his head out, and fed and watered him every hour to see if he would grow any faster. I detested the hot country church, where I was spending the summer with my Aunt, so I climbed up in a cherry tree and stayed all day while, instead of church going, over fifty people looked for me in and along the swift-flowing river filled with logs, and I was pronounced a "perfect nuisance" and nick-named "Gypsy," when found or secured by my bright red calico dress, up in the cherry tree.

I began keeping a diary at ten, and do so yet, and in my diary I decided to be an actress, or have consumption and die of a broken heart, but cough as hard as I could, I couldn't die, so I let out an act, and the basement of our house was turned into a theatre with tin can candle lights, and pinafore admiral. Here I insisted on playing all the leading parts, and incidentally took several pages of public election as a result of the practice.

At thirteen I graduated from public school, and was sent away to a convent. I attended two schools between the ages of thirteen and eighteen, and became very sentimental and tragic. I read "Camille" and "Under Two Flags" under the bed, of the boarding school which followed Convent, and emerged full of ideals, and dreams, with unbridled energy, at eighteen years of age.

While visiting in Virginia I read of Mrs. Wheatcroft's dramatic school. I tried to interest relatives in the project, but it meant one thousand dollars for a year's study, and I met a stone wall opposition, so without consulting anyone but an uncle who gave me a pass to New York and ten dollars I arrived in New York with summer clothes on in September. I obtained an interview with Mrs. Wheatcroft, and passed the examination. Through the kindness of some cousins living in New York I stayed with them, and after school hours made myself generally useful. I had arranged to pay my tuition out of my first salary, but won the scholarship at the end of the season, which was worth a year's salary, and was engaged from the school after a matinee by Daniel Frohman to support James K. Hackett as leading man on his first starring in New York, and remained with the Frohmans for some years, and played continuously until 1895, when having saved twelve hundred dollars, I sailed for Europe in search of adventure. I toured England in the provinces and played on the "Hall's," and opened a full London engagement. I stayed in Europe nearly two years, and arrived home with twenty cents, having seen most of civilized Europe. In 1898 I went on my last professional trip or tour. It was as "Beth" in the "Travelling Salesman." I was taken ill way out West, and left behind in a combination train, and then able returned to New York, convinced that life owed me something more than hard travel and toughness, and so after trying to be a courier, and dressing-room entertaining, I had a thought of pictures; applied at five studios by letter, and came to Edwin Ticknor, and from here I hope to go into private life, for I have almost attained my goal: viz., a tiny permission to become, every penny I have earned myself, and while I shall always be beyond the foot-light, I shall enjoy living where and as I like, and not being subject to any idea although it may be that after a nice holiday, I shall count it a pleasure and not work to be again in the niche of all professions for a woman, Making Pictures.

Will Not Foist Sermon on Public

George K. Spoor, president of Essanay, in commenting on sermonising films stated:

"While Essanay has just produced a photo-play that carries a great moral value, "The Blindness of Virtue," Essanay has never had and never will try to foist a sermon on the public whether they want it or not. I take it that the first mission of a photo-play is to tell a story and entertain. It must fail in its mission if it does not entertain. The public never will go to a theatre where they are expected to receive a moral lesson, however important, if the subject is not presented in an interesting manner.

Of course the photo-play must be clean, wholesome and uplifting in sentiment. But if you have all these primary facts in a play and besides this a moral that points out a great fundamental truth in life, you have something of value which the spectator as no other play can do.

There is a basic love of truth and justice in every one, even in the person who himself is not above reproach, that reaches to a great tradition, if presented in a fascinating manner. This is clearly seen if you go to a theatre where there is some kind of a melodrama is being shown. The crowd instinctively is carried away with the story and it is almost the villain.

In the "Blindness of Virtue" it was the aim of Essanay to make a fascinating photo-play, not to preach a sermon. In the play of "David Hamilton," however, there is a great moral. It is not pushed forward; it is not emphasized. It is left to take care of itself and unfold naturally as the story develops. There are no dogmatic theories.
Fred Jackson to Write for Pathe

Pathe has contracted with Fred Jackson, author of the New York drama "The Full House," to write a series of twelve stories called "The Younger Sons," which will be put into feature films of five reels each. This is in accordance with the Pathe policy of utilizing the highest priced and best known authors for the writing of scenarios.

"The younger Sons," will be full of stirring adventure and relate the experiences of the members of an English club called by that name, all of whom are the younger sons of English noblemen, and who by reason of an agreement, are sent on a series of adventures where it may be found. Each story should provide a mine of photo-play material of the best sort.

Patents

Recent patents of interest specially reported Pathe's film are:

No. 1,146,003. Machine for cutting and pasting film strips, Donald E. Mowat, Chicago, Ill.
No. 1,147,216. Film washer. Clarence A. Welk, Hopeville, Iowa.
No. 1,149,636. Theatrical apparatus. Larry L. Bowdon, Bayonne, N. J.

Wild Beasts Pictures Produced

By SELIG

Few and far between are the children of today, or the grownups, who have not experienced the delight of seeing thrilling wild animal productions. It is a case where even the smallest boys and girls have had the thrill of witnessing the animals, who were creatures of the natural world, who are now used only in the pictures.

The animals used in these pictures have been selected from the finest exhibition rooms, and are animals that are often seen in the zoological gardens. They have been selected because of their unusual appearance, and because of the way in which they are handled.

The Selig Photographic Company has produced many of these pictures, and has used the finest equipment to make the pictures as realistic as possible. The animals are handled with care, and are put in their natural surroundings, so that the pictures are as true to life as possible.

The Selig company is proud of the fact that they have produced pictures of wild animals that are as realistic as possible. They have made every effort to make the pictures as true to life as possible, and they have succeeded in doing so.

The Selig company is proud of the fact that they have produced pictures of wild animals that are as realistic as possible. They have made every effort to make the pictures as true to life as possible, and they have succeeded in doing so.
The young folk would miss her sorely from their sociabilities. And yet, the town was unanimously agreed that such an opportunity as Bendelauri offered, so talented a girl as Sarah could not afford to refuse. And so Sarah went to New York.

Three years later, Malcolm Blair died of a consumption. The friend's son, a young manager of whom he had made trustee of his estate, encouraged Dan to pay a long promised visit to a friend of his father's in England. On Dan's arrival at Galway Court, Lord Galory took the young American's measure approvingly. His guest was tall, good-looking, courtly and unspoiled. Joshua Ruggles doubtless was right about the young lady's host.

"Dan is now the richest young man in Montana," ran the note. "He is a nice boy, he don't know much about the ways of the world. Watch out for the women—they're bound to lay for him. Your obedient servant, Joshua Ruggles."

Not long after Blair's advent, Lord Galory and his friends accepted the

(Continued on page 6)

**Lenore Ulrich Entertains Newspaper Men**

Following a private showing of her latest motion picture, the lovely Sarah could not afford to miss a single public appearance. "Kilmeny," at the Broadway Theatre last Tuesday evening, Lenore Ulrich gave a luncheon to her friends of the press at the Hermitage Hotel, where a good representation of the trade and newspapermen was evident.

Immediately after the finish of "Kilmeny," films showing the arrival of Miss Ulrich at the Grand Central station were run off and greeted with applause. This film is being shown at the Broadway Theatre this week among the news pictorials and is followed by a trailer announcing the appearance in person of the star during the showing of "Kilmeny," at the Broadway Theatre, during the week of July 26th.

At the luncheon table, after his introduction by Carl H. Pierce, general Eastern manager for the Moscow interests, spoke in behalf of the little star, with an autographed photo of herself as a remembrance of the occasion.

**Lenore Ulrich on the Screen**

ProBably not one in fifty of the eager day photo-playgoers comprehended the significance of the great Pavlova's forthcoming advent. She was one of the few artists whose personal appearance on screen will be a thrill to the majority. To the majority she is known as a climactic operatic star whose art she enjoyed only by the wealthy who pay five dollars with alacrity for the privilege of getting entrance at one of her exhibitions of choreography which will enter the public limelight. She is even today a phenomenon that tremendous public which flocks to the thousands of "neighborhood" theatres each day and night.

This viewpoint is greatly due to the indifference on the part of which famous dancers in the past have been received. Perhaps it is just as well that the stars of yesterday who have never been held spellbound through the art of Pavlova should liken her to the "phenoms" in the field of terpsichorean endeavor. For when the public is ready—it is sure to come with the Pavlova's bid for conquest at her screen debut, the new public figure who she is but a world celebrity, will witness a triumph which will echo the world over. For, though Pavlova stands absolutely alone as an exponent of classical dancing, she will come to the screen as an actress of the same grade as Riston and Duse with the added glamour which so few players possess, namely a complete mystery.

No one dreamed that Pavlova would capitate to the camera man—yet she is an actress with a force of personality so great as to make her unforgettable. Expecting Caruso, the famous Russian artist, and her only individual star which could fill the Metropolitan Opera House at five dollars a seat. Fourteen times, 100,000, in the great Pavlova sold out the big auditorium, and to this day she is the only attraction to the Century Opera House. In Chicago at the big auditorium, the sale of seats had to be stopped by the fire department. The spectacle of hundreds of women, standing line for hours to the efforts of paying fabulous prices for seats is so common on the Pavlova tours that perhaps we may possibly induce her to change her artistic environment.

Beyond deadered asked to explain her motives in making so revolutionary a change in her unexcelled career, this is what Pavlova answered:

"At last I can appear even in America in only a score of the Metropolitan cities, aside from London, Paris, and a few great continental cities I have never appeared at all. In these and other war-stricken nations, including my own country, I am unable to face the public in the flush of the great appealing conditions now existent, hence in the light of the God given new art which enables one to leave records of her artistry for all time. The great moment to embrace this most epochal art is when one's career is in its zenith. It was the goal of these perpetual film records and what they would mean when God forbid, my gifts are less than now, that determined me to karte off the call, and I am convinced, after some days in this astonishing new environment that met art will be immeasurably enhanced. Truly I hope to increase my vogue with the world>&#039; s approval while those who have admired me on the stage will now have the grace of the spectacle which a new science has made possible."

Get the Best Always

*Subscribe for THE PHOTO-PLAY REVIEW*
A Man Afraid

Essays—By Richard C. Travers, Renee Noel, John Cossar and Herbert Heyes

By HORACE J. GARDNER

Standing near the open fireplace, Bayard, the mechanic, was inarticulate and winsome, smiling the smile of one who has found both family and a significant satisfaction over the downfall of a rival. That green-eyed monster dejected his hands and motioned the very bones of this handsome youth and his wicked countenance as he read the letter from his cousin telling of the abrupt termination of the engagement of Austen and Ted. This was the reward of his labors for several months; his appeal to Austen had not been fruitless and now he was ready to claim the spoils of the victor.

Walking mechanically down the avenue of the neighboring estate, where he had just received a final dismissal from Austen, Ted Barham found himself as if he could be possibly called hopeless. "What have I to live for?" he asked himself, "a crawling coward has no place on earth."

Even as he spoke an intense anxiety swept over him and with fiery emotions he muttered, "I won't give up to Schnell and by the heaven only--I will become courageous and win Austen back."

"What love I would forego for millions!" Scaredly he had finished his vow when he was startled by a man who was standing about midnight the night before, with his eyes glowing in the dark, and turning, he was horrified to see an old man walking uncozeness

into the track of the speed demon. The expedition Ted ran across the parking lot and pulled the old man from the path of the racing motorcycle and the machine overturned.

When the accounts of this heroic act reached the ears of Austen, she at once expressed her regret for the day before and implored Ted to renew the engagement. Ted, however, refused, stating that he would perform a real test of nerve before considering himself aUFACTURER of the charming Miss Martin again.

There are two distinct forms of personal nerve. The endeavor to break the aerobic "standing record," for instance, is a thousand feet above Mother Earth and the other is to enter an automobile race of national importance. Ted chose the latter method of proving his integrity fully and filled out the racing application for the international affair on a well known track.

Standing near the open fireplace, Bayard, the mechanic, was inarticulate and winsome, smiling the smile of one who has found both family and a significant satisfaction over the downfall of a rival. That green-eyed monster dejected his hands and motioned the very bones of this handsome youth and his wicked countenance as he read the letter from his cousin telling of the abrupt termination of the engagement of Austen and Ted. This was the reward of his labors for several months; his appeal to Austen had not been fruitless and now he was ready to claim the spoils of the victor.

Walking mechanically down the avenue of the neighboring estate, where he had just received a final dismissal from Austen, Ted Barham found himself as if he could be possibly called hopeless. "What have I to live for?" he asked himself, "a crawling coward has no place on earth."

Even as he spoke an intense anxiety swept over him and with fiery emotions he muttered, "I won't give up to Schnell and by the heaven only--I will become courageous and win Austen back."

"What love I would forego for millions!" Scaredly he had finished his vow when he was startled by a man who was standing about midnight the night before, with his eyes glowing in the dark, and turning, he was horrified to see an old man walking uncozeness

into the track of the speed demon. The expedition Ted ran across the parking lot and pulled the old man from the path of the racing motorcycle and the machine overturned.

When the accounts of this heroic act reached the ears of Austen, she at once expressed her regret for the day before and implored Ted to renew the engagement. Ted, however, refused, stating that he would perform a real test of nerve before considering himself aUFACTURER of the charming Miss Martin again.

There are two distinct forms of personal nerve. The endeavor to break the aerobic "standing record," for instance, is a thousand feet above Mother Earth and the other is to enter an automobile race of national importance. Ted chose the latter method of proving his integrity fully and filled out the racing application for the international affair on a well known track.

Standing near the open fireplace, Bayard, the mechanic, was inarticulate and winsome, smiling the smile of one who has found both family and a significant satisfaction over the downfall of a rival. That green-eyed monster dejected his hands and motioned the very bones of this handsome youth and his wicked countenance as he read the letter from his cousin telling of the abrupt termination of the engagement of Austen and Ted. This was the reward of his labors for several months; his appeal to Austen had not been fruitless and now he was ready to claim the spoils of the victor.

Walking mechanically down the avenue of the neighboring estate, where he had just received a final dismissal from Austen, Ted Barham found himself as if he could be possibly called hopeless. "What have I to live for?" he asked himself, "a crawling coward has no place on earth."

Even as he spoke an intense anxiety swept over him and with fiery emotions he muttered, "I won't give up to Schnell and by the heaven only--I will become courageous and win Austen back."

"What love I would forego for millions!" Scaredly he had finished his vow when he was startled by a man who was standing about midnight the night before, with his eyes glowing in the dark, and turning, he was horrified to see an old man walking uncozeness

into the track of the speed demon. The expedition Ted ran across the parking lot and pulled the old man from the path of the racing motorcycle and the machine overturned.

When the accounts of this heroic act reached the ears of Austen, she at once expressed her regret for the day before and implored Ted to renew the engagement. Ted, however, refused, stating that he would perform a real test of nerve before considering himself aUFACTURER of the charming Miss Martin again.

There are two distinct forms of personal nerve. The endeavor to break the aerobic "standing record," for instance, is a thousand feet above Mother Earth and the other is to enter an automobile race of national importance. Ted chose the latter method of proving his integrity fully and filled out the racing application for the international affair on a well known track.

Standing near the open fireplace, Bayard, the mechanic, was inarticulate and winsome, smiling the smile of one who has found both family and a significant satisfaction over the downfall of a rival. That green-eyed monster dejected his hands and motioned the very bones of this handsome youth and his wicked countenance as he read the letter from his cousin telling of the abrupt termination of the engagement of Austen and Ted. This was the reward of his labors for several months; his appeal to Austen had not been fruitless and now he was ready to claim the spoils of the victor.

Walking mechanically down the avenue of the neighboring estate, where he had just received a final dismissal from Austen, Ted Barham found himself as if he could be possibly called hopeless. "What have I to live for?" he asked himself, "a crawling coward has no place on earth."

Even as he spoke an intense anxiety swept over him and with fiery emotions he muttered, "I won't give up to Schnell and by the heaven only--I will become courageous and win Austen back."

"What love I would forego for millions!" Scaredly he had finished his vow when he was startled by a man who was standing about midnight the night before, with his eyes glowing in the dark, and turning, he was horrified to see an old man walking uncozeness

into the track of the speed demon. The expedition Ted ran across the parking lot and pulled the old man from the path of the racing motorcycle and the machine overturned.

When the accounts of this heroic act reached the ears of Austen, she at once expressed her regret for the day before and implored Ted to renew the engagement. Ted, however, refused, stating that he would perform a real test of nerve before considering himself aUFACTURER of the charming Miss Martin again.

There are two distinct forms of personal nerve. The endeavor to break the aerobic "standing record," for instance, is a thousand feet above Mother Earth and the other is to enter an automobile race of national importance. Ted chose the latter method of proving his integrity fully and filled out the racing application for the international affair on a well known track.

Standing near the open fireplace, Bayard, the mechanic, was inarticulate and winsome, smiling the smile of one who has found both family and a significant satisfaction over the downfall of a rival. That green-eyed monster dejected his hands and motioned the very bones of this handsome youth and his wicked countenance as he read the letter from his cousin telling of the abrupt termination of the engagement of Austen and Ted. This was the reward of his labors for several months; his appeal to Austen had not been fruitless and now he was ready to claim the spoils of the victor.

Walking mechanically down the avenue of the neighboring estate, where he had just received a final dismissal from Austen, Ted Barham found himself as if he could be possibly called hopeless. "What have I to live for?" he asked himself, "a crawling coward has no place on earth."

Even as he spoke an intense anxiety swept over him and with fiery emotions he muttered, "I won't give up to Schnell and by the heaven only--I will become courageous and win Austen back."

"What love I would forego for millions!" Scaredly he had finished his vow when he was startled by a man who was standing about midnight the night before, with his eyes glowing in the dark, and turning, he was horrified to see an old man walking uncozeness

into the track of the speed demon. The expedition Ted ran across the parking lot and pulled the old man from the path of the racing motorcycle and the machine overturned.

When the accounts of this heroic act reached the ears of Austen, she at once expressed her regret for the day before and implored Ted to renew the engagement. Ted, however, refused, stating that he would perform a real test of nerve before considering himself aUFACTURER of the charming Miss Martin again.

There are two distinct forms of personal nerve. The endeavor to break the aerobic "standing record," for instance, is a thousand feet above Mother Earth and the other is to enter an automobile race of national importance. Ted chose the latter method of proving his integrity fully and filled out the racing application for the international affair on a well known track.

Standing near the open fireplace, Bayard, the mechanic, was inarticulate and winsome, smiling the smile of one who has found both family and a significant satisfaction over the downfall of a rival. That green-eyed monster dejected his hands and motioned the very bones of this handsome youth and his wicked countenance as he read the letter from his cousin telling of the abrupt termination of the engagement of Austen and Ted. This was the reward of his labors for several months; his appeal to Austen had not been fruitless and now he was ready to claim the spoils of the victor.

Walking mechanically down the avenue of the neighboring estate, where he had just received a final dismissal from Austen, Ted Barham found himself as if he could be possibly called hopeless. "What have I to live for?" he asked himself, "a crawling coward has no place on earth."

Even as he spoke an intense anxiety swept over him and with fiery emotions he muttered, "I won't give up to Schnell and by the heaven only--I will become courageous and win Austen back."

"What love I would forego for millions!" Scaredly he had finished his vow when he was startled by a man who was standing about midnight the night before, with his eyes glowing in the dark, and turning, he was horrified to see an old man walking uncozeness

into the track of the speed demon. The expedition Ted ran across the parking lot and pulled the old man from the path of the racing motorcycle and the machine overturned.

When the accounts of this heroic act reached the ears of Austen, she at once expressed her regret for the day before and implored Ted to renew the engagement. Ted, however, refused, stating that he would perform a real test of nerve before considering himself aUFACTURER of the charming Miss Martin again.

There are two distinct forms of personal nerve. The endeavor to break the aerobic "standing record," for instance, is a thousand feet above Mother Earth and the other is to enter an automobile race of national importance. Ted chose the latter method of proving his integrity fully and filled out the racing application for the international affair on a well known track.
leading car there shot Barban's machine down forty yards from the tape, the nose of his throttling machine drew up with his foremost contender. A second Ted's car crossed the line. He had won the field, ending the most sensational race ever started on the famous track.

As the afternoon shadows grew longer, Ted, the fearless, came to the center of a group of admiring friends who were profuse in their praise for his driving. As he saw in his rear view mirror the telltale gleam of the distant vehicle, the two cars flashed at each other for the prize bestrawed. They were both happy, but nothing could gain them more desirable light and real joy than the reconciliation that had been effected. The crowd disjuncted and met alone on the spacious lawn surrounding the Marin estate.

The Lady on the Cover

Miss Jackie Saunders, who now enjoys the distinction of being adver-tised and photographed, was born in the world as "the fascinating Ballona Girl." She is young and has little more than three years, but her career before the camera was simple-natured. She has thus far taught her all the essentials of dramatic freedom. Miss Jackie Saunders, of Long Beach, Cal., one year and a half ago and from the start, has made the world see what successful seeret artistes are made of.

More than three years she played lead, but with the beginning of 1915 she blossomed out as a star and is now at the head of a company especially organized to support her in the presentation of photoplays, some of which are being written by Will M. Ritchey with her charming talent. In "The Acid Test," 3 reels; "Reaping the Whirlwind," 5 reels; "Rays that Are Famous," 3 reels; "Heritage," 3 reels; "Ill-Starred Babbie," 4 reels, and her last picture was "Troll Night," a three reel photo-drama entitled Miss Jackie Saunders.

Give Miss Saunders any part that calls for a wild, harum-scarum sort of woman, a character which she has the gift of personifying, and she is the one to do it successfully with the satisfaction of the most exacting critics in the world. For Miss Saunders prefers to take these characteristics at the opening of the play, and she likes to wind up in every drama just to show the world who love her that she can be a regular lady when the occasion demands it.

"Of course she is pretty. Devotees of the brush and palmle declare her beautiful—which she undoubtedly is—but her beauty is not of the catrensque brand. As a wild child of the flowerland, clad in a simple gingham dress, she is fascinating, winsome. Her smile goes straight to the heart, while she arroses deep sympathy every time she points it. In fact, she has no difficulty in restricting the audience to adopt her and see that she has all sorts of money can possibly absolutely lives, every role she plays and in pathetic scenes natural tears fall her eyes, and cause her eyes to show his checks. One of the most exacting critics of the world is without centering the face to such extent that even a good-looking girl becomes ugly. Miss Saunders is one of the very few who can cry and remain pretty. In moments of anguish she is even more altering than is in her happiest veins, the difference being due, no doubt, to the spontaneous sympathy which the sad mood arouses.

Miss Saunders has not yet reached the zenith of her power and popularity. She improves with each picture, a fact predicted by experts who have watched her career that in her the Ballona Company possesses another marvelous asset. During the coming year she will be featured in a series of pretentious produc-tions—original scenarios, picturized versions of celebrated books and dra-mas—-which have scored her first stage. In all these of these photo-plays she has given every indication of being a success. The great Ballona studio. Expense will not be limited and she will have the license to run the full gamut of human emotion, achieving results by her individuality and the talents she has inherited to such a degree of perfection.

It may be safely said about Miss Saunders in "Ill-Starred Babbie" that the estimate that this article makes of her. Will H. Whalen, the priest-author who wrote the book, conceived a character that was born in the annals of the world as a star of ill omen. Babbie's mother dies when she comes into the world. Babbie is a wild girl, the daughter of her father and an elder sister, both of whom are wholly indolent, and are about the village with her yellow hair flowing in the wind, and they are of no use whatever to the gossips of the town declare she will come to the towns and happens at every opportunity. Being gently reproved by her sister for keeping company with a young man who shows signs of being wayward, she is threatened and marries him. After a few weeks of bliss her husband begins drinking and abusing her, and then turns from her as a strike succeeds in her arms crashes through a window. His wrist is severely wounded by blood pressure and in a short time he dies. Babbie waits until he is buried in the barker's field and then returns home. In the meantime the plain-faced sister has acquired a sweetheart. This serious and headstrong fellow is opposed to Babbie because he thinks she is a bad girl, but when he sees her she promptly falls in love with her. Babbie, who recovers from her husband's death, does not let him know it. He begins to prefer that she prefers her regular man, and then comes the village to report a strike—she marries his real name. The same old Grummes who gave her a coat of black paint when she was a young girl, has then come to the village to report a strike—she marries his real name.

"The Lady on the Cover" is one of the most interesting pictures that has ever been seen. Although she is virtuous and always looking for a good husband, he is kind, he betrays her with her cruel tongues. The strike of the miners is on in earnest; strike-breakers are the ground. The strikers attack the strike-breakers. Babbie's father, who has not partic-ipated in the assault, is arrested, taken to a distant city and imprisoned in a fine. Babbie, being a horse, rides to the scene of his in-conviction and rescues him. In making their escape they are fired upon and Babbie is fatally wounded.

Thus ends the life of the poor little girl who was ill-starred from the first. Babbie, who has the portion of the character is one of the best that Miss Saunders has ever undertaken and she is unaided to her fate by the charmingly poignant manner in which she enacts it.
FACTS

The Pennsylvania State mercantile appraisers have just issued a call for payment of motion picture theatre licenses for the current year. There are some interesting statistics on the “movie” business to be discovered in this connection. Statistics are always available on any subject, but we get them right by looking through the State legal documents on the subject, and by getting them right, we settle all bets in advance.

300,000 “fans” pay admission to photo-play houses in Philadelphia alone, each day. Does anyone doubt our statement that most of this number are interested in the careers of the players they see daily?

Does anyone doubt that their interest is kept warm, which means it is made to pay the exhibitor’s license for him, by the circulation of a live, informative and authentic publication devoted to the photo-play theatre proprietor and patron throughout the territory in which these 300,000 reside?

There are 279 theatres in Philadelphia. 233 are devoted exclusively to motion pictures. These have 132,964 seats, which are filled several times daily. 70,000 people patronize the eighteen houses in the Market Street section daily. 30,000 nickels are deposited with the eight theatres in the South Street section daily.

WHAT ARE ALL THESE NICKEL SPENDERS INTERESTED IN MOST?

We would say—in what they spend their nickels on, each day, consistently, all the year around. THE PHOTO-PLAY AND PLAYERS.

This army of 300,000 Philadelphians is duplicated in hundreds of American cities. We will take it for granted that they have other nickels left each day after visiting their favorite “movie.” We will take it for granted that they spend one a week for the magazine which makes the strongest appeal to their favorite amusement.

We will go further and take it for granted that they have a couple of nickels still left over after recklessly expending one for the PHOTO-PLAY REVIEW.

Now is the crucial moment with the reader and his surplus nickels! He, or she, has been to the picture show, and has just secured a copy of the leading “movie” publication. The other nickels are still intact. What will he or she do with them?

Well, there’s no use of the editor answering all his own questions. We'll let the reader of these lines, who has something to sell to the public, answer the last one.

The American photo-play fan is on the scene in a frame of mind which, to say the least, is receptive. Having enjoyed a two-hour entertainment and about to turn the pages of the publication which promises the most pleasure, as being representative of his favorite pastime.

... Not forgetting that he still has a little change left in the “coin carrier.” We venture to assert that that coin is only being held in trust for the firm or individual whose product is first placed before the eye of the moneyed person whose adventures are the subject of this article.

To relieve him of the trust and have it come home in the morning mail, YOUR advertisement should greet the reader’s eye before the copy of this paper is passed on to the purchaser’s nearest and dearest friend.

Well, it’s up to you, Mister Manufacturer, Mister and Miss Player. Here we are, getting out the magazine that’s different—and getting it out weekly. We have a favorite motto also—is it yours? It reads like this: PUBLICITY PROMOTES POPULARITY—POPULARITY PRODUCES PROSPERITY.

PETE SCHMID, the genial Press Representative of the OliverMoroccoPhoto-Play Company,planned and carried through a very attractivelook at Lenore Ulrich. After Miss Ulrich'spersonal appearance at the private showing of "Kilmeny" at the Broadway Theatre quite a number of newspaper men were entertained at luncheon at the Hermitage. The whole affair went along without a hitch, the picture itself being worthy of comment. A more intimate account of "Pete's" little party will be found on another page, also a review of "Kilmeny." *

T. Daniel Frawley, General Stage Director, for OliverMorocco, got up a very interesting little talk at the luncheon referred to above. He told the prospecting film man on the coast and when the inspection was complete he had to admit that it was much like a studio just a sausage factory. They were not turning out films but footage. Anyway, he got the required thousand feet filled up. Mr. Frawley has brought up a very interesting and very important matter in this connection and he knows where he stands, for he has been a stage director for a great many years. It is true that too much pudding is done, too much footage is turned out and not enough real films. The smaller the various manufacturers learn this the better. It is doubtful whether wish pictures and no footage and what they want pictures and no footage and they want pictures and no footage and what they want pictures and no footage and what they want pictures and no footage and what they want pictures and no footage and what they want pictures and no footage and "The Birth of a Nation" may be exhibited.

Would you like to act in the movies? Now, this is for girls only. Don’t get excited, gals, it’s a little closer and let me whisper a secret. I know of a blue film company (one of the largest and oldest in the business) that is very anxious to secure a girl of a certain type and they have asked me to help locate the right type. This right type may be small, she must be pretty, she must have large features (especially eyes) and she must have film star on the brain. The company, providing they find what they are looking for, will see to it that the lucky girl will eventually become a star in fandom. Photographers, from these likely girls will be chosen and given a chance and in this way very properly and safely be secured. Photographs may be submitted to the writer of this page, care of the New York office. I will see that they reach the proper parties.

Nicholas Dumare's picture, "My Loveliest," is being shown at the Vitagraph Theatre this week. Mr. Dumare plays the leading role and the photo-play has received enthusiastic capacity attendances.

Little Petsy De Forest is the life of the Lubin studio at Philadelphia. Although I have enjoyed her work on the screen many, many times, I never had the pleasure of meeting this clever young lady until my last visit to Philadelphia. She is just as captivating in real life as she is on the screen.

William H. Tooke, for many years prominent in Frohman and Selico productions, is admirable in the interesting part played by him in the Ledger-World Film production of "Sunday," the film in which Reine de By is starred. Movie "fans" well remember the excellent work of Mr. Tooke in "The Greyhound" and "The Unbroken Road;" he is now playing a rare part in a number of them.

20,000 persons witnessed the taking of the pictures of the bull fight scenes for the Lasky production of "Carmen," in which Geraldine Farrar is starred. This interesting event took place on the outskirts of Los Angeles and special permission from the city government had to be obtained before the fight could take place. It proved to be one of the most spectacular events ever staged in Southern California. Cecil B. DeMille, the Director, engaged over a dozen professional Mexican combatants to work in this scene. Among the noted spectators that were present were Mr. and Mrs. Samuel Goldfish, Jesse L. Lasky, Miss Farrar, Fannie Ward, Blanche Ring, Gertrude Ederle, Laura Hope Crews, Lota Tellegen, Donald Brian, Theodore Roberts, Blanche Sweet and Carlyle Blackwell.

To get proper scenes for "The Imposter," Director Capelum of the World Film forces, took his players, headed by Joe Collins, to the steel mills in Pittsburgh. This forthcoming release will be a pretentious picture in every sense of the world.

Work has been started on the second of the "Pee Wee" pictures, Will Archer and the other little members of the Headline Announcement Company are largely engaged in making another enjoyable comedy to be called "Pee Wee West's Honeymooon."

A novelty in the shape of a picture with words and music will mark the first appearance of Alice Lloyd. From these likely rills will be chosen and given a chance and in this way very properly and safely be secured. Photographs may be submitted to the writer of this page, care of the New York office. I will see that they reach the proper parties. More information on this in next week's issue.

Blanche Sweet will appear in "The Case of Lucky," under the direction of the Jesse L. Lasky Feature Play Co. The role in this picture calls for work vastly different from what Miss Sweet has done in the past and it is expected that it will win many new admirers for her. The pictures under this picture Miss Sweet will play in the Lasky presentation of "The Secret Orchestra," from the play by Channing Pollock, and based on the novel "A Adventure in Edgarion Castle. In the supporting company such names as known photo-players as Theodore Roberts, Carlyle Blackwell and Gertrude Keller will appear.

"The Blindness of Virtus," an Essanay release on the V. L. S. E. Corporation’s new program, will get a favorable comment owing to its strong preachment in support of sex hypocracy, making film story much stronger than the stage version. In the picture the important matter is brought out in a most attractive and clastic manner. Certainly this great picture should be seen by all parents.

Lenore Ulrich is appearing personally every afternoon and evening at the Broadway Theatre this week, where her first motion picture, "Kilmeny," is being shown. The little star of the Money Force is proving wonderfully popular and capacity houses are the result.

The exterior of a typical New York theatrical boarding house is shown, and the strong action scenes in which fascinate photo-players, so the picture was made in the good old U. S. A.

"The Middleman," featuring the sterling English actor, Albert Cheverler, is a treat in the way of motion pictures. The producer of this company must be complimented for their production. If you haven’t seen this picture you ought to do so at the first opportunity.
Geraldine Farrar

IN CALIFORNIA
at Work on Her First Picture

Geraldine Farrar in her California Bungalow, resting between the taking of Scenes from "Carmen," in which she will appear for the Lasky Famous Play Co.

Rehearsing a Scene from "Carmen" with Cecil B. DeMille
Director-General

Geraldine Farrar Rehearsing a Scene in the Photo-Play Production of "Carmen" in which she will appear for the Lasky Famous Play Co. Note Director at Piano

Geraldine Farrar in her California Bungalow, where she is making a Motion Picture for the Jesse Lasky Feature Play Co.
Pretty soft for the smokers who appear in the hotel lobby scenes of "The Little Boy Who Was He." A stickler for detail, the producer directing in charge installed a set of telephone booths and, as will be seen in "The Secret Code," the third of the twelve weekly telecasts of the series, it will well patronized. And the only money the players pass over the counter in exchange for perfectly good smokes, is stage money!

William Meryk, who is now playing the leading part in the United Photo-Plays company six-reel production, "The Victory of Virtue," has scouted Flora Finch, a fellow member of the Vitagraph Big Comedy Four, to play Miss Walku, a good wife actress. Lottie Pickford and Irving Cummings, heroine and hero in "The Diamond Ring" from which they 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 "Ir" sat up all night writing their speeches.

Pathe announces the acquisition of the picture rights to Richard Carle's dramatic success "Mary's Lamb," which enjoyed a run of three months on the stage. Mr. Carle himself will direct the picture. The famous player in his own famous play should prove to be a strong attraction.

Hughie Mack of Vitagraph Player, who weights approximately the sixth part of a ton, is still intent on playing Romeo. He hopes to be able to announce his complete supporting cast in a few days and has already selected Flora Finch, a fellow member of the Vitagraph Big Comedy Four, to play Juliet.

Nell Craig, Essanay actress, is an expert fencer. She now is giving lessons to other members in the studio, and has become a favorite among the young women with Essanay to fence and nearly all the actresses in the studios know her demanding instructions.

Even photo-play directors are human beings, this one happens to be directing the production of a Lubin one-act photo-play, "The Son," written by Daniel Carson Goodman, featuringOctavia Handsworth, Jack Standing and Eleanor Blanchard. The director was working on a scene of intensely emotional strength. Even the stage hands stood spellbound. The wronged wife appealed to the other woman for her husband. Tragedy was in the air and the director, forgetting all about his work and surroundings and thinking only of the scene, walked straight into the camera, necessitating the taking of an extra 200 feet of film.

Lillian Walker, the Vitagraph Comedy Star known as "Implies" to her friends, is on her second auto trip to some of the nearby unusual spots. Everyone went away so well as they regarded themselves with soda and ice cream. It was the inner man, the woman's rather, craved something more substantial, the party almost met defeat. Miss Walker, who was the major-domo of the affair, had various en-

counters when she assailed place after place, where menus were handed hungry guests, only to be told that it would be necessary to have an escort. Not that the girls were averse to having a gentleman line with them, but they did object to anyone paying for the dinner, as they had not the money.

Finally, Miss Walker, in desperation, passed a table be set up in the machine and requisitioning a waiter from one of the popular hotels, the girls dined comfortably, the car serving as a private room with the overhanging branches of a tree as its roof and when it came time to settle, each girl paid for her individual order.

The policy of Director-General Daniel Craig, and those in charge of the Reliance-Majestic studios to give a half hour for all their productions. Sound literary material is instanced once more in the case of "The Little Boy Who Was He," work upon which has been started.

"The Little Boy Who Was He," which is to be a Reliance production, is based upon "The Bridge" by the well-known writer, Zona Gale. Charles West is the director and Normand Marguerite Loveridge; Spotswood Atken, A. B. Sears and Buddo Harris are other principals. It is an exceptional cast working under the direction of Jack Conway.

In the Little Boy Who Once Was He, Dan Adams (Charles West) returns to the old swimming hole. In the city Adams had found that his young ambition, to become a graver and through dishonor had lost the woman who loved him. Memory brings back to him at the old swimming hole the charms of his youth and also the little boy who used to pass his. The vision boy demands an accounting. So powerful is his direct upon Adams that he returns to the city a new man and rehabilitates himself.

Ethel Barrymore, the distinguished dramatic actress, has decided to appear in her last season's success, "The Shadow," in which she created a deep impression. Miss Barrymore will begin work shortly at the Roffe-Metro studio at Broadway and Sixty-first street, New York.

Bud Duncan vows that the next time Kalem Company asks him to appear in a "Ham" comedy with a monkey, it will have to supply him with a guaranteed flealess animal. Bud made this statement after taking part in "The Hypnotic Mon-

dey," and the utmost persuasion has failed to induce him to give the rea-
sions for his stand.

Mabel Normand, Keystone star, is planning a real vacation for the latter part of the summer. She visited the Exposition in San Francisco during March, but the entire time was taken up with making pictures. The next trip is to be all business. Miss Normand intends spending a fortnight in the mountains, where she will hunt and fish with neither camera nor director to worry her.

Eugene Mullin, one of the most popular scenario writers of the Vitag-

raph Company, has been appointed a director. Mr. Mullin will be re-

membered for his pieturization of such successful film stories as: "Mr. Barnes of New York," "A Florida Enchantment," "Heights of Hazard," etc., and many other smash-dra-

mas that include: "Hearts Ablaze," "The Green Cat," "The Big Chance," "The Big Lake," "The Night of the Wedding," etc. When Mr. Mullin received his first manuscript he was tempted to resign his directorship, the title being "Of Greater Performance Only," but, on second sober thought, he determined to dispel any jinx that might be hovering around and is now hard at work on his first picture that he vows will not be his only performance.

Harold Lockwood, popular Amer-

ican (Mutual) player, who works with May Allison, is featured in "The Secre-
tary of Frivolous Affairs," a late Mutual Masterpiece, recently posed for some new photographs at the Santa Fe, Cal., studios, and while there, fans, get busy, for Harold is noted as one of the most generous persons in the business, who comes out of passing out his photographs.

Harry Masterstays still remembers the boy who wasn't raised to be a sol-
dier. At least he is wearing a uniform and putting his Marvin cap down to the front, departing daily from the Pathe studio for the shop company. Masterstay says he already is convinced that war is foolish busi-

ness and that his hat is still leg from marching.

Victor Potel was hauled through a door and blown twenty feet out into the street by the explosion of a cartridge in his hand in the Essanay comedy, "Snakeville's Hen Medic." Potel's clothing was torn off and he was bruised from head to foot, but otherwise escaped uninjured. The cartridge exploded prematurely hence Potel's hasty exit. "But it makes a darn good scene," said Potel with a satisfied smile.

Do you know that-- Miss Bessie Eyton has bought her second Maxwell car within six months? Eugene Besserer works for hours (Continued on page 17)
The Secret of the Cellar

By WARNER VAN VOLKUNSBG

Released Saturday, July 24, 1915, Edison

Director .......... James W. Castle
Mr. James Travers, crook and confidence man ... Curtis Cooksey
Mrs. Travers ... Sally Crete
Herbert Revelle, a detective ... Robert Kegener
Bessie Revelle ... Marie La Manna
Tom Merrell ... a young policeman ... Arthur Housman
Max, the jeweler ... James Harris
Foxy ... a crook ... Julian Reed

Policemen, hotel guests.

In the West, Mr. James Travers is known by quite a different name, in as many cities. His wife is as notorious as he, and Fogarty, his companion, is well known at head-quarters. Arriving at a fashionable hotel in Chippewa, they receive a visit from a well-known jeweler, who has come to them after being requested to bring with him a valuable necklace. Once in their apartment, and the jeweler tells the detective unconscious. The crooks make their escape unobserved. In the struggle the jeweler has torn Fogarty's collar from his neck. Revelle, learning of the case, eventually finds the laundry where the necklace was cleaned. He has it dry done, and in that way traces the trio to Fogarty's house. Coming there in the evening, after he has seen the three crooks leave together, he lets himself in with a skeleton key. He is surprised by the crooks, who make a desperate effort to escape, and after being bound is put in the cellar. In the meantime, Miss Travers, Bessie, on her way home, meets her sweetheart. While chatting, she hears a tapping in the wall and then the part of the secret is discovered. She discovers that someone is tapping a message, in this case, to which the code, on the pipe, "Help! Help!" The cellar! Tom calls a policeman. The party bursts into the house, and in the cellar they find Bessie's father, bound and gagged.

Examinating some old letters in the room above, Revelle finally discovers a clue to the house in which the crooks are hiding. He makes his way into the cellar. Hiding in a corner, Revelle sees them come out and take the collars from a couple of wine bottles. Out of the bottles they take three splendid necklaces, and indicate that other bottles also contain money about to slip their latest haul into a bottle the detective recognizes and covers with a revolver, firing one shot to attract the attention of the young policeman, Tom, who is waiting outside. The three crooks are made prisoners. Bessie finds her father at the station house. The robbers safely locked up, Revelle, her daughter, and his future son-in-law stroll home together.

"On Her Wedding Night"

Directed by William Humphrey

Helen Carter ... Edith Storey
Henry Hallem ... Almada Carter
The Woman ... Carolyn Birch
William Carter ... Charles Kent
Jessie Carter ... Lueve Beaudet
Carlo Picalli ... William Dunn
John Kimeldon ... Denton Denton

See "The Pursuing Shadow" and "The Fighting Hope" to fascinating effect. This picture is a four-part melodrama, making good use of the usual care of the Vitagraph Company, and is a photo-play that will hold the attention of all intelligent minds right through the four reels. I especially want all our readers to see this film, for it is what I call a really good one, and I'd like to have my opinion backed up. Watch for it at your favorite theatre or ask your manager to book it.

"The Pursuing Shadow"

Directed by Tom Terriss

Earl Fletcher ... Tom Terriss
Tony Osaco ... Tom Terriss
Jesse Dexter ... Anna Luther Millie
Olga ... Kathryne Adams
Paul ... Torn Branch
John Doherty ... Alfred Hennig
Craig, Dare ... R. De Cordova
William Aschof ... Alfred Cove

Mallett's is well paid to Tom Terriss, who plays a dual role in this picture, the great man of the motion picture industry, fitting up the interest. The direction is fine, and the entire cast capable in every sense of the word. The picture has been running for some time, but I saw it only lately, and became so interested in it that I know you will enjoy it. It is a real feature.

"The Fighting Hope"

Directed by David Belasco

Robert Granger ... George Grattan
Anna Granger ... Laura Howe Brews
Bessie Granger ... Genie' Ward
Harron Temple ... Thomas McGlashan
Craven ... Richard Morris

This powerful stage success has been picturized with a great deal of attention, and with a capable director the result is a picture that will hold your attention at all times. The story is one that is written in a masterly fashion, the direction is fastidiously, while the lighting and photography are of the very best standard of excellence. Miss Cree is good work, and will and do better as she becomes more accustomed to the work before the camera. "The Fighting Hope" is a thoroughly interesting story, and while features much toward every way, and prove a winner at The Strand last week.

"Kilmeny"

Directed by John Klempke

Kilmeny ... Lenore Ulrich
Cara ... Agnes Haskins
Barouche ... Howard Davies
Pierette ... Marlah Mackay
Lord Leigh ... Frederick Wilson
Lady Leigh ... Myrtle Stedman
Witkiness ... Henry Bert

A charming story, expertly produced. You will like Kilmeny, and you will like Kilmeny. Theatre goes will remember "Kilmeny" as one of the excellent works, and in "The Bird of Paradise," and all motion "fans" will welcome it, for its freshness, its first pictures, and its power. It is not only very plain to see that she is especially a first picture, but that she has set the pace. The direction is fine, the cast merits praise, while the photography, lighting and direction are alike. The whole set could be described. The exterior scenes are beautiful, many of which are "locations" here in the region. You will find, especially in keeping with the story. See "Kilmeny," it's a bully and a big picture that you can enjoy from first to last. R. W. B.
"Jealousy, What Art Thou?"

JEALOUSY is not laughing mat-
ter. Scientists have tried to
analyze and weigh the factors
which enter into it, but within
the state of mind, but so far have
defeated. True, a few look-on cases
lasso a millionaire comes along in his six-
cylinder Blowhard and takes our girl
out for a beach five minutes before we were to meet her at the corner ice cream parlor. But such parties have just cause to call all the
gods to witness our ultramarine frothing and the fact that he doesn't do any use. The
problem is: How can jealousy be abol-
ished?

If hubby stays down town every night until midnight, or if she
has to sit up to dinner, is bound to be jeal-
sous at home. And if friend wife
persists in retaining that picture of
the young fellow she met at the
beach two years before she was mar-
rried, then hubby is going to nurse a
secret gnash; in other words, he will
itch under the scratching stings of
denial. And sooner or later the
storm will break.

Possession often leads a woman
to nag a man beyond endurance. She
is just a whining worshipper of him.
She has his heart, and when she
beguile, she has his mind. When her
husband, from the opposite sex, they employ private detectives to
trail their spouses to the soda-water fountain. They have the past lives of the iceman and
denial investigated to see if they have ever eloped with any
women before, and, if so, how often.

In the world of "What Art Thou?" a
Rex two-reel comedy drama, Ben and Dorothy are insanely jealous of each
other. Ben is the artist's office, where Dorothy
calls at the close of the day to accompany
him for a stroll. Ben excises himself for a
moment, and during his ab-
ences, Dorothy is, amongst several feminine tribes, a man.

JOSEPH D. CARSON

Grecly 1918.

This hectic and returns to
Dorothy, who, on hearing his return,
hooks the photograph in her
brochure.

The two, looking much worried,
start for a stroll.

On the street Ben smiles at an ac-
quaintance in a passing carriage and
Dorothy frigidly remarks that he'd
better stop flirting.

A little later Dorothy looks into a
book where a magazine contains
stratovelois and Ben leads her
to a room, where he assures her
she'd better practice what she
preaches.

Dorothy leaves her at her gate and
goes home, where he looks over her
shoulder asleep, deep, and
seems to be witnessing a clandestine meeting of
Dorothy and some lover, while he
is in the library. He tells her in a
mental picture of Ben and the orig-
nal of the photograph making love.

That night, Dorothy, waiting for
Ben's usual letter, his girl friend, Josephine Gates, and be-
gins: "My Dear Joe—It has been a
long time since we have been to-
gether" Ben arrives and Dorothy
looks into Dorothy’s breasts, and
points across to tell-tale letter that
the card he has stolen. In anger, Dor-
yth leaves the photograph and
and with the long hair from her
coat, and the quarrel assumes a seri-
ungly.

Both decide to separate, and
They part, though each is heart-broken
and more jealous than ever. Friday
comes, and no word from
Ben to Dorothy or no word from
Dorothy to Ben. Here is the
feminine curiosity gets the better of her
and, stealing to Ben's apartment, she breaks down all reserve, and, tell-
ing the valet of her quarrel with Ben,
logs him to tell her what cost
Ben intends wearing that night. For
answer, the valet shows Dorothy the
felicity of her choice and her
fellow.

Dorothy, at last, has grown
Since, but goes to Dorothy's home,
where he boasts Dorothy's mother to
show her, Dorothy's costume is
that of Carnes. Ben retires de-
lightened and resolves he'll watch her.

Dorothy's return to his
the valet tells him of Dorothy's visit,
and he determines to fend Dorothy
by exchanging costumes with a
friend. As a result of this exchange,
Dorothy's costumes and services ensue at the hall, but the
sweethearts finally make up and join
the tour.

Ralph Lewis was with Hinckley.
And that goes for me too," said
Lewis.

Director Powell smiled his diplo-
matic smile and put his hand on
Hinckley's shoulder.

"Don't you worry, my boy," said
he, "those are only the technical
peach. It's a straight part with very little
makeup.

Hinckley went away well pleased.

"What about me?" demanded
Melville. Hinckley.

Again the diplomatic smile.

"Why Ralph," said Powell, "you are
able to understand all of the whole
business. You are not to be afraid. So you should be.

This satisfied Lems eminently.

Then Walter Long heard rumors.

"Walter, you're the Strong Man.
A little while after his splendid
physique. He had been under the training of Tom
Wilson, the former pupil and a
member of the Relation-Majestic
crew, and "The Long and Strong"
in feats of strength. A day or two after Mr. Powell's diplomatic dispo-
sition of Hinckley and Lewis, Long
caught Powell scrutinizing him from
head to foot.

"Yes, I think you'll do," said Pow-
eill as though he were talking to a
child.

"What are you going to do with
him?" asked Dorothy Gish, who had been cast for the feminine lead
and knew that there was nothing freak-
ish about the role.

"Make him the osified man," sug-
gested Hinckley.

Long's face plainly showed his
anxiety when Powell said to him:

"Walter, you're the Strong Man.
"You wear a splendid costume con-
sisting largely of a leopard's skin. You
will be able to use the things, Tom Wilson has been
teaching you.

Long was more pleased than
possible. The other members of the stock company were
already employed, but they
saw that the entire collection of freaks which had travelled with the
show had been engaged for the photoshooting.

After "Victorine" had been made, the
the circus moved away for the
vacancy of the studio. Several
years afterward Miss Gish was taking an
auto ride miles from Los Angeles.

She passed through a small village
and saw the circus erected there. Across the
the circus was
a highway. When she approached near enough to read it she saw
that it was:

"This circus was used by the Re-
lance-Majestic crew, in the which Miss Dorothy Gish is the star.

Here is a bit of news which
will make every man with a beard name
of Kalem’s Gladstone, Cal., studios.
Desiring to make the big barber shop
scene in "The Happy Husband"
the fourth of the twelve weekly twin-
act Mysteries of the Grand Hotel,
absolutely realistic, the producing
director hired men to allow them-
sever to be bearded.

The barbershop scene is but one
of the many big settings used in the
series of the Mysteries of the Grand Hotel. Photo-play patrons
will find it extremely hard to believe that it is a real, thoroughly
moral horror, often they are looking at the
detail is flashed upon the screen and the
reason for this, is that the setting was made in one of the New York
and for, the other most
important in the story. Then there
the hotel lobby, considered the
most expensive and the most
magnificent setting ever used in a pho-
toplay.
IN ANSWER TO YOURS—"Thank you"—Mrs. Mace appears in all the 1911-12 Biograph, by not appearing. She appeared, in about one of the three times a week. Blanche Sweet was the lead in "Water," but the graph release of more than one reel.

REASON.—Fred Mace is now with Keystone, "The Inherited Taint" (Vitagraph), Fred Mace was the lead; Mabel Normand, his wife; and Joseph Graybill, her ad-

ROMANTIC ROSULL.—Harry Bar-

THE GODDESS.—It has been filmed—yet.

STILL LITER.' The Goddess.

Nicholas Dunaew

Characters Leads

Mary Anderson

Katherin Franke

James Morrison

Billy Billing

Edwina Robbins

Evart Overton

Paul Scardon

LEADING PHOTO-PLAYERS OF THE VITAGRAPH CO. OF AMERICA

LEADS

MOVIE DOLL

CHARACTERS

CHARACTERS

CHARACTERS

"GET THE BEST ALWAYS"
Record of Current Films

General Program
Monday, July 26, 1915

BIOGRAPH—A Letter to Daddy (Comedy-Drama).

ESSAY—The Call of Yesterday (Drama).

KALEM—Don Caesar De Bazan (Broadway Favorites—Special—Fiction—Drama).

LUX—The Earl's Adventure (Drama).

SELIG—The Unfinished Portrait (Special—Two parts—Drama).

SELIG—Heart-Selig News Pictorial, No. 29, 1915 (News).

VITAGRAPH—The Jany Family Series No. 19, "Mr. Jany’s Big Vacation" (Comedy).

Tuesday, July 27, 1915

BIOGRAPH—Reapers of the Whirlwind (Special—Two parts—Drama).

ESSAY—Boys All Hi (Special—Three parts—Com. Drama).

KALEM—The Toilers ("Ham & Bud" Comedy).

LUX—Susie’s Suitors (Comedy).

SELIG—The Red Stephano (Special—Two parts—Drama).

Wednesday, July 28, 1915.

ESSAY—Poor Baby (Comedy).

ESSAY—"Dreamy Dud" Goes Berry Hunting (Living Cartoon).—A Scenic Subject on the Same Reel.

KALEM—Mysteries of the Grand Hotel (Episode No. 2, "The Disappearing Necklace") (Special—Two parts—Drama).

SELIG—The Dead Soul (Special—Three parts—Drama).

SELIG—Jimmy (Drama).—VITAGRAPH—The Missing Choe (Comedy).

Thursday, July 29, 1915

BIOGRAPH—The Wanderer’s Pledge (Drama).

ESSAY—Snakeville’s Twins (Western Comedy).

LUX—The Gold in the Crock (Special—Two parts—Drama).

MUTUAL—In Again (Comedy).

SELIG—The Isle of Content (Special—Three parts—Drama).


VITAGRAPH—Coney, Fortune Hunting (Comedy).

Friday, July 30, 1915

BIOGRAPH—The Battle at Elderslie Gulch (Special—Two parts—Drama).

ESSAY—Jane Bethel’s Twins (Nine Western Comedy).

ESSAY—The Girl of the Gypsy Camp (Special—Three parts—Drama).

ESSAY—Broncho Billy’s Surrnder (Western Drama).

KALEM—A Business Buccaneer (An Alice Joyce Reissue—Drama).

LUX—The Call of Motherhood (Drama).

SELIG—Some Dust (Comedy).

Saturday, July 31, 1915

BIOGRAPH—More Than Friends (Drama).

ESSAY—The Bedouin’s Sacrifice (Drama).

ESSAY—A Man Afraid (Special—Two parts—Drama).

KALEM—The Fate of No. 1 (Episode No. 36 of the "Hazard of Helen" Railroad Series—Drama).

LUX—Billie’s Heir (Comedy).

SELIG—The Queen (Drama).

SELIG—The Mystery of Mary (Broadway Star Feature—Special—Three parts—Drama).

Mutual Program
Monday, July 26, 1915

AMERICAN—The Newer Way (Two parts—Drama).

RELIANCE—Her Fairy Prince (Drama).

Tuesday, July 27, 1915

BEAUTY—Betty's First Sponge Cake Contest (Two parts—Drama).

MAJESTIC—The Straw Man (Comedy Drama).

RELIANCE—Outcasts of Society (Two parts—Drama).

Wednesday, July 28, 1915

AMERICAN—The Deception (Drama).

IRONCIDE—The Phantom extra (Two parts—Drama).

RELIANCE—Billie’s Rescue (Drama).

Thursday, July 29, 1915

DOMINO—When Love Leads (Two parts—Drama).

MUTUAL WEEKLY—Number 30, 1915 (News).

Friday, July 30, 1915

AMERICAN—After the Storm (Drama).

FALSTAFF—Getting the Gardener’s Goat (Comedy).

KALEM—When the Tide Came In (Two parts—Drama).

Saturday, July 31, 1915

RELIANCE—Big Jim’s Heart (Two parts—Drama).

Universal Program
Monday, July 26, 1915

BROADWAY UNIVERSAL FEATURE—The Earl of Patchettk (Five parts—Comedy).

NESTOR—The Tale of His Pants (Comedy).

Tuesday, July 27, 1915

GOLD SEAL—The Flight of a Night Bird (Two parts—Drama).

16TH—The New Jersey in Town (Comedy).

BROADWAY—On Mother (Comedy-Drama).

Wednesday, July 28, 1915

ANIMATED WEEKLY—Number 177 (News).

K-N-Life and Moving Pictures (Two parts—Comedy).

VICTOR—The Double Standard (Drama).

Thursday, July 29, 1915

BIO—"L"—No release this week.

LAUREL & HARDING (Four parts—Drama).

PENCER—"The Jay Phonem" in Famous Acrobat Feat.

—Strange Mammals at Home (Dimar’s Educational).

Friday, July 30, 1915

16TH—The Hunchback’s Romance (Two parts—Drama).

NESTOR—The Rise and Fall of Officer U (Comedy).

VICTOR—No release this week.

Saturday, July 31, 1915

BIO—"L"—Mein Friends Schneider (Drama).

BIOGRAPH—A Daughter of the Jingles (Two parts—Drama).

JOKES—The Village Smithy (Comedy).
Why I Have Been Successful
By ANITA STEWART
(Star of the Vitagraph Co.)

It seems to me the accomplishment of an ambition, a continual forging ahead to a goal that I may achieve, through study and effort, a place in the Hall of Fame that is worth while. I do not mean the success that comes over night, but the slow, sure success that is attained through careful thought, by breadth of work, and study and more work. I have heard difficulty in walks of life, dear success; but to such persons, it usually means too much work; or a time lost from their pleasures, and consequently, they fall by the wayside, and never go forth that success is not what it is cracked up to be. Those persons have not achieved success, they simply knocked at the door and because success did not open it immediately, gave up the struggle. Another class achieve a little success and become so imbued with their own importance it is impossible for them to realize the necessity of continued effort in order to retain the prestige already gained.

When I began to make a bid for success, I not only approached the door with determination, but made up my mind that no matter what came, I would plod on and on until it was opened, and even now, although a long way from the goal of my ambition I am going to keep on struggling.

When I first began to forge ahead I knew that it was possible to succeed and had not gained fame through my first efforts, I would have started again with a new determination. The feeling of satisfaction at the thought of something that is worth while being done would have urged me to continue even through several failures.

Notwithstanding the fact that numbers of successful persons say that the home and success do not go together, my home life has been a decided factor in my success and to be deprived of home influence and home comforts would do more to make me fearful of the future than anything else I could imagine. By home I mean a real home, not a suite of apartments in some fashionable hotel or a three miles from the place where your work is being done, in either of which is surrounded by relations who do not want to know you and care less about who and what you are, but a home, not too far out, over which a mother presides, who will watch over you and help you to hear all the trials and tribulations that beset the ones who wish to tread the road to real success.

I attribute my present success, first, to the influence of my home life, the study and effort being induced by my home surroundings and second to my unceasing desire to attain advancement through my own achievement, due to my home training.

"Since The Goddess" was released to the public, and immediately met with the approval of millions of moving picture patrons," continued Miss Stewart, "I have noticed what success really means. I still feel, however, there is something to be gained with nothing to strive for and to realize more fully than ever before that even such success as I have requires more patience, study and effort and the continual keeping of myself under restraint that I may prepare for better things.

"Ralph W. Ince has been the one, exception of my mother, whose guiding hand has helped me over the obstacles that beset along the path of inexperience and even at the present day without his advice and counsel I am fearful of what might happen to me if I am not careful."

George Kleine Attractions
Stop, Thief! Five parts.
The Woman Who Dared, five parts.
The Commuters, five parts.
Who's Who in Society, three parts.
The Spendthrift, five parts.

Gotham Film Company, Inc.
6–1. The Man Who Beat Dan Dolan, four parts.

Metro Pictures Corporation
Cora.

Popular Plays and Players
Shadows of a Great City.
Heart of a Painted Woman.
The Shooting of Dan McGrew.
B. A. Releff Photo-Plays Inc.
The Cowboy and the Lady.
The High Road.

Tiffany Films Corporation
Heart of Maryland.

Vitagraph
4–19. The Juggernaut, five parts.
5–17. The Island of Regeneration, six parts.
6–14. Sins of the Mothers, five parts.

Lubin
4–12. The Eagle's Nest, six parts.
5–10. The College Widow, six parts.
6–7. The Sporting Duchess, five parts.

Selig
5–2. The Carpet from Bagdad, five parts.
6–28. The Rosary, seven parts.

Essanay
5–24. The Slim Princess, four parts.
6–21. The White Sisters, six parts.

World Film Corporation
What Happened to Jones, five parts.
The Coming of Perpetua, five parts.

Brady
5–3. Woman and Wine.
5–24. The Boss.

California Motion Picture Corp.
Lily of Poverty Flats, five parts.
A Phyllis of the Sierras, five parts.

Flamingo Films
Compressed Air, two parts.
The Rival Inventors, two parts.
The Book Agent, two parts.

Frohman Amusement Corp.

Subbert
5–10. The Butterfly.
5–17. When It Strikes Home.
6–21. The Moonstone.

World Comedy Stars
6–7. Rafferty Stops the War
(Celtic).
6–14. The Children of Mike and
Meyer Elpoe
6–24. Rafferty Stops a Marathon
Runner (Celtic).
6–28. Mike and Meyer Go Fishing
L. & K.)

Lady Mackenzie Film Company
Big Game Pictures.

Get the Best Always
A Good Advertising Medium for all.

The Photo-Play Review

Studio Gossip
(Continued from page 12)

Teddy Sampson, who just now is playing the feminine lead in the Jem-"F conditions being met, the Reliance-Majestic studios, "Big Jim's Heart," has joined the ranks of the photo-play autocrats. Miss Sampson is called upon to do considerable during riding on horses in "Big Jim's Heart," but she says that the effort to master an automobile is something whose difficulty she had never before imagined.

Edward Konnie Dillon, of the Konnie comedies, quite agree with Miss Sampson. He says his driving her car the other day. He imme-

Immediately sent for a camera man and the others, one of his quick fire scen-

aries to Chester Withey.

While he stood watching the zig-

To put this right in this spot or within a few feet of it when the photographer gets here?" And she was.
Ince Directing Orrin Johnson

Orrin Johnson, the estimable Broadway star, has arrived at Incceville and begun work under the supervision of Thomas H. Ince in an elaborate screen version of Alexander Dumas' immortal classic, "The Three Musketeers." His presence serves further to illuminate the already brilliant cast of the New York Motion Picture Corporation, where such other stellar artists as Julia Dean, Willard Mack, Bessie Barriscale, William S. Hart and Truly Shattuck are working. Orrin Johnson is interpreting the difficult role of D'Artagnan, yet, Ince has entrusted him with the task, in full confidence that, by his supreme talents he will be able to do it justice, Under the direction of Charles Swickard, the production is being made a gorgeous work. Swickard is the director who filmed such picturesque stories as "The Beckoning Flame," "The Toast of Death," and "The City of the Dead," all forthcoming features and is therefore particularly fitted for the job he has undertaken.

The Universal films, heretofore handled by the Feature Film & Calcium Light Company, including the serials, have been moved to the present location of the Universal Exchange at 412 and 414 Perry Street. Mr. D. C. France will manage the serials and feature department of the consolidated exchanges. The poster department, which has been conducted by the Independent Display Company at 416 Ferry Street, has also been moved into the Universal headquarters.

The Universal program was put on the market in the Pittsburgh territory about four years ago, and has been very successful under the capable management of Mr. Davis, who will continue as manager of the consolidated exchanges.

Subscribe for the Photo-Play Review $1.00 PER YEAR Sample copies furnished upon request

PICTURES AND POST-CARDS
REAL Photos from Life: Handsome models, scenes and costumes. Sizes: 5" x 7", 5½" x 7½" (scaled). Box 32-R, Randolph, Mass.

PHOTOGRAPHS of your favorite photo subjects, portraits, scenic, interior settings, antique views. Send us your photo and we will enlarge it and airbrush it in natural colors. Dumas' Art Studio, Philadelphia, Pa.

REAL Photos of pretty girls in headdress, millinery, costumes and headdresses. J. R., New Ch., Harrison, Mich.


Beautiful Pines California Bathing Girl. 3 by 4½." Print of 6 making postcards, 25 cents. Ruxol Oliver, PR-349 Lake Ave., Chicago.

BUSINESS OPPORTUNITIES
BUILD a business of your own and escape the drudgery of life as a clerk in the advertising business. Send for full particulars. Address, American Service Co., Jacksonville, Florida.

A FEW one and tworelW.S for sale. Jones, care of New York Office, Photo-Play Review.

PHOTO-PLAYS

COINS AND STAMPS
BUFFALO Nickels, 25 cents each paid for three, and Lincoln peninsulas, 50 cents. 25 cents each paid for two, and Nickels, 50 cents each paid for one. Send lots post paid. Also War Savings Stamps, 25 cents each paid for one, and Nickels, 15 cents each paid for one. Send for price list.

TYPEWRITING
PHOTO-PLAYS TYPED AND FULLY CORRECTED with carbon, any amount, large list of Publishers Free. Model, 5-page, incise typed scenario 10c. A trial selected. Prompt and perfect work. VAN SCHANZ Company, 1212 West 42nd Street, New York City.

MUSIC
SONG Poems wanted for publication. $5.00 per poem or line. Our proposition positively unqualm. Send no money now. Write for instructive booklet—its free. Back & Co., Philadelphia.

ADVERTISERS will find this department brings excellent returns at small cost. "The Photo-Play Review" is read by the Public, the Exhibitor, and the Manufacturer. Try one of these little ads. Two cents per word, cash with order.

MISCELLANEOUS
MR. EXHIBITOR, we print and furnish all Chaflin, Cramer Galleries with our latest list of Censor Bills. We offer the following prices: 50c, $1.00, $2.50, $5.00, $10.00, $25.00, $50.00, $100.00, $200.00, $500.00, $1,000.00. Size of card, 3x5 inches. Send for our catalogue. The Transcript, Chicago, Illinois.

I N C E
Dr. Thomas A. Ince, our 1915 catalog lists many more than those Periodicals, and Club Catalogues, which we have listed in our display rooms. Address us your name and address today. Nationally, Subscription Agency, Pittsburgh, Pa.
FREE

WITH A YEAR’S SUBSCRIPTION TO

The Photo-Play Review

at $1.25

A Superb Oval Portrait of Your Favorite Film Star

13 x 17 inches in size, nicely mounted and all ready for your room or den.

On receipt of $1.25 we will enter your name for a year’s subscription to The Photo-Play Review and will also send any one of the following Portraits postpaid to any address. These are the handsomest pictures we have ever issued, and are especially adapted for dens, offices, rooms, etc. Send stamps, or a dollar bill and twenty-five cents in stamps, or a check for the full amount.

BLANCHE SWEET MARY FULLER MARY PICKFORD
FRANCIS BUSHMAN LILLIAN GISH
KING BAGGOT CLARA KIMBALL YOUNG HAZEL DAWN
EARLE WILLIAMS GRACE CUNARD

The Photo-Play Review

We can furnish picture of any Photo Player

I enclose $1.25 for which please enter my subscription to The Photo-Play Review (52 issues) for one year and send me the Portrait of

“Get the Best Always”
Hypnotism and Personal Magnetism

ERE is a book that will show YOU how to acquire the mysterious powers of Hypnotism and Personal Magnetism, and use them in business, society and the home. This book will show YOU how to influence men and women, how to make friends and keep them, how to command wealth and attain superb health and power. This wonderful course will show you how to gain a knowledge of the characteristics of others, how to read the mind, how to cure diseases and habits without the aid of drugs, and in short become the master of self, thus overcoming the hundred and one obstacles that close the gates of fame.

CONTENTS:
School of Mesmer—School of Nancy—How to read the minds of others (Telepathy)—Therapeutics—How to prepare oneself for practice—Health—Exercise—How to acquire the magnetic eye—Ballet—Suggestions—How to apply suggestions in business success and drink (How to overcome them) Charivaria—Mummification of animals—How to hypnotize at a distance—How to command wealth. The road to power—Final.

HYPNOTISM AND PERSONAL MAGNETISM has enabled men to overcome drink and other vices almost over night—it has helped overcome sickness and nervousness—making thousands of sick and nervous people happy—it has transformed unhappy, envious, discontented people into dominating personalities, suffused with the joy of living—it has enabled people to pull themselves out of the rut—making them masters instead of tools of circumstances—has converted failure into success.

ACT NOW! Here is YOUR opportunity. WILL YOU attain happiness, wealth and power? It is for you to decide.

HYPNOTISM AND PERSONAL MAGNETISM costs but ONE DOLLAR for the complete course, mailed post paid under plain wrapper.

THE PYNEFUME COMPANY, Dept. PR, Minneapolis, Minnesota

A Good Advertising Medium for All
THE PHOTO-PLAY REVIEW WEEKLY

Charlie Chaplin's LATEST SQUIRT STUNT
Either Squirt Ring or Squirt Badge with large Novelty Catalogue. 10c.
J. DESKAU
491 Ridgewood Ave., BROOKLYN, N.Y.

PATENTS
Manufacturers want me to send them patents on useful inventions. Send me at once drawing and description of your invention and I will give you an honest report as to securing a patent, and whether I can assist you in selling the patent. Highest references. Established 25 years. Send Personal attention.
WILLIAM N. MOORE
Patent Attorney
Loan and Trust Bldg, Washington, D.C.

OLD COINS WANTED
Send each coin in a glass envelope on each side. Payment on receipt. Acceptable patrons. Send 10c. each coin for return of others. Ask for full description of each coin wanted. Write for free Illustrated Coin Value booklet.
CLARKE & CO., Coin Dealers, Box 97, LaRoy, N.Y.

CARTOONS
MADE TO ORDER
Cartoons, caricatures, pen and ink portraits from photos. Cartoons originated or drawn up on demand. Prices and samples sent on request.

Nearly Every Exhibitor Reads The Photo-Play Review

HOJEMEL'S

Distinctly American
Champagnes
Matured and Aged in the Bottle

Has the flavor, purity, bouquet and the sparkle—everything but the foreign label, the duty and ocean freight.
Labors, duty and freight don't increase quality.

BRANDS:
White Star (Special Dry)
Extra Dry
Red Star (A Sparkling Burgundy)
Ideal Brut (Specially Selected Cases)

SHARPEST AWARD WHEREVER EXHIBITED
Gold Medal (Highest Award) Union Artistic Exposition, Buffalo, 1901.
Gold Medal (Highest Award) Pan-American Exposition, Buffalo, 1901.
Gold Medal (Highest Award) World's Fair, Chicago, 1893.

Sold Everywhere—Served Everywhere

THE M. HOMMEL WINE COMPANY
SANDUSKY, OHIO