Special Balboa Studio Number

First Scenes of FARRAR as JOAN

Hula Hula Glimpses of Norma Talmadge and Ann Pennington

Mood Studies of Nazimova in "War Brides"

Mary Pickford as a Temple Belle

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Little Mary as a Temple Belle

Mary Pickford plays a little English girl castaway in India in "Less Than the Dust," her first Artcraft release, a drama suggested by one of Lawrence Hope's "Love Lyrics of India," and written for the screen by Hector Turnbull.

Mary glances over one of Lawrence Hope's ballads in quest of "atmosphere.

This little bonnet may (or may not) be the latest thing in Burmese millinery.

Miss Pickford is just about to don the sunburned tint of the little castaway.

With her bizarre garb of the East Miss Pickford is a picturesque little person.

Here is something of the India of Kipling, with its "sunshine and palm trees and tinkly temple bells."

Little Mary matches her wits against the cunning of the East.
Geraldine Farrar
Re-creates Joan:

GERALDINE FARRAR as the Maid of Orleans. In playing this peasant girl, whose simple faith set France aflame with a fire of patriotic fervor that has never died, Miss Farrar has a role of tremendous possibilities. The Jesse L. Lasky production will be awaited with unusual interest.

The Maid of Orleans on the night before her execution.

Joan, at the height of her career, receives her sword from King Charles VII. (Raymond Hatton)
With the Balboa Folk at Long Beach, Cal.

E. D. Horkheimer, secretary and treasurer.

H. M. Horkheimer, president and general manager, at his desk.

Norman Manning, business manager.

Jackie Saunders, a Balboa favorite.

Jackie Saunders, the Balboa star, as "cameraman.

Ruth Roland, one of the Balboa stars.

The Balboa indoor studio building.

A section of Balboa's big outdoor stage.
Glimpses of the Balboa Studios at Long Beach, Cal.

The Balboa studio of the Horkheimer brothers, located in Long Beach, Cal., is one of the few—if not the only—one built out of profits. Its owners take especial pride in the fact that they have sold a penny's worth of stock in their enterprise.

Starting in one small structure three years ago, Balboa has been growing steadily, until today eighteen different buildings are used to house its various departments. And judging from the way business is expanding, further additions will be needed in the very near future.

A young expert in photo-play making who visited the Balboa studio pronounced it a model plant, complete and compact. But notwithstanding that, the Horkheimer brothers have been going right ahead with their enlargements. As fast as they make money they have built new sets, and this is very similar to increasing their efficiency. This has been possible because there are no stockholders crying for dividends.

In the war a paper mache department has been installed by Balboa. The work turned out by it is highly artistic. This is evidenced by the sculptural "props" to be seen in Balboa releases. The stenographers and electricians who adorn the grounds surrounding the plant attest this further. A whole building is devoted to the paper mache department.

Just behind it a blacksmith shop has been fitted up. Many visitors to the plant cannot understand what need there is for a blacksmith shop to make pictures. The best possible light is given to that if there anything in the world which does not enter into picture making it hasn't been uncovered. But as a great deal of work is done in "sets," the forge and anvil come in very handy.

Two large warehouses of fireproof sheet-iron construc-tion have been added to the plant this year to provide shelter for the ever-growing "props." There are larger studios in southern California than Balboa when it comes to the ground space utilized by several, but none of these begin to equal in equipment what the Horkheimer brothers have assembled.

Nearly all of the studios rest their furniture and other necessities used in dressing sets. Herein Balboa has made a radical departure. Every since the beginning all sorts of odds and ends have been acquired, until today this studio has, without doubt, an accumulation of the most varied lot of "props" in the industry. Furniture from the cheapest to the most costly period stuff is found in its warehouses ready for instant use when a director calls for it.

Most studios prefer to rent their "props," because it takes too big an investment to own them. The Horkheimer believe in a year's time their outlay for rentable and breakable will practically amount to what the staff could have been bought for in the beginning.

Team work has built up Balboa. The hands of all departments are continually trying to devise ways to improve their cooperative efficiency. The best evidence of their efficiency in the fact that Balboan has steadied since the day of its beginning, whereas many other companies have failed by the wayside.

The exchange business handles all the main orders. President H. M. Horkheimer, "but that has never appealed to me. To get results of the best type I am convinced that you need the very best conditions and surroundings possible. Here you see the desirability of harmonizing the inside of your studio with that without. Beautification contributes indirectly to the final product. It inspires, and that is why we have given so much attention to cultivating outward appearance at Balboan."

E. D. Horkheimer, secretary and treasurer of the company, is heartily in accord with this policy. The brothers communicate their ideas to Norman Mannion, business manager, and he executes them instantly.

The heads of all departments have been interested in the success of the company.

The Balboa studio has the unique distinction of being the largest actually independent motion picture producing organization in the world, because they have never permitted themselves to be tied up to an exclusive contract by any one releasing agency their pictures.

The Balboa studio has three of the world's foremost film jobbers.

The exchanges handle all the photoplay business under the famous Balboa brand. For the program of the General Film Company the Horkheimer brothers make a special exchange dealing.

They also put on multiple reel productions regularly for the R. H. Moss Corporation for "guaranteed" sales. The building operations of such films as have been released by William Fox, the World-Equitable and its equally well-known agencies at various times. As a result of this record—unparalleled by any other motion picture-making organization—the Balboa Amusement Producing Company, the formal name of the Horkheimer studio, has come to occupy a position second to none in the film world in a comparatively short time.

While 1918 has been somewhat disastrous for not a few of the leading screen producers, Balboa renews its success the banner year in its history. To keep pace with the steadily increasing demands for their photo dramas the Horkheimer brothers have found it necessary to make numerous plant enlargements. As this studio to-day, the studio occupies all four corners of the street intersection where it is located, and eighteen separate buildings are used to house the various departments.

Because of the particular success in the screen- ing of continued stories, Balboa has come to be known throughout as "The House of Serials." Balboa has six multiple episode picture plays, ranging from twenty-eight to thirty reels each, to its credit.

"The Red Circle," and "The Grip of Evil," were issued from the Balboa studio during the present year. Work is now in progress on "The Neglected Wife," and "Who's Who," At the same time "The Twisted Thread" is being made ready for filming. All of these productions are released through Pathé, the famous company, released by millions of people in the course of a year.

As the Horkheimer brothers average six producing companies their aggregate output is large. To their credit stand some of the best known feature plays of the year, such as "Hoots and Snobbits" (Moss), "The Twin Triangle" (World Equitable), "Pay Dirt" (General Film), "Cruisade John" (Pathe), "The Power of Evil" (Moss), "Squalidness" (General Film), "Little Mary Sunshine" (Pathe), "Should a Wife Forgive?" (World Equitable), etc.

Of the six photoplays "The Adventures of a Madcap" and "The Shrine of Happiness," "Rose Among the Briars," "The Matrimonial Martyr," and "Suffragette," are the most unique credit for having given to the screen one of the interesting new melodramas of the year. These are the current film output of the Balboa.

Little Mary Sunshine is a mere incident in her productions, as is the case with the average child in pictures, but she carries the burden of the story on her tiny shoulders.

The Balboa Amusement Producing Company is unique among motion picture studios by reason of the fact that no stock has ever been offered for sale. Sole ownership is vested in Herbert M. and Edward D. Horkheimer. Both give the business their undivided attention. H. M. Horkheimer, founder of the company, serves as president and general manager, and Edward D. Horkheimer, is secretary and treasurer.

Due to the resourcesfulness of these men Balboa has been placed in the front rank of the film industry.

According to the owners, its success is largely due to the cooperation the have from their employees. A considerable number have been with Balboa since the start.

Many well-known players are seen in Horkheimer productions. Among them are Ruth Roland, Jackie Coogan, Mollie McGuiness, Henry King, Frank Mayo, Daniel Gilfether, Roland Bortonley, Neil Hardin, etc. The scenarios are written by a staff consisting of W. M. Rusten, editor; D. F. Whitcomb and Oliver Johnstone.

The business department is headed by Norman Mannion.

The Story of Balboa

By Mabel Condon
Ruth Roland, the Balboa star, won the hearts of almost countless screen enthusiasts by her consistent playing in the now famous "Who Pays?" series of stories. With these as a nucleus, she captured a million more by her work in "The Red Circle," the detective serial which Balboa filmed for Pathé. This story by Will M. Ritchie, on a basic idea supplied by H. M. Horckheimer, provided a unique role for Miss Roland in June Tremain. Born in California, which has produced so many favorites of the stage and screen, Ruth Roland has been before the public ever since she was four years old. In her earliest period she was known as California's "best child actress." Then she had extensive stock experience and wound up in vaudeville prior to going into pictures.

Joining Balboa three years ago, Miss Roland got her first real big chance. With Henry King, she was co-starred in the "Who Pays?" series of photoplays. Following this she was featured with William Elliott in "Comrade John," and then played a double role in "A Matrimonial Mummer.

From Office Boy to Business Manager

From office boy to business manager of a half-million-dollar commercial concern in three years is a running jump to success, isn't it?

That's the record of Norman Manning, of the Balboa Amusement Producing Company, and it is believed to be the record for speed in the Motion Picture League.

Mr. Manning is only a "kid," but he is a living, breathing wonder when it comes to doing things or getting them done. There are three men in his name—Norman Manning, Manager Norman Manning—get it, and maybe that's why he does three men's work and draws three men's salaries.

Efficiency is his middle name. System and service are written all over Balboa studio and grounds. The casual observer knows at once that there is somebody on the job around Balboa land, and when they see a blue streak whizzing around among the departments they find out upon inquiring that it's labeled Manning.

Balboa's growth—forty-five fold in three years—may give some idea of the multifarious problems that must have confronted the young business manager. He is a native Californian and won his success by hard knocks as he began to battle with the world when only a little boy. The Messrs. Horckheimer call Manning their right arm.

The Eastern Representative

H. N. Holde is Balboa's eastern representative. He presides over the Balboa suite of offices in the Mecca building, New York, and is known far and wide. Before getting into the motion picture activity Holde was a theatrical man. He was associated with H. M. Horckheimer, president and general manager of Balboa, in various capacities. Everybody knows Holde as "Nick."

The Studio Stage Manager

John Wyse, the heavyweight stage manager at Balboa studio, believes that the movies will improve five times as much during the next decade as they have during the past ten years. Mr. Wyse sees no reason why the films should not enter into common household use. It wouldn't astonish Mr. Wyse to see canned films for sale at the corner drug store to use in a handy projector for household amusement. He sees also their use in scientific research so that the sciences need be mysterious to no man, and, employed in connection with the immense telescopes of the future, Mr. Wyse sees the day when the very making of worlds and universes will be shown upon the screen that all may see. And why not?

The Balboa Cartoonist

J. R. Willis, the artist who makes the animated cartoons for Balboa, has completed a new cartoon of the "Rastus-Fraid-er-Nothin'" series. Clarence Brother is the photographer assisting.

Mr. Willis came to Balboa after a long experience on various newspapers. He is also widely known in vaudeville by his lightning poster drawing.

The Five Brothertons

Balboa lays claim to the most remarkable family in the moving picture industry, the four Brothertons. They are:

Miss May, superintendent of the assembly department.

Robert, chief chemist and photographer.

Joseph, expert camera man.

Clarence, photographer and camera man.

Their cookin', Jake Wise, also is a camera man with Balboa, and ordinarily Balboans include him when speaking.
The Story of Little Mary Sunshine:

“Little Mary Sunshine,” the play by Don F. Whitcomb, was filmed by Balboa studios for the house of Pathe in 1915. Its success has been unparalleled and Pathe has contracted with Balboa for six additional plays all to star the same baby stars, who gave the play “Little Mary Sunshine” such a vogue. This child is Helen Marie Osbourne, and she lives at Long Beach, Cal., in the shadow of Balboa, but throughout the American she is known as Little Mary Sunshine.

The difference between Little Mary Sunshine and the other children in motion pictures is this: Other children come and go appearing in a few scenes, being entirely incidental to the story, but the Balboa child actually takes the leading lady’s part, carrying the story through five reels of film, the action written around her and she being the star in fact and name.

This baby star is only four and a half years old, and she is as much a baby now as at the first day she stepped before a camera. There isn’t anything sticky about her at all. Her director, Henry King, himself a moving picture headliner, sees to that. To see Mr. King at work with his charge before the camera is a joy. What he seems to do is to get right into the scene with her and prevent her from acting. The minute a child begins to act she gets self-conscious, and it’s “all off.”

Answering an inquiry as to what special training Little Mary Sunshine had been given that her ability seemed so marvelous, E. D. Horkheimer, of Balboa, said:

“Our baby star doesn’t seem to have been given any particular course of training by her parents to fit her for any special line of work. The baby looks at the moments through frequenting the Balboa studio, where her mother and father were employed in minor parts. Producers and directors are always on the lookout for talent, and the thing that especially attracted me to this child was that there seemed to be no self-consciousness about her. She was just plain baby.

Henry King, director of all Little Mary Sunshine plays, said that he had first given the baby to understand that he was losing the job and that things must be done according to his direction. In the first place, he won her confidence, and she knew that he would not ask her to do anything that was impossible. Of course, like other children, she is inclined to be a bit temperamental. For instance, sometimes she strenuously objects to a certain costume, but a bit of persuasive talk almost always bends her to the will of the director. Having confidence in her director, she of course is not afraid, and goes about her work as naturally as though she were living the scenes. Mr. King believes that kindness and frankness, backed by belief in the child’s ability to properly interpret any reasonable scene that she may be cast in, will bring the proper results.

The Story of Balboa is continued on pages 31, 32, 33, 34.
Douglass Fairbanks and Linus John Newton, U. S. N., discuss "American Aristocracy." (Triangle-Five Arts.)

"AMERICAN ARISTOCRACY" THE STRENIOUS BOY "DOUG" IN SNAPPY LITTLE MELO-ROMANCE
Triangle-Five Arts Production in Five Parts, starring Douglas Fairbanks. For Release November 12.

Cast of Characters.

Carl Williams contributes a vibrant Italian impersonation in "The Criminal." (Triangle-Key Bee.)

"AMERICAN ARISTOCRACY" Triangle Five-Arts production. For release November 12.

SHADOWS AND SUNSHINE Path production. For release November 12.

DOUGLASS FAIRBANKS'S popularity on the screen is easy to understand. He personifies the ideal healthy young American. He is Every boy, happy, buoyant, irresponsible, measuring life with a laugh.

In "American Aristocracy" Mr. Fairbanks plays a casinocove Loe, who loses his heart to the daughter of the last king. Of course, the king does not favor Cassius, advocating the advances of Percy Horton, a mellifluous youth who is secretly engaged in smuggling arms and ammunition into Mexico. Stage and screen fathers are oddly short-sighted.

Cassius discovers Percy's traitorous business, and does the hounding. Percy, however, has his helpers overpower Cassius, while he forthwith takes the last king and his daughter on board his yacht. The vessel gets under way with the cargo of arms and prisoners just as Cassius manages to escape. Is the hero damned? Hardly! He jumps into a hydroplane, races after the yacht, loops into the sea, and returns alongside, manages to elude abade.

Single-handed he almost overpowers the crew just as one of the crew crawls up behind and--. But sailors from a United States Torpedo boat don the heroes aboard at the psychological moment and arrest the conspirators. So the last king smiles upon Cassius and daughter falls into the hero's arms.

The theme done in a word, stand analysis, but it is done in a snappy pace and in such sprightly good humor by Mr. Fairbanks that it becomes a genuine screen joy. The author, Ainsa Loos, has calculated nicely to fit Mr. Fairbanks. We guarantee that the sheer box-office of the whole thing will get to you.

Mr. Fairbanks is at his best in "American Aristocracy." He keeps nonchalantly over chairs and fencers, fights off a dozen or more associate villains, drives a hydroplane as easily as he does a motor car, and swims with abandon. Life is a strenuous thing for "Doug." He is a sort of collegiate T. R.

“THE CRIMINAL” SLOW MOVING STORY LACKS DRAMATIC Conflict

Clara Williams gives one of her vivid Italian impersonations as Nasteta. The character is a near relative of "The Criminal." The Italian scene has atmosphere, and careful direction is apparent throughout.

ATTN PENNINOTON'S chief charm in "The Rainbow Princess" lies in her interpretation of the Hawaiian Hula Hula. She brings a certain Watson of native to the dance which makes it the memorable feature of the production. A somewhat conventional story of the Cinderella stamp has been woven around this specialty. Miss Pennington plays the part of Hope, a woman who has been heretofore in the employ of the owner of a cinderella, and utilized by him as its chief attraction. She is heralded as 'The Rainbow Princess.' Hawaiian dancer, and, later, as an aeronaut. It is all on an attitude of an ant aioptical expedition that her parasite becomes unmanageable, and she alights on the crest of the Nevada, which vessel daughter disappeared years before.

He is accompanied with the circus girl, who bears a resemblance to her own daughter. The crafty Birdgitt, appreciating this natural sentiment, conveys the impression that the girl is the granddaughter of the old judge, and is rewarded handsomely for his past interest in her behalf. The path of grandfatherly love, however, does not run smooth, and Hope finds herself entangled in various exciting circumstances, including a robbery, and while she bears no relation to his household, becomes the bride of her ward. Though Miss Pennington makes an appealing picture as the helpless waltz at the judge's home, it is as the dancer of the circus that we like her best. There is a piquancy and charm to "The Rainbow Princess" that makes it easy to catch the human note of the circus with its tambour and its freaks.

She is capably supported by Grant Stewart, as the kindly judge and Charles Underwood as the rakish Birdgitt. The picture is airy directed and the photography is excellent.

"SHADOWS AND SUNSHINE" LULLABY OF A STORY SIMPLE AND REFRESHING

Cast of Characters.

The story is well told. In fact, one can almost be amazed at the manner in which the interest is sustained, undoubtedly due to the fresh treatment accorded by the director.

"wring" of a child who scattering sunbeams Daniel Jackson, the son, impulsively
"A Daughter of the Gods"

By Frederick James Smith


CAST

ANITIA: Annette Kellerman
PRINCE OMAR: William F. Shop
THE SULTAN: Hal de Forest
CLEONE: Milly Mavors
AN ARAB SHEIK: Edward Boring
ZARRAH, HIS DAUGHTER: Violet Horner
ZARRAH'S MOTHER: Myra Lithum
CHIEF EUNUCH: Walter James
A MOSLEM MERCHANT: Stuart Holmes
CHIEF OF GUARD: Walter McCallough
THE WITCH OF BADNESS: ... Dixie Allen
THE FAIRY OF GOODNESS: ... Henrietta Gilbert
NITYA: Katherine Lee
LITTLE PRINCE OMAR: June Lee
A SLAVE DEALER: Mark Prince
HIS WIFE: Annie Pied

Directed by Herbert Brenon.

"A Daughter of the Gods" is an appeal to the eye. These are moments that are imaginative and unforgettable, several of splendid aesthetic beauty.

It has been aptly termed a phantasm—a fairy tale of the screen. Entirely it is the story of Anitia, "a daughter of the gods," and Prince Omar, the good son of a cruel, half-naked, old sultan. There are good features, cruel witches, mermaids and fairies to lift the story into the realm of fairy. The sultan does all he can to wreck the romance. He sends Anitia into a chamelon trousseau, but she learns into the sea. Recaptured, she is fed to the alligators, but Anitia's good fairy changes the hungry reptiles into swans. Then the sultan decides to let Anitia, her sister, be swept to her death on the rocks in the whirling rapids. But she manages, aided by the mermaids, to escape and reach the groomed, smoked-out sea. Meanwhile Prince Omar has been placed in a cell. Anitia sends the air of the gnomes and, at their head, marches back to the sultan's capital. The good fairies change the elves into smiley eyes, but the heartless witches persuade the old sultan to put the imprisoned Omar at the head of his army in order that the attack may be repelled. Thus Omar and Anitia, in认真落实, meet in combat on the field of battle. Death comes to them both, but they meet again in the realm of the mermaids.

"A Daughter of the Gods" offers moments of genuine artistry. Anitia's race through the waves to escape the sultan's blacksmokers is a striking thing, the glimpse of the mermaids dancing at the water's edge has rare beauty and there are numerous cries among the coral reefs and in mountain pools to charm the eye.

The phantasm is slight of story, spotting near the conclusion when the battle scenes are introduced. We measure our scene warfare these days by high standards. The theme, by its own character, should have clung to the sea and the woods.

Miss Kellerman is the Anitia and much of the time she appears au naturelle.

Let us remark, that she does the more with mirth and without the slightest attempt.

Moreover, she is always a graceful figure. Miss Kellerman is not the only lady in the production who affects a smile and a tropical tan. There are a dozen or more bare-chested chieftains who sport in the sultan's good in undress abortion, not to mention the mermaids, who affect simple tails, as local inhabitants of the sea.

The phantasmic artistry is dramatically mediocre, unless we except the Lee children, who appear in the prologue. But the ocean is an effective actor in Miss Kellerman's support that we forget the mere human figures.

The special musical score of Robert Hood Bowers is an aid to the pictorial illusion.

"A Daughter of the Gods" is leading into the way of the fairy tale into the fairy world of the screen. It has genuine beauty.

"Romeo and Juliet" Shakespeare's Tragedy

William Fox Production in Five Parts, Starring Theda Bara.

The Cast of Characters.

JUET: Theda Bara
ROMEO: Harry Hillard
MERCURO: Glen White
PIETRASE: Walter Law
TYBALT: John W. Billson
PARRIS: Edith Lindon
MONTAQUE: Eden Eaton
MUMET: Edith Holt
NURSE: Alice Gale
RACI: Theda Bara
LADY MONTAQUE: Violette Shansman
LADY CAPULET: Helen Trapp

Directed by J. Gordon Edwards. Renowned by Lawrence M. Reid.

"Romeo and Juliet" is a lavish spectacle constructed on lines of splendour magnificence. Even in the historic details between the houses of Capulet and Montague there is a wealth of detail which is fairly amazing. Street scenes are painstakingly represented.

Scenographically the entire production is a masterpiece in its elaborate interiors as well as its representation on the stage. The romance and charm of the tragedy are appropriately expressed, as it is unblurred in its noble grandeur, cheerfulness and blending of one tint into another. While the story leaps at times into reiterate approaching tempests, which no doubt is the result of its familiarity, it is in the main interesting, and the action may be said to be well sustained.

Miss Bara gives an innuendo to the interpretation of the role of Juliet. Her transition from capriciousness in the lighter moments of the play to the emotional heights of love's fulfillment shows that she possesses ability in other than those of the vampire. Indeed, it seems a relief to witness her in something alien to vampire roles.

The action is thoroughly sustained with excellent pace and balance. A particularly beautiful conception is the balcony scene, which is carried out with historical accuracy.

Admirably directed scenes also are those showing a funeral procession in all its medallistic atmosphere of pomp and ceremony, and the tomb scene in which Juliet awakens from the potion administered by Friar Laurence to find her lover in dying. They were well staged and exceptionally well photographed.

Miss Bara is capably assisted by Harry Hillard, who, as Romeo, acts with a certain restrained emotion, at all times manly and dignified. Allen Gale as Nurse is convincing in his characterization, and Walter Law gives a faithful portrayal as Friar Laurence.
"Unprotected," a five-reel Lasky feature, will be released on Paramount programme next week: Blanche Sweet starring.

Barbara (Blanche Sweet) laughs over her success.

Not realizing the impending tragedy, Barbara (Blanche Sweet) laughs over her success.

AND I don't intend," said Rufus Jamison, fixing his small gray eyes sturdily on the trembling girl before him, "that any more of your artistic tendencies or your artistic afflatus, or your infernal artistic poverty, shall come to bring disgrace on my family. So long as you're under my roof you'll try to prove you're not your father's daughter by working!"

Barbara King had trembled from the first moment she saw her grim uncle: shivered in the cold, alien atmosphere that enveloped him all the way to the home of her charitable adoption; but now anger at his last words loosened her tongue.

"You shan't speak like that of my father!" she cried. "While he was alive he worked night and day, almost—"

Her voice straked softly over and grasped her wrist.

"Listen, my girl," he snarled, and remember what I'm going to say to you. You've no claim on me—except that I'm sorry for my dead sister as I'd be sorry for any other poor fool who hadn't the brains to marry something better than a statue maker. You're in this house because—well, never mind why. But so long as you're here you work—useful work, and no daydreams. And at the first sign of any business out—you go! Have I spoke plain enough?"

He had. Little Barbara turned away up the stairs to her attic bedroom weeping; her back bent in the hopeless curve that marks the men whose gods have deserted them.

Here was a man who said he was her own mother's brother—and he thought that art was wicked.

And lazy!

The thought of how her father, even in his last illness, and in the bitter cold of their draughty garret, had risen, often before dawn, to work by candlelight on some already perfect half-inch of his glorious "Pieta," made the crushing little figure shiver again with sobs.

The storm of weeping spent itself. The small, cold hand reached out and lit the last half-inch of Barbara's candle allowance for the week. Then, rambling in the gloom of the attic's sloping end, they uncovered from behind a pile of stirring two objects.

Barbara carried them gently to the table and set them down. Glistening under the light was a small grim head in marble, her father's last work, left nameless by him, and half jealously christened by the girl "Barbarian." The larger object was a head in clay, parti-

Barbara and Gordon Carroll.
In the New York Theatres

GROUP OF PLAYS AND PLAYERS
THE FOOTLIGHTS AND FILMS

Maurice Miller in the new Winter Garden "Show of Wonders."


EMMA DUNN and Rey
nold Barlow in "Old Lady 31," coming to the 9th Street Theatre.

A BUSY week is just con-
tinning in the New York thea-
tres. Seven new attrac-
tions appeared on the Broadway hori-
szon. These in-
cluded J e b n
Drew in "Major Pendros-
sin," at the Criterion; Ruth
Chatterton in "Come Out of
the Kitchen," at the Co-
han; "So Long, Letty," at the
Shubert; "Go To It," at the
Princes; the new
Winter Garden produc-
tion, "Object, Matrimony," at the
Coohan and Harris, and a Ger-
man musical comedy, "Die
tolle Dolly," "The Mad
Dolly") at the Yorkville.

AFTER three months at the George M. Cohan Theatre "Seven
Chances," David Belasco's first production of the present season,
has moved to the Belasco Theatre. This bright and amusing comedy
has an excellent cast, numbering, besides Frank Craven, John Butler,
Harry Loughlin, Haywood Giles, Charles Brockard, Rowland Lee and the
Misses Carroll Mccomans, Anne Meredith, Beverly West, Marion Abbott,
Gladys Knorr, Florence Denham, Allet Carroll and Emily Colloway.

MAURICE COSTELLO is appearing in person in one of the
twenty-six Marcus Loew houses in Greater New York this week,
addressing 100,000 people—to cut Hughes' the candidate.

THE Winter Garden this week inaugurated its sixth season with "The
Show of Wonders." It is the twentieth musical extravaganza to be
produced during the five years of the Winter Garden's existence. The
new production, the book of which was written by Harold Atteridge,
with music by Higmond Romberg, Otto Motman and Herman Timberg,
has in its cast Maclver and Heath, Eugene and Willie Howard, George
V. Monroe, Walter C, Kelly, Tom Lewis and John T. Murray, Dustin Irving
(an importation), Murily Miller, Grace Fisher, Mabel Elsine, Marie Lavarr, Alexa
Kushoff, George Baldwin, Clayton and White, Dan Quinlan and others.

UNDER SENTENCE," at the Harris Theatre, celebrated Sing Sing Mutual
Welfare League night on Tuesday. All of the numbers no doubt desired
to be present, but other engagements prevented. But, joking aside, the Red Cooper
Munir-Irma Cobb drama is doing decidedly well at the Harris. George Nash and
Janet Beecher hand the able cast.

BACKFIRE," Stuart Fox's melodrama, is moving next Monday from the
Thirty-ninth Street Theatre to the Lyricum, where it succeeds Otis Skinner
in "Mister Antonio." "Backfire" promises to upset the critics of the New
York reviewers, who predicted the picturehouse in short order. "Backfire," with a

THE most vivid war pictures thus far contributed by the great war, "The
Battle of the Somme," said to be authentic and to be the official
pictures of the British government, are at the Strand this week. These
pictures are unquestionably graphic, even galling. Danz talks about
the motion picture camera through every foot of the film. The films are
being divided into two parts, to be shown this week and next.

CELAND, the society ice rink, Broadway at Fifty-second street and Sev-
nenth avenue, will be the scene of an elaborate ice carnival on Thursday
night. Many of the prominent motion picture stars of New York will be present
and many of the stars of the legitimate stage. Mary Pickford, Norma Talmadge,
Pauline Frederick, Anita Stewart, Kitty Gordon and Marguerite Clark are among
the movie stars who have taken up skating at Celand. Ice skating has taken the
place of dancing as an indoor sport this winter, and Celand, with its luxurious
appointments, is the rendezvous of the smart shater.

THE selfish, cynical and unscrupulous old "Major Pendrosin" of Thackeray is
a decidedly interesting role for John Drew. Langdon Mitchell did not try
to compass the whole novel, but has built a light comedy around the major and his
nephew. Mr. Mitchell has made some distinguished contributions to the
American stage, notably "The New York Idea" and Rocky Sharp," which he
took from "Vanity Fair." John D. Williams made the production, which assures
an intellectual offering. The well-balanced cast includes Brandon Tynan as Arthur
Pendrosin.
MOTION PICTURE MAIL.

October 28, 1916.

LIBERTY

A Romance of Old Mexico

By H. H. Van Loan

Novelized from the Photoplay Serial of the Same Name, Released by the Universal Film Manufacturing Company

Synopsis

Liberty Horton, American heiress, and Pedro, governor of a large Mexican estancia, were captured and held for ransom by Pancho Lope, a noted Mexican insurrecto. While in his camp she overhears a plot to murder the chief of the American troops. She escapes with the aid of Pedro, a faithful servant, and while a rescue party, headed by Major Winton, U. S. A., Capt. Rutledge of the Texas Rangers, who is in love with her, and Manuel León, son of her other guardian, stop the plot. They are aided by the American soldiers and Pancho Lope is captured. He is convicted and remains to serve his sentence.

FIFTH EPISODE—Love and War.

LIBERTY then stepped into the room. She saw Pancho stretched across the table while the major was bending over him with his fingers clutched in the American's throat. As she stood just inside the door, her gaze fixed on the two men, a shot was heard out in the background, piercing the grip and, turning, discovered Liberty. Immediately he released Pancho, who managing to get to his feet, still clenching his fists, darted from the room. Pancho followed as the girl looked from one to the other.

The shot which was heard by the trio inside undetected by Manuel, and the shot which none of these could hear, was done by a Major in the Mexican war who was an expert to do his job. As the girl crept away from the door and entered the courtyard, the handsome American dashed outside. But the girl had left nothing to chance. As she entered the room, the American was still holding Pancho's arm and saying some words to him in Spanish.

"I refuse to open the door. Liberty answered."
Norma Talmadge in "Panthea"  

"Panthea," the drama presented some time ago by Mrs. Olgiva Petrie, has been chosen as the vehicle for Norma Talmadge in the first of her Famous-Pictures productions.

It had been announced that Mrs. Talmadge would be introduced at the head of her own production company, with Joseph S. Schenck, president of the Famous Talmadge Film Corporation, succeeded last week in obtaining motion picture rights to "Panthea," and at once decided to use this drama for her initial presentation of the young film star.

In "Panthea," Miss Talmadge will be presented in a role different from anything she has hitherto attempted. The central character in this drama is that of a young Russian dancer who escapes to England under the surveillance of Russian secret police and an accusation charging her with being a nihilist. She marries an unknown but ambitious composer and, for his sake, enters into a liaison with an elderly man who has great influence in musical circles. The great climax of the story occurs when Panthea's lover refuses to give up of the life which she loves.

The story closes with Panthea's arrest and extradition to Russia, where she is sentenced to Siberia.

Allan Dwan will direct the production. The play was written by Menken, of whom the rights have been acquired by Mrs. Talmadge.

Miss Talmadge will begin work on "Panthea" next week. Director Dwan has already arranged the greater part of the cast.

Miss Talmadge was with the Vitagraph Company for five years. Recently she has been appearing in Tri- angle productions.

None of the younger directors in the motion picture industry has attained a more enviable reputation than Allan Dwan, who will have complete charge of all of Miss Talmadge's future productions. Mr. Dwan was the director of four of the most successful Douglas Fairbanks pictures, namely, "Manhattan Madness," "The Habit of Happiness," "The Haunted Four" and "The Good Bad Man."

WORKING FOR WAR PICTURES.

An active committee to exploit the Triangle film, "Our American Boys in the European War," is meeting this week with Capt. A. Patti Andrew, director of the American Ambulance Field Service in the city.

Mrs. William K. Vanderbilt is chairman, Anne Morgan brings with her the efficient corps of "The American Fand for French Wounded," Elizabeth Marbury is general director, and Nannon Toby, publicity manager. Working with the committee are Henry Sleeper of Boston; Joseph B. Thomas and M. M. Palmer, representatives of the field service.

Winifred Greenwood, the Mutual (American) star, is writing a book on "Temperament."
Clara Kimball Young has just advanced the argument that the silent drama will not fulfill its mission until it is really silent—until all captions and subtitles are eliminated. She says—and truthfully—that too many captions are injected into photodramas these days. “We do not give our audiences credit for the intelligence that they possess,” she maintains.

Can—or should—the subtitle be discarded? Only the other day a screen authority remarked to us that the perfect film drama of the future will eliminate practically every caption and that one scene will dissolve into another, thus getting away from the jerky quality of the drama of to-day.

Prof. Hugo Munsterberg has discussed this point, declaring that producers are obliged to yield to the scheme simply because the scenario writers are still untaught and clumsy in using the technique of the new art. Continuing, he says, “The photoplay of the day after to-morrow will surely be freed from all elements which are not really pictures.” Prof. Munsterberg believes that certain leaders, such as “After Three Years,” or “The Next Morning,” will always be justified, just as the title of a painting is justified. The use of telegrams, letters, etc., he holds to be a logical part of the play. “The next step,” says the professor, “toward the emancipation of the photoplay definitely must be the creation of plays which speak the language of pictures only.”

There is a decided trend on the screen just now toward the historical or costume play. “Intolerance” revitalizes old Babylon, Paris in the days of the Medici and Judaea at the time of Christ. Geraldine Farrar is soon to be seen in a screen drama based upon the character of Joan of Arc. Florence Reed is to do a story of the middle ages, “The Queen Mother.” Mary Garden is likely to be seen in a film version of “Thais.” Pauline Frederick has been announced in a motion picture story of Charlotte Corday. The films have been pursuing Shakespeare, too. Broadway this week has rival “Romeo and Juliet” productions. We are soon to see Frederick Warde in “King Lear.”

The screen lends itself particularly to the romantic theme. (Personally we doubt the possibilities of Shakespeare in the films.) But where the spoken play is a thing of painted castles and the off-stage din of battle, the film drama can actually create this atmosphere of other days. And the romantic theme will be popular in the pictures—provided the characters are humanized and are not merely costumes strutting through melodramatic incidents.

FREDERICK JAMES SMITH.

The Week’s Screen High Lights

Annette Kellermann wearing a modish smile and sitting nonchalantly on sharp coral rocks in “A Daughter of the Gods.”

Ann Pennington undulating naively through the hula-hula in “The Rainbow Princess.”

The Theda Bara Juliet remarking, “What man art thou, that thus bescreened in night so stambles in my counsel?”

The Lenslight

Who’s and What’s Therein:

No Attention Paid to Unsigned Communications

Chloe’s production of the Wright novel, “The Eyes of the Eagle,” is to be presented “for the public in a month or so, according to reports from the coast.

The Astra Film Corporation has presented the latest Helen Jose, the baby daughter of Director Edward Jose, with a solid silver dinner service. Let’s see, what was the popular old saying about a child born with a silver spoon in its mouth?

Carl Laemmle states emphatically that the published report that he intended to head a company other than the Universal is absolutely untrue.

The Selig company has completed “The Garden of Allah,” and Director Colin Campbell is now in Chicago cutting and filming the production. A desert sand storm is to be featured in the visualization of Robert Heiber’s novel.

After checking up his notebook, Carlyle Blackwell discovered that his forthcoming appearance in the International offering, “The Oman,” marks his 375th characterization on the screen.

Elsie Mitchell has left the American company and is likely to be again seen on the speaking stage in New York.

Jack Warren Kerrigan declares that all these wild rumors about his future plans have no foundation in fact. Kerrigan is leaving the Universal company at the expiration of his contract, but he has closed with no other firm as yet.

The vaudeville motion picture press agents are planning to see Margaret Chick in “Miss George Washington.” Miss Clark plays a resourceful little flibber in the Famous Players production, and the hard-working P. T. Barnum hopes to be able to pick up an idea here and there.

The forthcoming appearances of Edith Storey, the Vitagraph actress, in outdoor stories of the West will be swelled with interest. It is really a return to the field of the star’s first successes. Do you recall her early dramas and her fine riding? No one can better express femininity in the picture.

Vivian Rolf is now with the Fox, playing opposite William Farnum. Her first picture is called “The Price of Silence.”

The Lenslight

Who’s and What’s Therein:

No Attention Paid to Unsigned Communications

Priscilla X. Booth and Beverly Mayne have started work in a fourteen episode serial, with Chrysler Caboose directing.

Mary Pickford’s first Arthur Henckes re-creation, “Less Than the Dust,” will be released on November 6.

Augustus Phillips will now be leading man for Violin Danz at the Metro studios. In the old Edison days Mr. Phillips frequently appeared with Miss Danz, so the engagement is really a reunion.


Jay Elmont, formerly with the Mirror Films, Inc., and Universal as technical and art director, has joined the Triangle corporation. He left for the coast last week.

The Lasky company, of California, has given the right to the latest Proehm feature for California, Nevada, New Mexico and Arizona.

Ralph W. Ives has retired from his post as producing director for the Vitagraph Company of America. He announces his intention of forming at once a large company of his own to carry out ambitious plans he has long had under consideration. With Mr. Ives will go Lucille Lee Stewart and Huntley Gordon, who will head the new organization.

Mr. Producer and Exhibitor: G. Schirmer, Inc., is writing musical scores for such films as the Paramount, Fox, Triangle, Universal, Fox, and others. The “Daughter of the Gods” is accompanied by an elaborate orchestration by Robert Hud Beavers, while Edwin J. Howe is preparing a score for the Pickford picture “Less Than the Dust.”

Helen Arnold, the little Louisville, Ky., girl who played an important part in “The Witching Hour,” suffered a disastrous accident this week and was compelled to return to her home town for a few weeks in order to recuperate. Miss Arnold’s work in “The Witching Hour” was not satisfactory that she has already been engaged by the Lasky company for work in one of their forthcoming features.
“20,000 Leagues Under Sea” Opens

Completely fogged out by three weeks of day and night work on the Universal submarine spectacle, “Twenty Thousand Leagues Under the Sea,” Joe Brandt, general manager of the Universal, has returned to New York from Chicago, where he superintended the opening of the spectacular at the Wormser Theater. President Carl Laemmle presented Mr. Brandt with a fine watch after two days.

When the Universal picture was received in the rush from the Pacific coast the “editorial staff” at 160 Broadway nearly threw up its hands in despair. It took just seven days for Mr. Brandt to pull his able assis- tants, Jack Cohm, to view the 150, 600 feet of film.

Each scene had been shot “from three to four different angles and Brandt’s first task was to choose the best “shot” of each scene. When this tedious work had been completed the picture had been out to 22,000 feet.

The picture was then run off from the beginning for the second time, a pro- ceeding which required three days of daylight work.

During this second showing Mr. Brandt and Jack Cohm viewed the picture with an eye to eliminating all “weaknesses” and of ridding it of scenes not absolutely essential to the story. This process reduced the film to 17,000 feet. On the third run the terminal print was made to “tighten up” the whole play and to strengthen the cutting of the picture to 15,000 feet. This was for the purpose of continuing the elimination of all exces- sive material and the shortening of “flashes” of those which remain, in length to the benefit of the picture as a whole.

Orders from M.G.M. and Fox and Pat Powers as to the rearrangement of the scenes were put into effect. A different continuity, adding materiality to the strength of the story, was introduced and many scenes which had been considered es- sential to the story were entirely eliminated.

At the end of the sixth run the play was considered ready for a general viewing by the entire Universal cor- poration. Discussion was invited at the end of each reel and all worth- while suggestions were noted and acted upon before the seventh show- ing.

It was at this point that Mr. Cohm made a suggestion which cut out a whole reel and gave the picture a finish “punch” which had been lacking. This suggestion involved the shifting of a scene showing a burial ceremony beneath the sea from a more incident in the middle of the play to the end of the picture, where it served as a logical and striking climax to the tragic end of Capt. Nemo, the hero of “Twenty Thousand Leagues Under the Sea.”

ARTCRAFT PROMISES TO CHAMPION WORTHY INDEPENDENT FILMS

Mary Pickford’s release of “Less Than the Dust” through Artcraft Pictures Corporation has brought to a head a speculation as to the real role the formation of this new distri- buting organization in the motion picture field will play and wonder as to its fu- ture policy. In an interview Walter R. Gruen, secretary of Artcraft, frankly and definitely defined its purpose which was to be the sole handling of films of an independent nature.

“For some time,” Mr. Gruen ex- plained, “there was no agency by which the great majority of feature theatres could obtain a continuous supply of higher grade entertainment, and that the present methods did not give opportunity to the ambitious producer and star who desired to do the best and bolder work. We organized Artcraft, with a view to the elimination of any producer whose pictures achieve the standard set by Mary Pickford and “Less Than the Dust.” In other words, Artcraft represents the ambition of the producer and star who chafe under the present restric- tions which bind them in their ambition to advance with the develop- ment of the industry and the demands of the public.

“If we need the ambitious pro- ducer pit his masterpiece against a system of territorial distribution or organization of expensive road com- petition that they fight and are barred from the motion picture theat- res, where the real test is won or lost for his amusement. We will have the new Artcraft pictures to be able to obtain the kind of pictures their policy re- quires, but we feel that we have only a few shots and can’t always make a profit in the profits by encroaching on other productions that have been succes- sful in the past or are sure to be in the future. We can keep our masterpieces out of every house and combination theatre. This is the aim of Artcraft; that is to say, to get us long, pictures in the motion picture theat- res.”

A FIGHT FOR HAPPINESS

The battle of a woman against a man who deliberately plots her ruin is the theme of the

WILLIAM FOX

PHOTOPLAY WITH

Mme. Beriba Kalich

QUEEN OF EMOTIONAL ACTRESSES

SUPPORTED BY

STUART HOLMES

IN

OOF AND HATE

STORY BY JAMES GABEY - SCENARIO BY MARY MURILLO

DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

MARY MILES MINTER

FEATURES

NOW PLAYING:
“YOUTH’S ENDURING CHARM”
“DULCE’S ADVENTURES”
“FAITH”
“COMING”
“DREAM OR TWO AGO”
“THE INNOCENCE OF LIZETTE”
“AND OTHERS”

WILLIAM RUSSELL

FEATURES

NOW PLAYING:
“THE HIGHEST Bill”
“THE STRENGTH OF DONALD Mc- KENZIE”
“THE MAN WHO WOULD NOT DIE”
“THE TORCH BEARER”

KOBL & DILL

FEATURES

NOW PLAYING:
“A MILLION FOR MARY"
“A THREE PAILS”
“BLUFF”
“COMING”
“FAPE O’ PICKLES”
“BUTCH” IN DER “DEUCE”
“DECENT DEUCEES”

RICHARD BENNETT

FEATURES

NOW PLAYING:
“PHIL HALEY—WATER”
“THE SABLE BLESSING”
“THE LOW MURMURS”

MARGARITA FISCHER

FEATURES

THURSDAY, NOV. 20—
“THE PEARL OF PARADISE”
“MISS JOSIE OF THE NAUTY”
“THE BUTTERFLY GIRL”
“THE NIGHTMARE”
“THE KNIGHT OF TOWZEN”
“THE BRAVEHEART”
“BIRDS OF PASSAGE”
“THE LIGHTED HEWARD”

FLORENCE TURNER

FEATURES

NOW PLAYING:
“FROM THE MADDEN CRIME”
“WEDDING SONG”
“DOORSTREETS”
“SCANDAL JUICE”
“THE JUICE”
“THE FIRST SETTLER’S STORY”

HART IN THE DESERT

William S. Hart, with a company of players and cow-punchers departed this week for the desolate wastes of the Mojave Desert, where he will spend several days filming scenes for the current Tri-ple-Kay Boy play, in which he will be pre- sented as story by Thomas H. Ince. This vehicle, from the pen of Monte M. Katterjohn, is a tremendously powerful melodrama of the West of old, and the character being portrayed by Hart is that of “the indomitable buckaroo.”

Hart’s leading woman is Marjory Wilde, who supported him in “The Primal Lore,” and “The Return of Devils, Lindo,” the other important members of the cast are Joseph J. Dewing and Roy Lockard.

"The Big Show"

With

INCOMPETETE PAULOWA
DAGMAR jablonski
SANDY BALLANTINE
WISDOM

BELASCO—David Belasco Presents

SEVEN CHANCES

Hudson Theatre, West 48th Street. Door 1:20, 8:45, 3:15, 2:30, 11:15. Oliver Morosco’s Great New Comedy Hit.

Upstairs and Down

By FREDERICK AND FANNY HATTON

CHEATING CHEATERS

By MARY MCKERIN

Pierrot Prodigal

Music throughout.

"An amusing story about if you are quite mad."—T. F. Flann

Colorful and Witty.


BELASCO—David Belasco Presents

Hudson Theatre, West 48th Street. Door 1:20, 8:45, 3:15, 2:30, 11:15. Oliver Morosco’s Great New Comedy Hit.

PICTURE PLAYHOUSE 28TH, East of B’way..Phone 2308 Bryant. Door 1:20, 8:45, 3:15, 2:30.

THE MAN WHO CAME BACK

Liberty

A Romance of Old Mexico

Continued from Page 11.

Although the major had urged Manuel to join him in a Famous when they left, the latter refused. He was warning of what he had won a tremendous victory. It was something more satisfying to him than life now. He had killed a Judge in the day. She was now his wife and nobody could take her from him.

There were some of the thoughts that ran through the mind of Manuel as he walked. He paused at the door of the wedding. He paused at the end of the hall and could not get his bride since the wedding.

Accordingly he made his way through the house until he reached the hall outside her door. He heard. There was no sound within. Then he rapped.

"Who is it?" Inquired Liberty.

"It is me, dear," replied Manuel. "I would like to speak to you a moment."

"I’m awfully sorry, but I’m too tired to see any one tonight," returned Liberty.

"But I must see you!" shouted Manuel.

"You can’t see me," persisted Liberty.

"Unless you open I’ll break the door down," he threatened angrily.

Why postpone a coming pleasure? Eventually some knowing host is going to offer you Club Cocktails

undiluted by shaking, with their full flavor preserved by quality cooling on the ice. Any one of the ten varieties properly served will show you the inimitable Club Cocktail flavor.

G. F. HEUBLEIN & BRO.

Hartford New York London Importers of the Famous BRAND’S A-1 SAUCE
MOTION

October views those sensibly Without the big Hino and investment. Neither manufacturer utterances hibitor, "I "The "All worse fear these are priced their money. William Sennett expressed his opinion on the subject: "The majority of us have done very little in the way of producing films that are worth a thousand dollars."

Juanita Hansen has joined the Keystone company. She entered into a contract with Sennett that Juanita will continue to be under Sennett's direction. She left the Keystone company and has since been a member of the company from the day it was featured in the serial, "The Story of a Young Bride," and several other films.

In her new capacity at Sennett-Keystone studios, Miss Hansen will head a company of comedians. She will write, produce, act, and direct her films.

William Sennett added to his organization two years ago as a member of the studio department. He is the manager of the studio and will be co-director with William Sennett. He will also continue as Sennett's assistant director. As director of the company, he will produce light comedies.

MISS HANSEN WITH KEYSTONE.

"The Heart of a Hero"


Big Scenes in "A LAND OF THE LUMBERLANDS"

The New And Spectacular Chapter-Play

Featuring HELEN HOMES

FIFTEEN CHAPTERS

Directed by J. P. McGowan

RELEASED OCT. 23rd

Big Box-office Receipts for Fifteen Weeks!

Dare-Devil Ponte, Reckless Risk of Life and Limb, Stupendous Speed, Helen Holmes, makes every chapter of "A Land of the Lumberlands" unusually thrilling. A thrilling part is the Ponte bicycling and canoeing through the Lumberlands. In another scene Helen Holmes, seated in a frail birch-bark canoe, is rescued from the icy water by a strong young man. In another scene, near the river, Helen Holmes and her canoe are running aground on a huge rock, and is saved by a strong young man.

Wire, Write or See Your Nearest Mutual Exchange

"BIG V COMEDIES" COMING

Harold Edel, managing director of the Strand Theatre, New York, has just booked several Vitagraph comedies after seeing them projected in the exhibition room of the home office at 166 Broadway. These are the newest "Vitagraph Big V Comedies."

Robert Warwick and Gail Kane in "The Heart of a Hero"

WILLIAM A. BRADY

in association with WORLD PICTURES

Presents

ROBERT WARWICK

and

GAIL KANE

in "The Heart of a Hero"


TRIANGLE RELEASES for WEEK of OCTOBER 23

Bessie Love in "Sister of Six"

Fine Arts

There's a "something" indefinable about this girlly, demure little star that's irresistible. Her sweet, winsome manner reaches right down to the heart of every moving picture patron and "gets" E. Somehow they can't help loving Bessie Love.

And when you show "Sister of Six," the motion picture in which this star appears, you will understand why this is true. You'll enjoy it—and so will your patrons. They'll go away loving Bessie Love more than ever.

Louise Graum and Howard Hickman in "Somewhere in France"

A picture that holds you in suspense until the very end—a tale so full of mystery that you cannot guess the outcome until the very last minute. A picture that keeps you guessing for all its duration. A picture that will hold the attention of all the theatre. Startle your patrons with this phenomenon stage-play. It is backed by a tremendous national advertising campaign. Book it TO-DAY.

Keystone Comedies—Two thrilling guns of fun and frolic as usual.
This is my last will and testament

And when the will was read, Liberty Horton, fair daughter of Col. Jim Horton, became heir to his vast Mexican estate. His friends, Major Wintson and his associates, were made trustees. All this is disclosed in the gripping scenes of The Serial Glorious.

Twilight brilliant and cooling episodes tell the marvelous story of love rivalry, race rivalry, adventure, romance, under Southern skies along the Mexican Border; of daring deeds of American soldiers and Texas Rangers; of the struggle for a fortune and a girl.

MARIE WALKAMP
JACKHOLT-EDDIE POLO

Are the brilliant stars who head an exceptionally large and notable cast. All the principals are well known Universal players; in addition there are hundreds of cowboys, rough riders, soldiers, Mexican peons, banditos, and citizens as well. If you want the greatest moving picture entertainment you have ever enjoyed see this unusual serial photoplay every week.

NOW PLAYING

Universal Film Manufacturing Co.
Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"
1600 BROADWAY

NEW YORK

The week of October 3 marks the tenth anniversary of Carl Laemmle's Universal. On November 1, 1914, Carl Laemmle took over the Universal Photoplay Theatre at 309 Milwaukee Avenue, Chicago, the Laemmle Theater, South Halsted street, Chicago, issued his first program of Laemmle films, and took the first steps in the organization of the Universal Film Service which a year later had branches in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Portland, Vancouver, Montreal, and Des Moines.

The first program of Laemmle films was leased from the Vitagraph Film Service office in its new building at Monroe and Dearborn street, Chicago, on November 1, 1914.

This first Universal Program listed two feature films, "Housewifery in Africa," and "The Crusaders," or Jerusalem Delivered.

While the first program had only two releases, Carl Laemmle's Universal program for the week of October 3, 1916, contains three-three rows of film.

To celebrate the tenth year of Laemmle screenshots, the president of the Universal announces the following release for the week of October 3:


"Terrors of a Turkish Bath," a two-reel L-Ko comedy, featuring Dan Russell, will be released on November 1 as the feature of the day. On November 3, Douglas Gerrard and Frances Bingham will be seen in "Her Wedding Day," a two-reel Laemmle society drama produced by Mr. Gerrard from the story by L. M. Ingleton, which was scenarioized by Harvey Gates.

Agnes Vernon and Malcolm Browne co-star in "On November 9, Homespun," an Imp two-reel underworld drama, a story which was written by Max Geneste, scenarioized by Harvey Gates and produced by Leo Kent. Jack Livingston, Ray Hanford, Constance Johnson and Edie Clark appear in support of the principals.

On November 4, Edith Johnson and Edward Hearn will co-star in "For Love and Gold," a Blain two-reel Mexican mining drama, the story of the "Love and Gold" is written by E. M. McColl, scenarioized by William Parker and produced by Henry McCall.

Peggy Coady and Dania Ong will appear in "Her Vanished Youth," a Rex drama, on November 6, with Walter Yant and Virgil Polk appearing in support. "Her Vanished Youth" was written by Maie Havy and produced by O. G. Kelley. The feature of November 3, however, will be "The Bandit Woman," in which Francis Ford and Grace Cudahy will be presented.
MARY PICKFORD

MOTION PICTURE MAIL.

Page 19

October 25, 1916.

“America’s Sweetheart”

MARY PICKFORD

IN

“Less Than the Dust”

Will Positively Prove the Banner
Box Office Attraction of the Year.

This First Superior Production Made by Her Own Company Will Be Shown in 80 Leading Theatres on November 1st. Box Office, Watch Your Patrons Go to Your Competitor’s Theatres,

PRESENTED BY

Artcraft Pictures Corporation
729 Seventh Avenue, New York.

UNPROTECTED

then and harked his orders to her and the youth and she had not seen Gor-

don before.

The sudden shock of the few min-

utes before had numbed Barbara’s

brain so that she did not really fully

what dread event had happened.

Still kneeling by the corpse, she

thought of “Jamison—Gordon. Where

was he now? Would she ever see him

again?”

And when the police, summoned by a

terrified housemaid through the door of that

room an hour later she seemed not to un-

derstand the ques-

tions they hurled at her.

She would only speak to put another

question, which no one answered, which

she threw against the walls of her cell,

through all the long night.

“Gordon! Gordon! Where is he now?

II.

JOSUA CRAIG, boss of Craig’s

terroristic camp, stood, as was

his custom, at the gate of his camp’s

enclosure and surveyed with an

eye of contempt the stream of convicts

which passed him as the new batch

he had hired from the state prison

came in.

“They ain’t no bad lot,” he began,

speaking to his overseer. “Then add-

dent what’s the shirt? Bring her

here.”

A moment later Barbara King

stood before the big man, a warden

at his side.

“Her name is Mary Jamison,” an-

swered the warden. “Sentenced for

murder of her uncle–life imprison-

ment. Served on account of age

it ten years. No friends. Coming to

take convicts and sell them your camp.”

Craig took the cigar out of his

mouth in his movement. You could

burst into a loud laugh, and with one

course red finger clutched “Mary

Jamison” roughly under the chin.

“What, you pretty little she-devil?” he

cried, “So you’ve killed a man, eh?”

“No, no,” cried the girl. “I

promised.”

Craig laughed again. This

overseer chuckled with him.

“Well, no more killings now. Take

her away. I’ll see more of you later,

little Miss Murderess.”

But the real work of dull labor went on for

a month or more. And then, when win-

ter began to close upon the camp and the

hurricane became more terrible still,

arose a spirit of unrest among the

convicts. “Mary Jamison,” who had

formed a strong friendship with one

Tony, a gaunt barracks, was now a

thief, a swindler, a gambler, a poxy

and from the first closely in touch with

the leaders. Days passed,

pregnant

questions in which she–basilically

untouched–threw themselves forward.

A chilly day came. The

next morning when the call to work came

arrived the pale

girl Jamison,” was wrote down.

“Now, first ever she could sit up out

of bed Joshua Craig himself came

to see her, called her,” he came into

the room, pushing the door to behind

him and locked it.

“To see her, called her,” he came

into the room, pushing the door to behind

him and locked it.

“Hello, Miss Jamison,” he said.

“And are you better?” he asked.

“Thank you,” she answered. And

she clutched her long

watch.

Standing across the floor of

un-kept

love, he clasped her by the wrist and

whispered.

“Well—aren’t you going to stay

here now—with me?”

In spite of her weakness, Barbara

sprang to her feet. Instantly Craig’s

face was around her, his hand

on her mouth.

And at that moment the saving

miracle happened.

From outside the shack came

the creak of an angry mab. A huge

stream through the window, shivered

and thudded on the floor at Craig’s

feet. There was the sound of

crashing about the door.

And in that house there was

a thing that Barbara heard before she

fell from Craig’s arms in a

faint. It was the smooth and sonor

voice of Tony, which come, as a matter of

fact over the harness of two long Cats

he had taken from the guards.

“Now, friend Craig, we’re a’s; and

you’re going to fall right now. But

before I drop you put down that young

lady. She’s a friend of mine.”

Barbara opened her eyes to find

the man in which she now lay on a

cot, turned into a rough court of

justice. Evidently the guards had re-

ceived her from a man, who in the rough

costume of the woods.

His face turned at once toward the

cut bed and lit up when his eyes met

that of “Mary Jamison” whom he called “Oh, Gordon!”

He announced to himself the happy

ending of an exciting search, and answered

the question that she had asked her-

self so long, when he took her in

arms and cried gladly:

“Thank you, lady. I love

you more than I ever loved any other. But

you’re not mine—that’s the hurts. But

I’m not the only one—there’s

a young man, dressed in the rough

costume of the woods.

“Mollie King in Pathe’s ‘The Last Man”

J. Stuart Blackton and Albert E. Smith present

Mary Anderson and William Duncan

in

“Last Man”

By James Oliver Curwood

A Love Tragedy Of The Outposts
Of Civilization

FIVE PARTS

First Part

Feature

THE DELUXE NEWS SAYS

THE SHIELDING SHADOW

“THE STORY IS REPLETH WITH THRILLS TO INTEREST”

Presenting

GRACE DARMIOD, RALPH KELLARD AND LEON EARY.

Produced by ASTRA under the direction of LOUIS J. GASNER and DONALD MACKENZIE.
Six Outdoor Dramas for Edith Storey
Edith Storey and Antonio Moreno, Greater Vitagraph stars, are now in Hollywood, Calif., at the western Vitagraph studios, engaged in producing the feature, "Money Madness," from the book by Hamlin Garland. This production is to be followed by all other adaptations from books and stories.

During the stay of these Vitagraph stars in California William Wobert, the director, will produce "Aladdin from Broadway," from the book by Fred Ahlern: "Captain Smillie," from the novel by Cyrus Towne and Brady, who wrote "The Isle of Regeneration" and other successes; "The Captains of the Gray Horse Troop," by Paul West; "Cavanaugh, the Forest Ranger," by Hamlin Garland; "The Magnificent Meddler," from the original scenario by Lawrence McCluskey, and "The King of Diamonds," from the story by Edward L. Halbo.

In a way Miss Storey's appearance in these features will be like a return from an extended vacation, because it was in the dramas of the outdoors that she found favor in the hearts of the fans.

Frank McIntyre for Screen
By an arrangement just effectuated Frank McIntyre, the celebrated comedian, will make his debut on the screen under the auspices of the Famous Players Film Company, in the production of his biggest stage success, "The Traveling Salesman," by James P. O'Brien.

This typical American comedy had a long run at the Liberty Theatre, New York, a few years ago, when, under the management of the late Henry R. Harris, Mr. McIntyre's irresistible interpretation of the funny genius was received as one of the most humorous character creations contributed to the stage in years.

Mr. McIntyre has had an interesting stage history, having traversed all the theatrical paths that lead to stardom, including stock and one-night stand engagements in the earlier years of his career. After his success in "The Traveling Salesman" he toured the country with it, repeating his metropolitan hit in all cities, towns and hamlets in which he had formerly appeared under far more trying circumstances as a struggling artist. Among the plays in which he has won personal triumphs are "Captain Malley," "A Poor Man," "My Wife's Husband," "Major Andy" and "The Hat Salesman."

The plot, in brief, has to do with the romance which develops from the first meeting of the traveling salesman and the stylish operator at Grand Crossing. The girl has some property that two schemers plan to get away from her by bidding for it when it is up for sale for taxes. The traveling salesman learns of the plot, falls in and finally wins out after undergoing all the conditions of misery because the girl mistrusts him and believes in her enemies.

McClure Pictures Announce "Without a Soul"
McClure Publications announces that H. B. Warner, who has recently finished six important pictures on the west coast for Triangle Film Corporation, has signed a contract to appear in McClure Pictures, and will be the star of "Without a Soul," one of the super-series of seven-five reel feature plays McClure Publications will soon release under the title "The Seven Deadly Sins."

H. B. Warner, newest of the McClure stars, is the son of Charles Warner, the English actor whose acting left a lasting impression on the American theatrical public when he toured this country in the play, "Drink." H. B. Warner's greatest stage success was as Jimmy Valentine in "Alas Jimmy Valentine." His work is well-known to the motion picture public, for he has appeared in "The Buckaroos," "The Rager of Cripple Creek," "The Market of Vain Desires," "Shall We?" and "The Vagabond Prince."

Rita Blanwood, Mr. Warner's wife, will play opposite him in "Without a Soul."
The Balboa Directors

HENRY KING was born in Christiansburg, Va., thus qualifying as a F. F. V. He is the youngest director of five-reel photoplays in the world. He directs Little Mary Sunshine, as well. Mr. King was on the speaking stage before coming to the screen, and was with Lubin before he invaded the Balboa realm. Getting down to facts, he is six feet tall, weighs 162 pounds, has light brown hair and blue eyes.

SHERWOOD MACDONALD is prominent among the young directors. In the two years that he has been holding the script MacDonald has probably put out more feature plays that have attracted attention than any other young man in the business. To begin with, he produced "The Red Circle" and "The Grip of Evil," both of which are continued stories. Sherwood MacDonald also has the distinction of having made more of Pathe's Gold Rooster releases than any other director. To his credit stand "The Adventures of a Madcap," "Rose Among the Thieves," and "Suddenly." All three of these were hand-colored by Pathe. As a graduate of Yale, Sherwood MacDonald read law in New York and was in the active practice there before coming west. The screen beckoned to him and he turned back on Blackstone. Arriving in Los Angeles, he "bounced the extra line" and got his first chance as an actor. It wasn't long before he became a "regular." One day he needed a director "quick." MacDonald was playing leads at that studio and talked to given a chance. President H. M. Herkomer handed him a script, and he has been directing ever since.

ASSISTANT DIRECTOR JACK REACH is helping Sherwood MacDonald in the construction of a new three-reel story to feature Frank Mayo and Gloria Payton. Mr. Reach is not only a top-notch assist director but always has in his written scenario.

HARRY HARVEY, the Balboa director, has been a little bit of everything in his day, and he isn't ashamed to admit it. He broke into the movement game a quarter of a century ago, remaining the curtain in a Kansas City theatre. That naturally led him into becoming an actor. The first slack season he ever encountered happened to be about the time motion pictures were beginning to be shown. Having nothing to do, he decided to give the new branch of the business a try, and he has been active in the films ever since, save for a brief time that he took off to serve as a soldier in the Spanish-American War. As director of the "Who Pays?" series, Harry Harvey attracted favorable attention to both himself and the Balboa company. Harry Harvey's next production was "Neal of the Navy," the Balboa serial. Right now Director Harvey is putting on "The Neglected Wife," his serial, which is in fifteen episodes, founded on the newspaper stories of Mabel Herbert Urane. It is a distinct departure from anything else ever done by Harvey and tests his directing ability.

HARRY FARNWORTH MAC PHERSON is assistant director to Harry Harvey and his studio, and is aiding in the production of Balboa's new serial in fourteen episodes, entitled "The Neglected Wife." Mr. MacPherson is one of the Balboa old guard and is specializing in exterior sets for the new serial. He is a Boston boy.

H. LEIGH BAILEY is an efficient assistant director on the Balboa staff. He has worked at various studios in different capacities. He has an eye for the artistic, and is a good handler of mobs, which means that in time he should graduate into a directorship.

HERT ENSMINGER, assistant to Director Henry King, is a good actor as well as assistant director. He is an Ohio boy that made good in the pictures right off the bat. A part of Mr. Ensminger's duty is to look after Little Mary Sunshine when she is on location, and the adventures the "baby star" and Mr. Ensminger had had together may some day be told in a story. The baby star is strong for her assistant director, and he tells him all her secrets. He will assist Mr. King in the entire "Little Mary Sunshine" series of six plays.

The Men Who Write Balboa Scenarios

WILL M. RITCHIE, chief of the Balboa scenario department, is a graduate from the ranks of newspapermen. He has been writing photographs four years and has contributed two hundred and two hundred and the "Who Pays?" series was written by Mr. Ritchie. Before beginning work on the "Who Pays?" series Mr. Ritchie made a six-reel dramatic presentation of "Benito," the Augustu J. Evans novel. "The Red Circle" is the work that Mr. Ritchie himself prefers. Mr. Ritchie is now devoting his talents to the production of the latest Balboa serials, "The Neglected Wife," an animated picture book in fifteen two-reel chapters. It is a screen dramatization of Mabel Herbert Urane's two books, "The Journal of a Neglected Wife" and "The Woman Alone." Mr. Ritchie has also in hand an unfinished series as yet not named, and in the meantime he has found opportunity to write a play co-starring Little Mary Sunshine and Henry King. Mr. Ritchie has as his assistants in the scenario department Dan F. Whitcomb, the author of the play "Little Mary Sunshine," and Calder Johnson. Mr. Whitcomb is devoting his entire attention to writing plays for Little Mary Sunshine while Mr. Johnson is writing the scenarios for a new Balboa serial, "The Twisted Thread."

DAN F. WHITCOMB, the author of "Little Mary Sunshine," has returned from a six months' run in New York to resume work upon plays for the Balboa-Peter store. He has been commissioned to write six new plays, all of which will be five-reel productions, each featuring Little Mary Sunshine in the leading role. Mr. Whitcomb's play "Little Mary Sunshine" was the pioneer play in the movement for better films for children. This play has made such a profound impression in England that it was booked as early as July, 1916, as the holiday attraction at the Strand Theatre, London.

Behind the Balboa Cameras

WILLIAM BECKWAY, Balboa's chief cameraman, is a "good picture" boy. His hobby, his one song, his goddess, his purpose in life, is a "good picture." One night after a busy Balboa studio two men stood on a street corner talking. The first was 2 a.m. All was silent. An automobile flashed down the street, and from its omnious suddenly rose a roar and form and yelled through the darkness: "Aye, go in and talk about good pictures to-morrow." The "yeller" was Business Manager Manning of Balboa, and the two men on the corner were Beckway and the press agent, and, yes enough, Beckway was talking "good pictures." Mr. Beckway photographed "The Grip of Evil, ""The Red Circle," "Sultana" and other Balboa successes.

RUTH ROLAND.

ROLAND BOTTOMLEY.

MOLLIE M'CONNELL.

LORETTA BEECHER.

FRANK MAYO.

BRUCE SMITH.

[CONTINUED ON FOLLOWING PAGE.]

[PICTURE OF R. HENRY GREY]
Behind the Balboa Studios
CONTINUED FROM PREcedING PAGE

GEORGE RIZARD, a noble son of La Belle, France, has charge of one of the cameras attached to Director Harry Harvey's Balboa crew in the filming of "The Neglected Wife." Mr. Rizard is an artist. He was the photographer of the greatest director's plays, "Little Mary Sunshine." Eddie Saunders, brother of Jack, is assisting him. [END OF CONTINUATION]

ROLAND GROOM, Balboa camera man, is a Bavarian, but he loves the West so much that he never feels any longer his charms for him. Mr. Groom's specialty is "mountain stuff" for the pictures, and he has photographed some of the finest mountain scenery ever shown on the screen. His work in photographing Don F. Whitehead's play, "The Yellow Bullet," for Balboa attracted attention.

JOSEPH BROTHERTON, camera man attached to Director Henry King's company, is taking the new "Little Mary Sunshine" plays which Balboa is producing for Pathe. Mr. Brotherton is a wizard at the photographing of children.

PAUL WALL is one of Balboa's promising young camera men. He is serving as an assistant, and rapidly proving his worth. Because he is courteous and studious Wall is well liked about the studio.

JACOB WISE, although only an assistant camera man, did the "grading" on "The Heart of Norz," a recent Knickerbocker star feature.

Close-Ups of the Balboa Folk

ROLAND BOTTOMLEY, Balboa's new leading man, owns his stage career to Ellen Terry, the English actress. In need of a boy for a child part in one of her productions, she made a tour of the London church choirs. Fortunately, young Bottomley, then eight years old, was singing. His voice and appearance appealed to Miss Terry, and after much persuasion the lad's mother consented to his becoming an actor. After completing his education in Shaw Street College, Liverpool, and St. Paul's, London, Mr. Bottomley played with the profession in earnest. Then he played with such eminent people as the Kendalls, Arthur Boucher, Sir Henry Irving and Forbes-Robertson. Coming to this country, he appeared successively under the management of Charles Frohman, Klaw & Erlanger, Henry W. Savage, John Cort, William Harris and Oliver Morison. Two years ago Mr. Bottomley took a flair into screenland, and he has been there ever since. Recently coming to the Pacific coast his principal engagements were with the Famous Players. Ensembleable and sleek companies. Besides being a good actor, Mr. Bottomley possesses that elusive something described as "photographic quality." The first of the year Roland Bottomley joined the Harkhauser brothers at their Long Beach studio. He has just finished playing the male lead in "The Grip of Evil" series, which Balboa filmed with Jackie Saunders as the featured player. Away from the studio Bottomley is a playwright—out of the screen virus—yet he writes real plays. Mr. Bottomley will soon be seen in a liaison with Ruth Roland in the new Balboa serial, "A Neglected Wife," being filmed for Pathe.

LEON OSBORNE came to the screen via Balboa from the vaudeville stage, where he managed several "girl" acts. Now he is doing character bits in the "pictures beautiful." Besides that, he is noteworthy as being the father of "Little Mary Sunshine," Balboa's star, and the youngest leading woman on the screen.

MOLLIE MCCONNELL, the grand dame of Balboa feature films, was for many years one of the true aristocrats of the legitimate stage. She has a career before the footlights that is a yard long and of intense interest because of its variety. A Hoosier by birth, Mollie Sherwood hails from Lafayette, where she is related to one of the best known Indiana families. As a girl, she went to Chicago. To go on the stage was the ambition of her young life. Fortunately she met Will A. McConnell, who subsequently became editor of The Motion Picture Daily. He was a theatrical man, and through his influence she landed her first engagement. Subsequently Mollie Sherwood became Mollie McConnell.

FRANK MAYO, Balboa star, is the third player of that name to come prominently before the struggling actor. His grandfather, one of the best known American actors that ever tried the boards, is still remembered for his characterization in "Davy Crockett" and "Puddlehead Wilson." The present representative of the Mayo family does not ask for approval because of his forebears. "The Red Cow" put Mr. Mayo, 3d, on the movie map in capital letters, and he has subsequently appeared with credit in several Balboa features. Mr. Mayo hopes some day to produce the plays made famous by his father and grandfather.

NEIL HARDIN, a son of the Hardins of the South, is a Balboa juvenile lead. Neil was born in Champ Clark's district, Louisiana, Mo., and is a friend of the speaker. He was graduated from the Louisiana High School and went to Ann Arbor to study law. There he became interested in athletics, and by diligent application won the University of Michigan championships in bowling and tied for second prize in the Physical Culture's poor man's test for perfect muscular development. After graduation Mr. Hardin decided to take a flair at the movies before settling down to the practice of law, and liked the camera so well that he determined to make movie acting his career. His latest work is done in "The Yellow Bullet," a D. F. Whitehead play. In the new Balboa serial Mr. Hardin carries one of the principal roles, this time as a heavy.

CORENNE GRANT has returned to Balboa after a protracted recreation and has been cast in the title role of the new Balboa serial, "The Neglected Wife." Miss Grant is a remarkable young woman, in that her chiefest joy is the study of—yes, honestly—metaphysics. She could do vampires and wolves with the best of them, but prefers the symphonic roles.

PHIL M'CULLOUGH, one of Balboa's heads, is a native son of California, having chore, San Benardino as his birthplace. He is young and has done commendable work in various Balboa features. Mr. M'Cullough is at present cast in "The Neglected Wife." EDWARD PETERS is a son of the late Congressman Mann Peters, of Kansas City, Mo. Recently he became within twenty-four hours of engaging in the bag-ratting business, which his father was engaged, but decided to stick to the pictures for a while longer. Mr. Peters is an able juvenile player.

CLARENCE CLEAN has returned to Balboa studio after a shopping expedition to New York, where she bought the latest costume adornments in fall and winter styles for tall girls. Miss Clean is a California girl and undoubtedly has a future in the films.

PATRICE BENSON, a daughter of the Golden Poppy state, is a new recruit at Balboa studio. Miss Benson was born at Oakland and is a dark beauty. She is likely to add decided charm to the screen.
Close-Ups of the Balboa Folk

CONTINUED FROM PRECEDING PAGE

R. HENRY GREY, Balboa’s head, has officiated as clergyman at every moving picture show at Balboa studio during the past two years. He has become so proficient that he contemplates going into the ministry. Mr. Grey has graced many a Balboa feature, among them being “Roots and Saddles,” in which he played head, “The Woman Fidemeter,” “Sublima,” the Balboa-Pathe hand-colored picture; “Sunshine and Shadows,” a new Little Mary Sunshine picture. He is at present attached to Director Henry King’s company.

BRUCE SMITH, Balboa’s lone fisherman, sets daily at 4 a.m. goes fishing in the briny Pacific and invariably returns with a pan fry for breakfast. In addition to being a fisherman, Mr. Smith is one of the favorite character artists at Balboa. He will be seen again in “The Neglected Wife.” Mr. Smith has appeared in more Pathe Gold Roper plays than any other character man.

FRANK ERLANGER was born in Austria and had early schooling on the Vermont stage. His mother was an actress of note and his people are all of the Austrian aristocracy. Mr. Erlanger has been with Balboa nearly two years, centering his activities in heavy parts in western plays.

GORDON SACKVILLE, who does big leading parts for Balboa, has a past. He was a Broadway musical comedy for a few years ago and appeared in Fritz Schell’s company. His voice failed him suddenly and Mr. Sackville turned to the pictures. In Balboa Feature Films, Mr. Sackville has done for nearly three years been an important actor.

RUTH HAMILTON LACKAYE is glad “The Grip of Evil” is over. She was cast as a “babe” in the “Grip” and her gentle nature revolted. Miss Lackaye likes gentle, motherly parts and when she gets one she revels in it.

DANIEL GILFETHER, the “Grand Old Man of the Films,” remembers the day when Thomas A. Edison applied for a position with the United Press at his old office, 106 Broadway, New York. Mr. Gilfeth and John McCormack are lifelong friends. In fact, there are few celebrities that he does not know. Mr. Gilfeth has had long experience in Shakespearean, romantic and melodramas and is one of the beacon lights of the old stage.

MIGNON LEBRUN is a Long Beach girl who has made good at Balboa. As Eve in the Garden of Eden scene from “The Grip of Evil,” Mignon did credit to the best traditions of Mother Eve. Miss LeBrun is a member of Director Henry King’s company and appears in Little Mary Sunshine pictures.

LORETTA BEECHER is a new face in the beauty squad at Balboa studio. She hails from Holland, Dordrecht—so exact. Somehow Dordrecht never impressed us particularly until this new species of tulip blossomed forth, but now it’s on the map with a big “D.”

[CONTINUED ON FOLLOWING PAGE.]
Close-Ups of the Balboa Folk, continued from preceding page.

EDDIE SAUNDERS'S fame does not consist entirely in being Jackie's brother. That would be plenty for most boys, but Eddie came out to grow up with the pictures, and he is doing it. He is assistant to Camera Man George Reed, of Director Henry King's Balboa company, and is learning the business of making motion pictures from the bottom up.

CHARLES DUDLEY lost his voice some time ago and the operatic stage was deprived of an entertainer—but the screen gained. Beginning in a minor capacity, it did not take Dudley long to become a recognized comedian, and to-day he is called upon to do all of the funny stuff in the Balboa feature films. Since joining Balboa he has played hundreds of different parts.

GLORIA PAYTON, Balboa's youthful heavy, is just eighteen, yet she is doing work that has fallen to women of wide stage experience. She is a midnight beauty. Miss Payton has just been assigned her first lead part in a new Balboa play, which Sherwood MacDonald will direct. She is a Texas girl, and the youngest player of heavy roles in the movies.

KATHERINE BURKE, Irish, pretty, ingenue, is back at Balboaland after a sojourn in the East. Miss Burke likes New York but loves poppyland, and was rejoiced again to behold the fluttering pennants of the studio. Miss Burke's last appearance in Balboa pictures was with Jackie Saunders in "The Grip of Evil."
Good-by, Tango
Hello, Hula!

Norma Talmadge herewith demonstrates a number of reasons for a vegetarian garb. We will let you name the reasons yourself.

Below will be found Ann Pennington illustrating just why the opticians in Hawaii report a decided increase in business.

This requires three things: grace, temperament and — A steam-heated island.

No, Miss Pennington doesn’t think it’s raining. This gesture is Hawaiian for “I hope you like my Hula Hula.”

Here we have the Pennington pantomime inquiry again. Guess what our answer is. What? — Right the very first time.
Brenon o' the Screen

Herbert Brenon has forged his way to the forefront of the world's screen directors. His visualization of "War Brides" will be the first of his new productions to be released through the Selznick Pictures.

Herbert Brenon in a studio consultation with Nazimova, the star of "War Brides," and Mlle. Dazie, the dancer, who will be featured in a vaudeville production to be presented by the Selznick director.
THE HORROR OF INVASION

The Passion

Play of a

War Bride

Mme. Nazimova, in Marion Craig Wentworth's "War Brides," plays a young bride whose husband is killed on the battle field. Rather than let her child grow up to "go forth to murder and be murdered" she shoots herself—thus ending her own tragic life and that of her unborn babe. The visualization of Mrs. Wentworth's playlet has just been made by Herbert Brenon for the Selznick pictures.

Jean sneers at the mockery of patriotism for "this bloody thing called war." "If we can bring forth the men for the nation we can sit with you in your councils and shape the destiny of the nation... and then there will be no more war."
Stedman glancing in the general direction of the Celestial kingdom—as conceived by the Morisco-Pallas photographer.

EYES IN THE PUBLIC EYE

Viola Dana, Metro lassie, wins a place in our optical gallery without moving an eyelash. Brown and soulful and—but adjectives fail us.

Marie Doro's eyes are the sort to stir the poet. Dreamy, elusive, gentle—we couldn't possibly conceive of them watching a material beefsteak sizzle.

Searching are the optics of Theda Bara. "Black lakes troubled by fantastic moons," said Oscar Wilde of somebody else's eyes—but the description goes for Theda.