

FILM FUN

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JANUARY

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The Nerve of the Man!

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FILM FUN, the magazine of the happy side of the movies, has made a collection of little felt pennants bearing the photographic reproductions of famous stars.

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- | | | |
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| Anita Stewart | Blanche Sweet | Mary Fuller |
| Earl Williams | Dustin Farnum | Marguerite Clayton |
| Lottie Pickford | Warren Kerrigan | June Keith |
| Francis X. Bushman | Francis Ford | Bryant Washburn |
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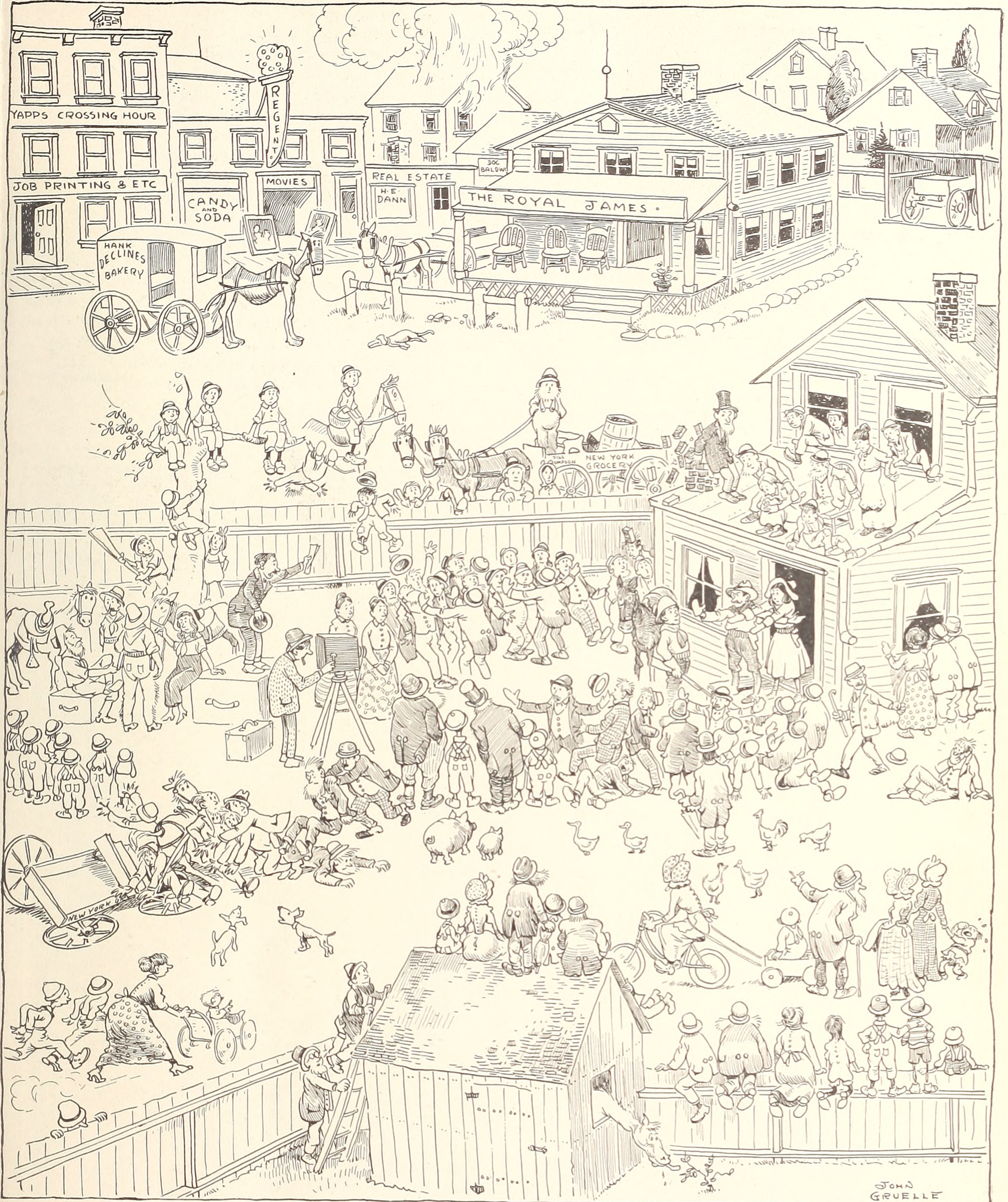
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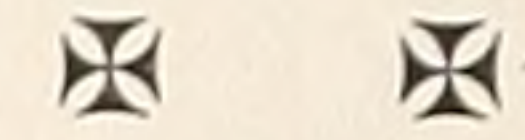


IMP COMEDY

PLUMBERS LUNCH THROUGH THE BATHROOM FLOODS.

Willie Pepper smashes a water pipe in the bathtub. They send for Slim Hoover (Victor Potel) and his plumber's assistant (Wan Duffy). The whistle blows before Willie is rescued.

hat. It was a new hat, and Victor hasn't been paying for expensive hats long enough to get used to the idea of seeing perfectly good money blow away like that. He was so naturally and so anxiously funny that the camera man unfurled his machine and took enough of the run to make several good scenes for a new play. He did not get the hat, which is altogether another story. For it was found by another film company and worn by one of the actresses in a competitor's play, which grieved Mr. Potel almost more than losing the price of the hat.



The Short Post

A student in one of the Eastern universities, going into a picture show paused a moment to let his eyes get used to the dim light before he could look for a seat, and rested his hand on the rounded top of a short post. To his surprise the post revolved, then tipped sideways, and two very white spots appeared.

"Say, mistah," said a deep voice, with a slight irritation apparent in its tone, "what for you white men keep puttin' yoh hands on mah haid? I ain' no pos'."



IMP COMEDY

"I'M A UNION MAN, LADY. WE DON'T WORK OVERTIME."

Mrs. Pepper (Teddy Martin) and her maid (June Bernoudy) plead with the plumbers to rescue Willie Pepper (Billy Mason), who is floating frantically about in the flooded bathroom. The plumbers refuse to work overtime, and Mrs. Pepper and her maid retrieve Willie through the transom with a pair of ice tongs. Then the plot begins rapidly to thicken.

His Face Is His Fortune

"THAT'S right," said Victor Potel, who boasts that he is the homeliest man in motion pictures to-day. "Me and Abraham Lincoln are in the same class when it comes to looks. My appearance used to annoy me considerable, and every occupation I followed brought more laughs than it did coin.

"So I concluded that it was folly to allow people to laugh at me for nothing. If they had to laugh, I'd make 'em pay for the privilege. I went into motion pictures, and for the first time in my life I found that my face was my fortune. It made money for me, and I've grown sort of fond of it on that account."

Mr. Potel is built on the long, slender, svelt type. He needs no grotesque clothes or grimaces to add to his fun—he is funny enough just as he stands. On a recent return from making an exterior film, Mr. Potel and his wife drove ahead of the camera car. Mrs. Potel thinks her husband is mighty good-looking and rather resents it when he calls himself homely. She was saying down the law to him as they drove, concerning a scene just filmed, and demanding that he retract his own statements as to his personal type of facial architecture, when her hat blew off.

Victor stopped the car and hit the high places chasing the



IMP COMEDY

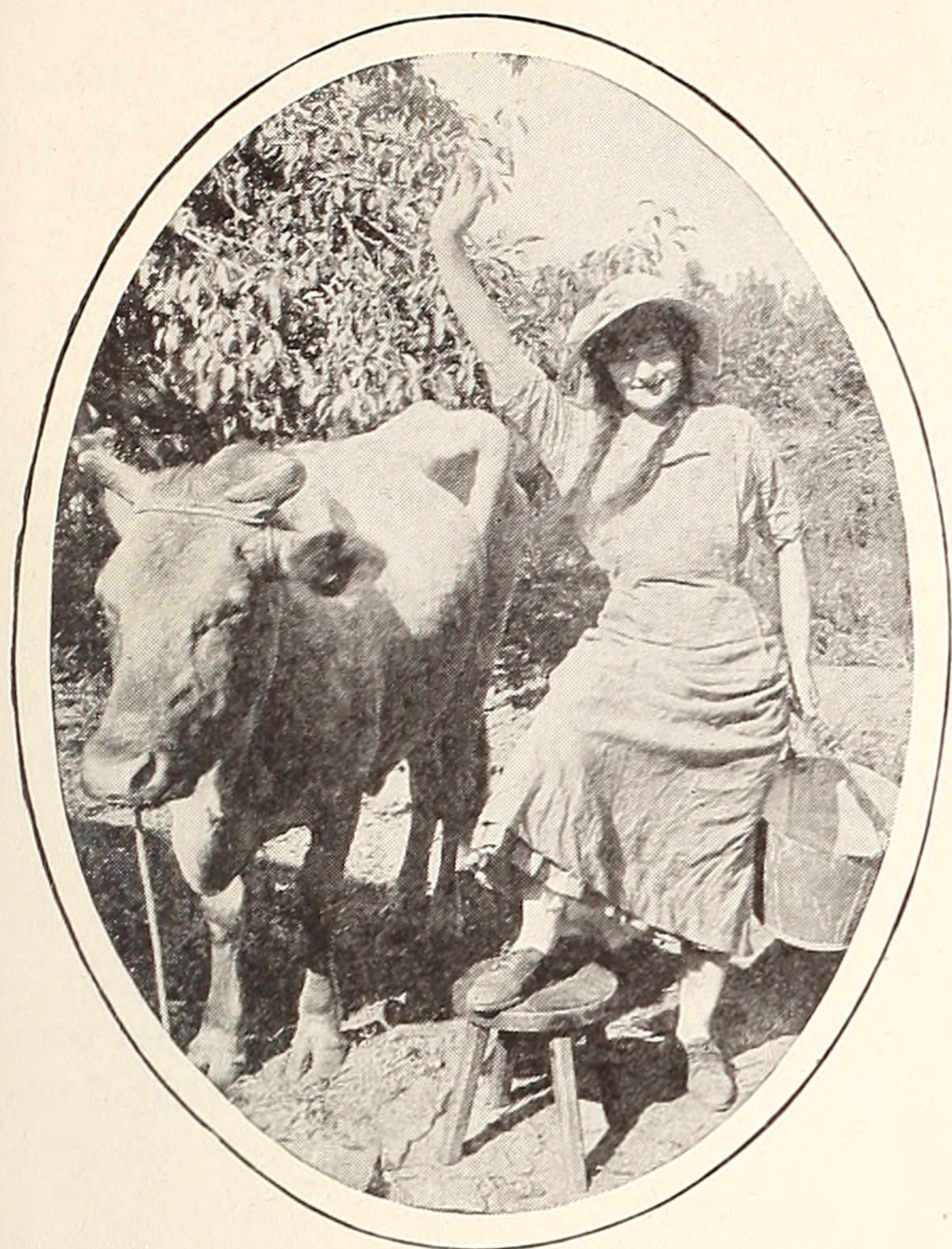
WHEN WILLIE WENT WILD

Victor Potel, as Slim Hoover, valet to Hon. Willie, son of a duke, enjoys seeing his titled master being hazed by the habits of a Western saloon, who put him through his paces.

But It Wasn't the Life

IN "Sal's Blighted Career," Edna Aug has a happy chance to prove her worth on the screen as a comedienne in a comedy by Lyons and Christie. Miss Aug is a scream from start to finish.

Sal, a simple country girl, sees a well dressed stranger offering positions on the stage to the pretty girls in the neighborhood. She goes to the city to seek a job as a leading lady. The best she can do is to get a job of scrubbing. In a moment of vanity she dons the beautiful gowns of the leading lady and then becomes tangled up in a kidnapping plot. When it is over, Sal is glad of her chance to get back on her job of milking the cows once more.



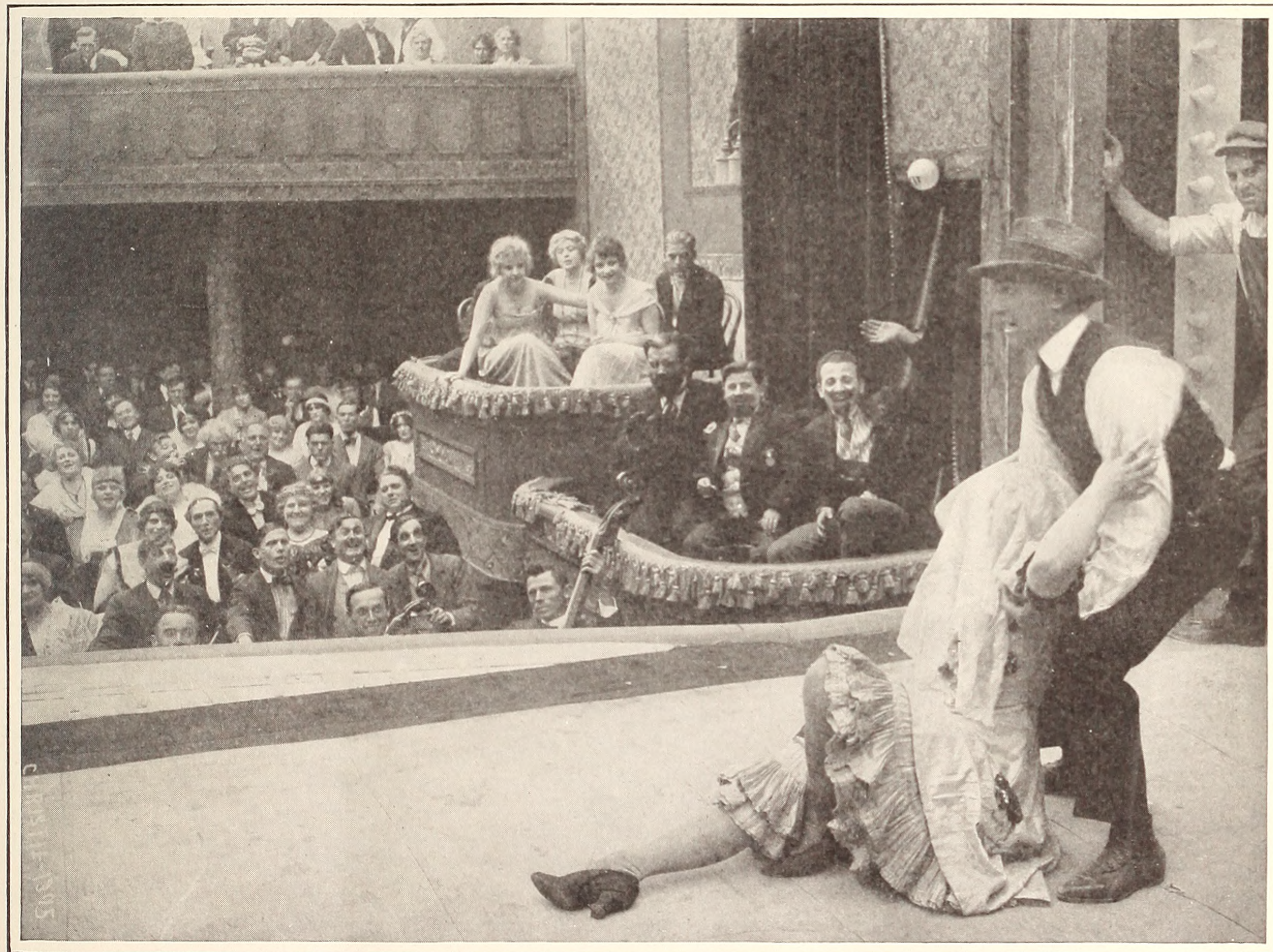
UNIVERSAL

NO MORE MILKING FOR SAL



UNIVERSAL

SHE YEARNS TO ACT



UNIVERSAL

A DEBUT QUICKLY FOLLOWED BY AN EXIT.

Sal discovers that stage life is not the butterfly existence it has been represented to be. She dons the stage gown of the leading lady and faces the footlights, but to the delight of the audience she is assisted to leave by the stage hands.



FALSTAFF

THE NEW LEADING MAN IS TOO "UPSTAGE" TO SUIT THE FILM COMPANY AND THEY PROCEED TO "FRAME" HIM.

The One-Reel Comedy

IN "The Film Favorite's Finish" we have the cleverly told story of a leading man who comes into a film company that is like one big, happy family, but haughtily refuses to share in their camaraderie. He snubs the men and patronizes the women and becomes about as popular as a mouse at a lawn party.

The company decides that he must be taught humility. They frame up a deal by which he is induced to believe that Mrs. Van der Gordon, a wealthy society woman, has called upon him and offered him the use of her elaborately furnished country home during her absence in New York. Then the company notifies the police that there are burglars in the Van der Gordon house. The unhappy star endeavors to explain, but his explanations only serve to convict him.

Mrs. Van der Gordon returns and indignantly repudiates him. The authorities release him, believing that he is of simple mind—a belief indorsed



FALSTAFF

HANNAH'S HENPECKED HUSBAND

Henry has every meal flavored with tartar sauce furnished by his wife,



FALSTAFF

A CUNNING CANAL BOAT CUPID.

"You won't marry Gladys?" asks the lawyer.
 "No, I won't," roars the second cousin. "I wouldn't marry her if she was the last woman on earth."

heartily by the Happy Family at the studio. They refuse to recognize him, and he returns to the farm in the country to quiet his sadly wearied nerves.

HENRY, THE HENPECKED HUSBAND

is forced to eat every reluctant meal hugely spiced with tartar sauce furnished by his shrewish wife. To her guests Hannah is a charming hostess, and only her husband knows of her temper as displayed in domestic scenes. Felix is a guest and a musical genius and falls violently in love with Hannah. Henry discovers him in the act of tying a rope about his neck, and the unfortunate Felix confesses that he is about to die because he cannot marry Hannah.

"Don't die," urges Henry, who recognizes a chance to get free. "Take her, old man."

Felix learns the truth about her temper and hastily makes plans for a hurried trip to Borneo. He does not want to fall heir to that temper. Henry relates the reason of Felix's departure and plainly indicates to Hannah that unless there is less talk and more smiles in that household, he will join Felix in Borneo.

A CUNNING CANAL BOAT CUPID

The canal boat Cupid is the cook, who sympathizes with the daughter of the boat owner, who by the terms of her uncle's will must either consent to marry a miserly second cousin or lose the fortune, unless he refuses to marry her. Gladys is in love with a handsome young man. The cook of the canal boat disguises himself as an ill-tempered woman, who uses strenuous language. He meets the second cousin when he comes to call and declares that he is Gladys and proceeds to push the suitor in the coal hole.

Gladys's lover hurries to the boat, in time to see the second cousin emerge, full of wrath and coal dust. He loudly refuses to marry Gladys, who falls happily into the arms of her lover, while the canal boat Cupid grins sympathetically and puffs contentedly at his pipe.



NATIONAL STUDIO

Miss Ormi Hawley, "The Navy Girl"

THE OFFICERS and sailors aboard the Atlantic fleet stationed at Newport last summer call Miss Hawley "The Navy Girl," because she was the only girl in the cast of "The Nation's Peril," the picture filmed by Director Terwilliger, of the Lubin Company, at Newport, when Secretary of the Navy Daniels loaned the use of the entire Atlantic fleet for the making of the picture.

"I was a regular boarder of Uncle Sam all summer, and I never had such a good time in my life," said Miss Hawley. "This was the last picture I had taken at Newport, by the way. I had just twisted this piece of tulle over my hat and was

laughing at one of the officers, when the camera man took it, just to spite me. Uncle Sam was a sort of godfather to the play, you know, and the navy all took such an interest in it."

The navy enjoyed the rehearsal as much as Miss Hawley did. Imagine yourself a young and beautiful girl with all those handsome naval officers dancing attendance all summer. No wonder she had such a good time!

In her spare time she learned all the nautical bag of tricks. She could shinny up a ladder as well as any sailor and was worthy of her sailor's hammock any time. The entire marine strength of the Atlantic fleet is shown in "The Nation's Peril."



EDISON

JEAN DUMAR, IN "HIS WIFE'S SWEETHEART"

Mrs. Whine is furious at her husband because he hates her dog and buys a drink to prove it. She packs her bag and leaves home. She takes a room at a hotel. Hubby follows her and gets into an argument with another man over supposed attentions to Mrs. Whine.

A Railroad Abbreviation

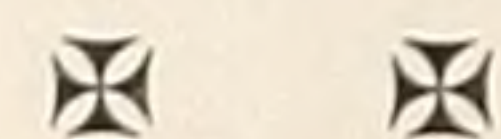
Two small newsboys were standing on the curb and watching with much interest a man with a stepladder, who was fastening a long canvas sign across the front of the photoplay theater on the other side of the street. The sign read as follows:

"Wed., Thurs., Fri., & Sat. See Geraldine Farrar in CARMEN.

No Advance in Admission Prices."

"Chee!" exclaimed one. "I wonder what d' pitchers is about!"

"Why, ya poor simp!" scornfully replied the other. "Can't ya see frum d' name of it dat it's about some guys what worked on d' railroad?"



A Regular Roughneck

Charlie Chaplin was on the screen, going through some of his most popular antics.

"Mercy! isn't he vulgar?" said the girl beside me to her companion, as Chaplin scratched a match under his collar and lit a cigarette.

"Yes," said the other girl. "He's a regular roughneck."



Just Like a Woman

The heroine on the screen had just awakened and had donned a dressing gown, when the film broke. While the damage was being repaired, the audience waited quietly, except one impatient man, who arose and shouted,

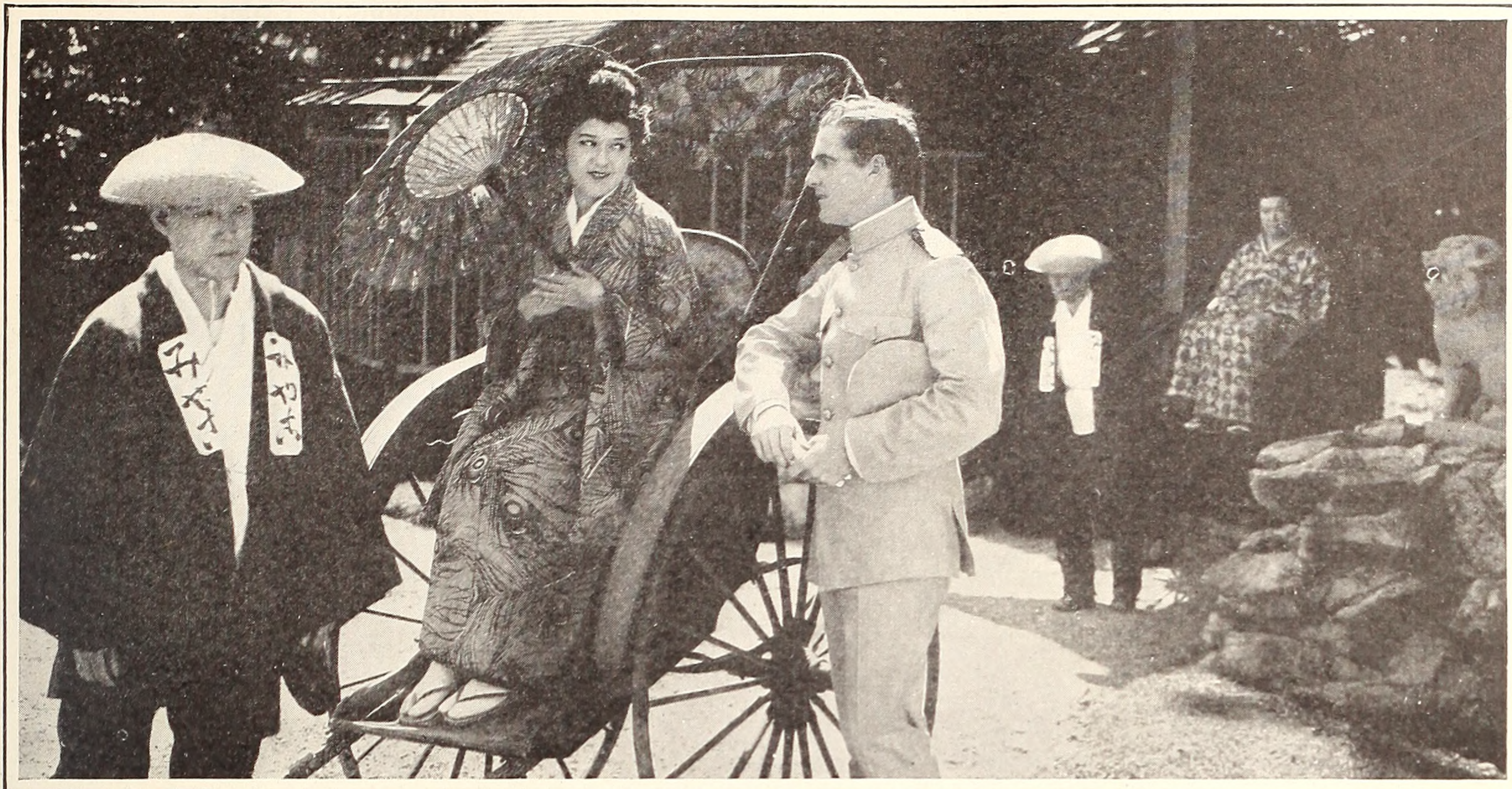
"Just like a woman, taking all day to get dressed!"



EDISON

"HIS WIFE'S SWEETHEART"

It's tough when the fellow who breaks your heart piles it on by breaking your bones, too, and you are compelled to go back to your wife all dressed up like a prize cow and admit that your unfounded jealousy was the cause of it all. Raymond McKee, as Mr. Whine, has had a row with his wife (Jean Dumar) and objects to her ownership of a harmless dog. He suspects her of a flirtation and tackles the wrong man, who returns his attentions with interest. Whine is cured of his suspicions and of his distaste for dogs and goes home to beg his wife's forgiveness. He even consents to love the dog.



FAMOUS PLAYERS

MARY PICKFORD AS "MADAME BUTTERFLY"

Lieutenant Pinkerton meets the charming little Cho-Cho-San for the first time and falls deeply in love with her. She smiles shyly at the handsome American and hopes that the kind gods will decree that she will meet him again. It is hard to believe that the little Mary could so throw herself into the psychology of John Luther Long's classic as to so closely resemble a real Japanese girl, but she has done it. Her interpretation of the dainty, shy Cho-Cho-San was a surprise even to her admirers.

The Little Shadowy Cho-Cho-San

"THE LITTLE shadowy Cho-Cho-San suffers as only a real Japanese maiden can—in silence," says Mary Pickford. "I had not only the stage to compete with, but the opera standards as well; but I felt, after my study of the Japanese femininity, that the screen play is the best medium of all—the silent heartache. And so far as I know, the little Jap-American baby was the only one in the film who absolutely came up to plans and specifications at every rehearsal. He was so busy watching the queer scenes of the rehearsals, the lights and the motions, that he was almost too good to be true.

"There isn't much comedy in 'Madame Butterfly' naturally; but in the scene in which I wash the baby, we all laughed so much that it almost ceased to be a rehearsal and became just a baby frolic. When I was taking away the washcloth from his little hand and wrapping his plump little shoulders up in the padded kimono, I was much amused at the thought of how mad that child would be, twenty years from now, if he ever chanced to see that picture of one of his baby scrubbings."

It was a memory of the happy little chap that remained with Miss Pickford in the rehearsal of the scene in which she watches by the window all night for her husband, when she has sighted his ship in the harbor. She could not get just the right touch of sadness, until Director Olcott went out and brought in an orchestra of four pieces and directed them to play the "Traumerie" just off stage. As she listened to the soft strains of music, she caught just the proper expression of wondering melancholy that is so effective in the picture.



FAMOUS PLAYERS

A REAL JAPANESE-AMERICAN BABY

Cho-Cho-San lightens the long days of waiting for her husband, Lieutenant Pinkerton, by caring for her baby, who is one of the most unconcerned players in "Madame Butterfly," but who scores every time the picture is shown. Baby plays straight into the heart of every woman in the audience.



ETHELMARY OAKLAND, IN "THE HEARTS OF MEN"

A Youthful Star

YOUTH is having its day on the screen. Ethelmary Oakland, who played Amy Fisher in "The Hearts of Men," is only seven years old, yet she has all the tricks and the manners of the stage at her fingers' ends. For Ethelmary has had experience on the speaking stage as well as on the screens. After her rehearsals for "The Hearts of Men," she took an engagement with the Boston Opera Company in "Madame Butterfly," playing a Japanese child, and is said to be one of the most versatile child actresses of to-day.



A Three-year-old Leading Lady

MISS HELEN MARIE OSBORN is a leading lady with the Balboa Company, and if you wish to incur her severe displeasure, just call her "Baby Helen." Since she has been a leading lady, she demands to be addressed as "Miss Osborn." Both her father and mother play seconds to her leads, both at home and at the studio. Leon Osborn, her father, is the manager of her company, and her mother, better known as Babe St. Clair, plays the maid in the pictures in which Miss Osborn leads.

The wee leading lady played child parts so well during her brief engagement with the Balboa Company that the Horkheimer Brothers had a play written especially for her. She was quite content to be known as a baby until she learned of this, and since that time she arrives and departs and conducts herself generally with a dignity that convulses the company.

"Hello, Baby!" said one of the company one morning, picking up the wee mite to kiss her. "Gimme a kiss this morning."

Helen Marie hopped nimbly out of his arms and announced grandly,

"No lady 'lows such f'marity. Please 'dress me as Miss Osborn."

Miss Helen Marie Osborn, if you please, leading lady of the Balboa Company.

The Explosions of Elaine

Sometimes the children interpret the leaders better than they know, as did the small boy who was eagerly gazing at every scene in the picture show one afternoon. Dimes were none too common with him, and he wanted to enjoy every moment of the picture.

At the close of a rather tame film a leader was flashed upon the screen. It read:

THE EXPLOITS OF ELAINE.

The small boy settled back in his chair with great content.

"Watch out there now," he said to his companion. "Here comes the Explosions of Elaine!"



A Grateful Cat

Viola Dana came into the Edison Studio one morning in time to see a stray gray cat being unceremoniously swept out of the door.

"No extras wanted to-day," said the office boy, with a grin. "Scat, cat!"

Viola rescued the feline and fed it some canned milk and gave it an old rug to lie on. Then she forgot the cat.

One morning, in rehearsing a play, she needed a cat and three kittens in her scene. They sent out to the company menagerie for the required number of cats. The keeper politely and regretfully told them there was nothing doing in cats.

Wait a minute—here's where the cat's appreciation of a good turn comes in.

When Miss Dana sank back in her chair and turned a despairing face to her director for sympathy at the paucity of cats, the old, original gray cat walked in the door, proudly leading a furry procession of three small kittens, each a replica of the mother. She led them to the feet of the little leading lady with a triumphant air that said as plainly as a cat can talk.

"Now, don't say I'm not grateful. Here's your cat family for your play!"

That is why you see a cat and three kittens in "Gladiola," the play in which Viola shares honors with her pet cat.



HELEN MARIE OSBORN



KULEE COMPANY

Margaret Gale Waiting for Rehearsal in "How Mollie Made Good"

MARGARET GALE, a Kulee Film Feature Company actress, loves to feed her pet rabbit in the intervals between rehearsals. Her rabbit accompanies her to the studio each day. Miss Gale had a very happy medium in one of her recent pictures, "How Molly Made Good," in which a little Irish girl scoops her competitors and overcomes many obstacles in getting interviews with twelve celebrities of the drama. It was a new idea, cleverly executed. The six-reel play gives faithful details of the home life of the twelve actors and actresses, and Miss Gale, as the little Irish girl, "plays the game" with an

adroitness that wins her the sympathy of her audiences from the beginning. "Little Bunny's my mascot," says Miss Gale. "You read that story of Henry, the white rat, that Charley Van Loan wrote for some magazine? Corking story, wasn't it? Well, I feel the same way about my Bunny rabbit that Ham did about his white Henry rat. If I were to lose it—why, I'd quite playing in films, that's all. It isn't that I'm superstitious, you know—not exactly—but I certainly would hate to have anything happen to that rabbit." Now Mrs. Gale wants a play written for the rabbit.



A NEW FORM OF THE CHAPLIN CRAZE

In Ireland they term Charlie Chaplin the greatest cinema comedian in the films. The management of a picture house in Dublin held a competition for Chaplin imitators, of which there are hundreds. Each entrant was required to give an impersonation before a camera. When all had done so, the film was shown in the Dublin theater, and the audience was asked to pick the winner.

He Liked the Fighting Kind

BILLIE, four years old and an enthusiast for the Chaplin pictures, was taken by his father to see the pictures one afternoon. He saw Mary Pickford in "Esmeralda" and promptly went to sleep.

"Did you like the pictures, dear?" asked his mother, when he came home.

"Naw," said Billie, in sleepy disgust. "I don't like the lady kind; I like the fighting kind like Charlie does."



The Feet Were False

The two small boys who were seeing the picture shows for the first time marveled much at Charlie Chaplin and his performances.

"My!" said the younger. "Ain't that guy got big feet, though?"

"Shucks!" said the other. "Them feet's false, kid. Don't you know nothing?"



The Wrong Pictures

Little Eloise is sometimes left with her maidenly aunt while

her mother does her shopping. On the last occasion Eloise was behaving very badly, and her aunt, almost in despair, said, "Eloise, if you will promise to be good, I will take you to the stereopticon pictures to-morrow at the church."

"Huh!" said Eloise. "You don't need to think that I am going to be good just to see some lazy old pictures like they have at church. If you had said Charlie Chaplin pictures, we might have done business."



He's the Laughing Gas

In a Western town recently the manager of a moving picture parlor desired to be clever and placed the following sign in a conspicuous place in his theater:

THOSE NOT UNDERSTANDING OUR FILM COMEDIES
WILL BE SUPPLIED WITH LAUGHING GAS AT
REGULAR MOVIE RATES.

The people in the house were brought to an instant uproar, two evenings later, by an Italian among the audience, who arose suddenly and, after reading the sign, called out boisterously,

"Whata the matter? Getta the Charlie Chap. He supply you da gas."



THE WINNER OF THE CHAPLIN PRIZE

Those of the contestants who had already passed the test stood by to watch the newcomers perform. It was really more fun for them than for the unhappy contestant of the moment, as they were free to comment and to criticise.

"Keep Moving."

HARRY WATSON, of Bickel and Watson, is chief funmaker in "Keep Moving," a rollicking comedy on the slapstick order put out by George Kleine. He has a competent support, including his partner, George Bickel, Cissie Fitzgerald, Alma Hanlon and Tom Nawn, and between them they manage to keep events rolling right along all during the show. It is a five-reel comedy, and while it is uneven in spots, there are enough laughs to give one the money's worth during the picture.

Musty Suffer is a princeling of restless disposition, who yearns to see the world. He finds a lucky horseshoe, which brings him a fairy godfather, who changes him into an optimistic tramp and bids him roam the world until he is weary, under the name of Musty Suffer. He encounters burglars, police, mad maids and cheap lodging houses without impairing his curiosity or his sense of humor. His comedy is genuine and keeps one amused even during the long five-reel show. Watson does not try to hog the show, but gives every one of his support a chance for applause and appreciation, which is not usual, even in the motion pictures.



KLEINE

THE PRINCE HAS BEEN CHANGED TO A TRAMP

Musty Suffer (Harry Watson) seeks to satisfy his curiosity about the world and wanders happily about until he grows sleepy. He knows no limitations and walks into the bridal chamber of a beautiful home and proceeds to take a nap.



KLEINE

YOU SEE WHY HE SMILES IN HIS SLEEP.

His dreams are pleasant ones. Beer kegs follow him into his bathroom and make complete arrangements for his comfort while there. Anxious lest he waken before his thirst is quenched, Musty Suffer luxuriates in the cooling liquid that foams but does not materialize and exhibits a seemingly inexhaustible capacity.



KLEINE

"I'LL PUT YOUSE TO SLEEP, BO."

Musty Suffer tries a cheap lodging house, but complains to the attendant that he cannot sleep because his roommates snore. The attendant kindly offers to put him to sleep quietly. This scene always is sure of a laugh, though the humor is frankly of the slapstick variety.



LASKY-PARAMOUNT

“THAT HAMMOCK WAS NEVER BUILT FOR ME.”

Victor Moore, as Chimmie Fadden, who goes West to meet the bad men of the plains, has varied adventures in unaccustomed traveling. The ethics and habits of the Pullman sleeper get his goat. But the bad men are tame compared with his friends, the gunmen of New York. Chimmie, with all his toughness, has a heart of gold and a fine sense of justice.



LASKY-PARAMOUNT

“NO, YOU DON'T! YOUSE GOT ME IN WRONG ONCE.”

Chimmie is in love with the Duchess, maid to the daughter of a wealthy railroad president. But even when they term him the “Millionaire Kid,” because of his reported discovery of a mine in the Western railroad district, he doesn't propose to have anybody “slip anything over on him.” He has his own ideas of honesty and will see no friend injured.



LASKY-PARAMOUNT

CHIMMIE GETS IN THE WRONG BERTH

Chimmie is horrified to find that privacy in a Pullman can not always be assured. It is borne in upon him that it is extremely difficult to travel in peace and comfort on a modern transcontinental sleeper. Chimmie is used to the simple modesty of the Bowery and does not approve of the easy manners of the traveling public. He cannot tell the berths apart.



LASKY-PARAMOUNT

CHIMMIE DECIDES TO TAKE A SPECIAL EAST

Chimmie has had a lot of fun with the Westerners and returns East, where he is hailed as the "Millionaire Kid." Then he tumbles to the fact that his employers have formed a crooked deal and forces them to refund their ill-gotten riches. This can safely be called the best comedy of the winter. There is a bit of pathos occasionally that adds to the value of the picture.

Why Moving Pictures Appeal to Stage Stars

“LET ME tell you one of the reasons why so many actresses of the legitimate stage are crazy about screen work,” said Marie Dressler. “For one thing it brings them into an entirely new phase of life. They have to get up very early. No actress or actor was ever known to get up early, you know, unless it was to catch a train on a one-night stand.

“We often used to start out by half-past seven and never get back to the studio again until after seven at night. All day long we had been out in the open air, and by the time we’d get back to our hotels again, we’d be glad to go to bed by nine o’clock.

“We were traveling like gypsies from one wonderfully beautiful ‘location’ to another. All real actors are gypsies under their skins, you know. I know I am, and that is one reason why I love the motion pictures so and want to stay in them for the rest of my life. Of course in comedy work you have some ‘stunts’ put up to you once in a while that are a little hard on the nerves, and I’ve accumulated a number of bruises; but there was an awful lot of fun in making the picture. In one scene I’m supposed to be pushed through a brick wall. Naturally we built that wall with watery mortar, not expecting it to stick together very much. But something intervened, and we couldn’t take that particular scene on the afternoon the brick wall was constructed. The next day, when we came to filming it, we found the mortar had dried—and I want to tell you that it was a mighty hard brick wall that I was rammed against. Then by way of diversion they threw me out of a moving automobile, yanked me in the atmosphere on the end of a steel cable, made me roll under the open spigot of a barrel previously filled with molasses, jump from a bridge to a moving train, and then jump from the train into a box filled with feathers.

“But I love the photoplay, because it is creative; that is, every moment there is something new. Every moment we create—we build—we make something out of nothing. It is fascinating, and I hope that some day I may do something really worth while.



FEEDING THE PORKER

The little piggy belongs to Ethel Teare, of the Kalem Company; but Ham offered to teach it to drink from a bottle, if Bud would furnish the music. The porker relished the milk.

And He Hadn’t Asked a Single Question

Ten-year-old (looking up from FILM FUN)—Dad, I see that child actors are mighty popular in the motion pictures.

Grouchy parent (reading paper)—Yah; they can be seen and not heard. G’wan to bed, you!



HAM FINDS CONVALESCING FROM THE SHOCK OF A BROKEN LEG AN EASY TASK

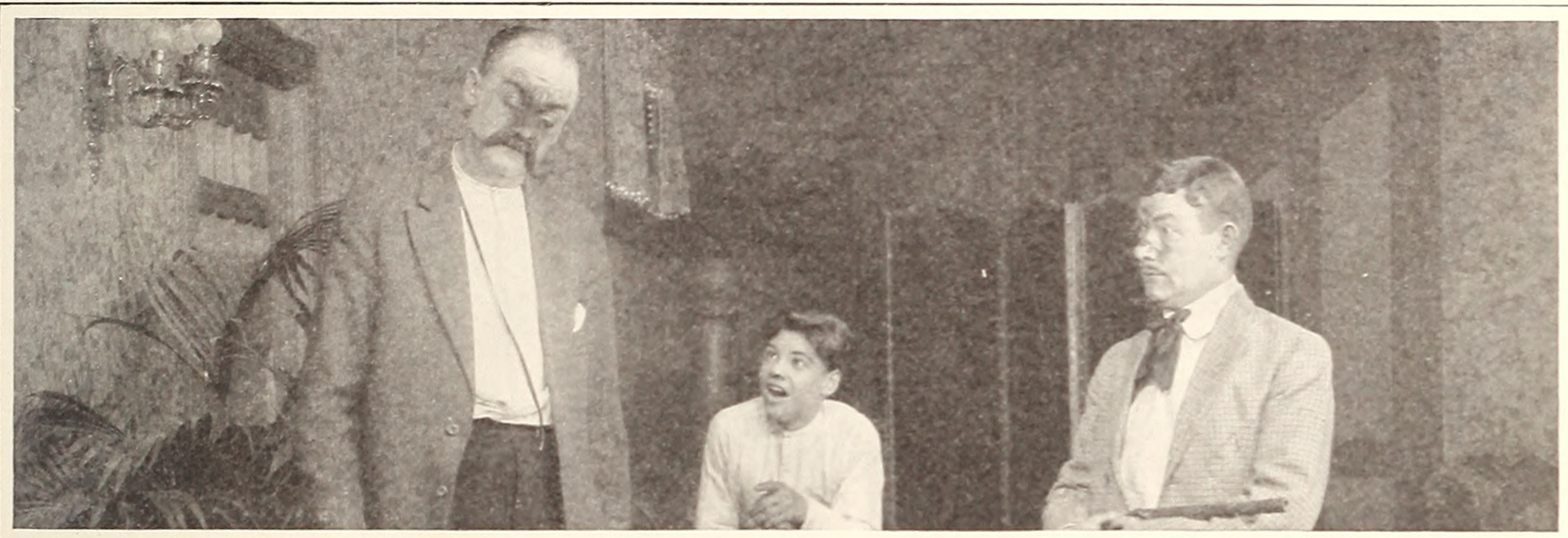
“You see,” explained Ham seriously, “It was this way. I stumbled over one of my shoes—honest, I did—and broke my leg. But convalescing wasn’t so bad at that. I had two of the prettiest nurses in the hospital to help me to learn to walk again and I found that life has its compensations, after all.”



CASINO THE GUESTS AT "THE HOUSE PARTY" BRING THEIR JEWELS TO BE PUT IN THE SAFE.

John Carstairs (Harry Vokes) and his daughter Diana (Eleanor Fairbanks) invite a house party to search for the society burglar who has been robbing the wealthy homes in the vicinity. Jack Carstairs, the young son of the house, sees a

chance for mischief. He writes a warning of a coming robbery and the guests bring their jewels to be put in the Carstairs safe. Jack also writes notes to Hunter and Cadwallader, two guests and suitors for the hand of Diana, accusing them of the thefts.



CASINO JACK HAS THE TIME OF HIS LIFE BAITING THE RIVALS.

He has pinned a note on their bedroom doors, warning them that a robbery will take place that night, and each of the lovers is suspicious of the other. Arming themselves, they lay in wait

for the society burglar, hoping to catch a rival in the act of burglary, in order to denounce him. Jack encourages each one to suspect the other and incites them to quarrel.



CASINO JACK'S PLANS FOR MISCHIEF BEGIN TO BEAR FRUIT.

While his father sleeps, Jack loots the safe and conceals the guests' jewels in the pockets of the rival lovers. When the robbery is discovered, they endeavor to fasten the crime on each other. Worse than the accusation of having stolen the jewels

is the announcement that comes from Diana that she is engaged to marry a third suitor and will have no sympathy with them. Jack has had his fun, but gets a much deserved whipping afterward.

A Piano Finish

ALICE HOLLISTER, the Kalem leading lady, is a shark at tennis. On one of the last bright days of the late fall, she indulged in a game and managed to acquire a husky cold germ.

Screen actresses never have time to be ill, and Miss Hollister bethought herself of a family liniment that is said to have much virtue.

"Nothing like that liniment," she said. "Been in the family for generations. I'll be as good as new in the morning."

She was. In fact, she had a grand piano finish. She had to call for help to be peeled from the bed.

It seems a new maid had filled the empty liniment bottle with a shellac varnish, and Miss Hollister shone resplendent.

"Ah, well," she said philosophically, when she had been soaked out of her night clothes, "it cured the cold—and what more could one ask?"



KALEM
MARGUERITE COURTOT, IN "THE VENTURES OF MARGUERITE."

You'd never think, to see Marguerite Courtot in overalls, with a kitten under each arm, that her exclusive creations in the way of gowns are the envy of every other screen actress.



KALEM

ALICE HOLLISTER IS A SHARK AT TENNIS



FAMOUS PLAYERS

MARGUERITE CLARK, IN "THE PRINCE AND THE PAUPER."

We who laughed and wept with "The Prince and the Pauper" in our young days will welcome the release of Mark Twain's famous play upon the screen. Marguerite Clark will appear in the two parts simultaneously. The double exposure is always interesting. The camera trick is a clever one, and when Miss Clark appears on the screen as the Prince, facing

the tattered little ragamuffin as the Pauper, there is a scenic effect that cannot fail of giving a thrill, even in these times when the double exposure has become so common as to no longer excite an amazed comment. The Famous Players Company stars Miss Clark through the Paramount Pictures Corporation.



L-KO

GERTRUDE SELBY

Who was the leading lady in "September Mourning," a play that was almost barred by the National Board of Censors, because they thought Miss Selby was not sufficiently gowned in several of the scenes. You can judge for yourself.



L-KO

SKETCHING A BOVINE

Two impecunious artists, as hungry as they are artistic, are traveling in search of sketches and food. They sketch everything they see, and have many strange adventures. But the divine affiatu is not in it with the urge for dinner.

A Censored Play

"SEPTEMBER MOURNING" on the screen caused almost as much sensation as "September Morning" on canvas. The censors objected to the costumes and to the lack of costumes. They refused to allow the film to pass, until it had been deleted, fumigated and recostumed.

There was considerable argument over the matter, and friends of both sides were called in to give expert opinions on the status of the play.

Opinions were about equally divided. Those who insisted that the film was not fit to be shown were met by a similar number of spectators who quoted "Honi Swat" and said no one with a clean mind could see anything wrong with the film.

"The picture is all right—it's funny and plenty modest," said half the bunch.

"The picture isn't fit to be seen," said the censors. "No right-minded person could sit through that play and say it was all right."

So there you were. You paid your money and you took your choice.

After a week or two of wrangling over the matter, they compromised. The censors cut out a couple of scenes that did not appeal to them, and the show went on.

You can see for yourself what the pictures—some of them—look like. And you can form your own opinions.



L-KO

SEPTEMBER MOURNING

An astonished little pickaninny poses for a revised sketch of an old idea and watches the progress of the sketch out of the corner of very bashful eyes. The artist dreams of fame and money while his puzzled model wonders what it's all about.



L-KO

A STARTLING MOMENT

The artists wander into the sacred precincts of a girls' school, just in time to see the pupils practising a folk dance. They are lightly but artistically clad, and the artists welcome the opportunity for wonderful sketches.

A CHANCE MEETING

By J. A. WALDRON

AMAZED, he came upon her. She sat on the massive trunk of a fallen tree. Her gun leaned against it. There was no indication that she had noted his coming. Her expression would have puzzled a physiognomist.

He placed his gun with hers, sat down a little way from her and coolly lighted a cigarette. The man who smokes cigarettes usually lights one in emergency.

"This is a happy surprise," he remarked.

"It's a surprise, all right," she replied, looking away from him.

"And, really, I'm glad you arranged it."

"Guess again," she replied, without changing attitude or expression.

"Then you didn't arrange it?"

"I understood that you were down South somewhere."

"But I came back unheralded. It's plain you didn't arrange it. Perhaps there may have been something in your memories

of our association, in spite of events, that led you to this part of my estate—to the scenes where we have hunted together. I note you are wearing a familiar costume. Where is your game?"

"I haven't any game. I still close my eyes when I fire my gun. When I went hunting with you, it was for a purpose. I wanted to see what hunting was like, just as I wanted to see in other things the springs of action of the male animal. A study of the psychology of man."

"The male animal? The psychology of man? I hope you haven't pursued the study too"——

"Why should you be alarmed? We are nothing to each other now. And you're all alike. A thorough study of one man gives a fair idea of all men."

"Let's get down to the present. It must have been in response to memories that you came here."

"Not exactly. As I've told you, I didn't expect to meet you here."

"Granted. But confess that you have memories of me that persist—at least some happy memories. I have happy memories of you, in spite of certain facts and of your strange ideas when we were married—your notions of the equality of the sexes and all that. Do you doubt that I really loved you? I'll put it in the present tense. And I have happy memories."

"Most men have happy memories."

"But didn't you love me once?"

"I'm not sure. You know my idea of love. On man's side it's an ephemeral affliction that has enslaved woman down the ages, leaving her miserable after his convalescence. Do you remember that I exactly foretold what would happen to us—some of the things that would happen? As I thought, we hadn't been married a year before you resumed some of your bachelor habits, though you had professed that permanent isolation with me would be heavenly."

"And finally you got a divorce."

"For cause."

"I'm sorry."

"I suppose men who are divorced are sorry for one thing or another. Most men are not made for monogamy. They are polygamous by instinct, if not by inheritance. They can point to the patriarchs as honored examples, and they secretly chafe at modern conventions."

"You are still a puzzle to me—and yet a charming puzzle. I never found out why you declined alimony."

"When I divorced you, I also divorced your money. To my mind the woman who accepts alimony condones the offense."

"But that's no way to look at it. I was anxious, knowing your circumstances after you insisted upon relinquishing everything I had given you—every plan I had made for



Amazed, He Came Upon Her.

exigency—to provide some"——

"It was unnecessary. An attractive woman—a clever woman—and you among others have called me both—if she keeps her emotional balance and maintains a clear head can get along anywhere."

"But isn't it possible that we may patch up certain differences? I'm just the same as when"——

"That's the trouble. No. With all of its faults modern life has some compensations for error. Happily the courts—the laws—have improved upon the form, 'Let no man put asunder.' I never make a second experiment along lines that once have failed me."

"But you'll give me credit for"——

"For a fancy reawakened. Yes."

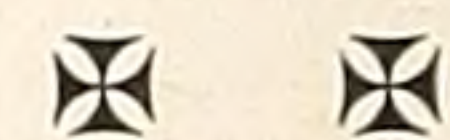
"And you'll admit that, finding you here, I naturally supposed you might be thinking kindly of me, after all."

"Perhaps. And, really, I don't think unkindly of you." She rose as a man advanced from a group that had just come into view.

The newcomer bowed. "We're ready, Miss Bellamy."

"Miss Bellamy!" exclaimed the ex-husband.

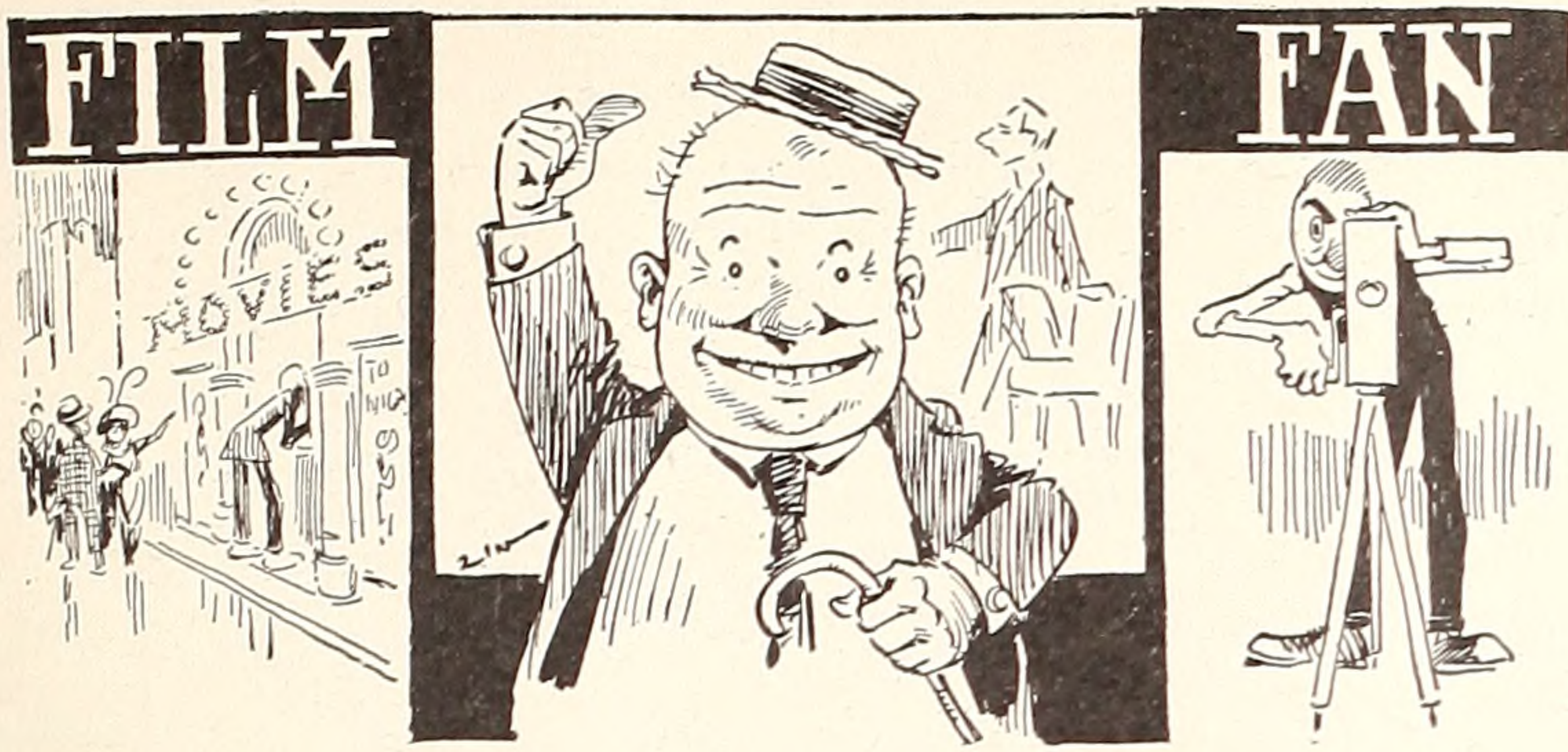
"Yes," she replied. "It sounds quite professional, don't you think? I'm to be a modern Diana in a motion picture."



"Not a Wink of Sleep"

The loving young couple settled themselves nicely and went on with the interesting conversation they had evidently started on the outside. Several in the audience glared at them indignantly, but no one spoke until the unshaven man in the row in front woke up and turned around.

"Say, bo," he began, "can the chatter, will yer? You've woke me up twice since you come in."



"SOME of these motion picture people make me sick!" snapped a clever little publicity girl, who came in and slapped her big envelopes full of pictures and clippings down on my office desk.

"Yet you look like a husky girl, too," I said. "From the looks of that lunch I saw you eating to-day up on Broadway, I would say you should be in a pretty fair state of health. What have the motion picture stars been doing to you now?"

"It makes me sick," she yanked out, ignoring my remarks, "to work for people who haven't any brains and never will have any brains! And then they want publicity, and your firm gives it to them and lets you do the work, and you get them press notices and write them up and make the public believe that they really are geniuses, and finally they come to believe their own press notices, and then they"—

"And then they invite you to lunch and give you the credit," I suggested.

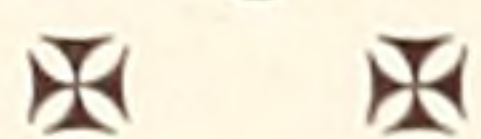
"Wake up!" she said crossly. "And then they begin to be snobbish and treat you like the dirt under their feet and wonder why you don't bow down to your own fertile creation. And then their companies kick on the notices and complain that their actors and actresses are getting so uppish over the publicity that they want more salary and are beginning to exhibit temperament. That's all the thanks you get for making geniuses of them."

"Not all of them," I insisted. "I met two motion picture men the other day who have made good. One of them is a well-known director who has had his own company out. The other is a clothes model who soared upon the popular favor because of judicious advertising. The director invited us both to dinner. He suggested a little Italian cafe just off Broadway up in the Fifties, where the cuisine is unusually good. The actor turned up his handsome nose.

"I don't dine at those cheap places," he said languidly. "I could not afford to be seen there."

"Faith, my success does not depend on where I dine," grinned the director, "and I've known the day when the two of us thought we were in luck when we had the money to dine in this very cafe on Saturday nights. We put on a clean collar each and went down tickled to death to think we could afford to eat there. And that wasn't so many years ago that you've forgotten it, me fine chap, either. So don't try on any of those airs with me. They don't go. If you want to dine with me, you'll go where I say."

"And he went, too, by George!"



It was "Should Women Divorce?" that was being shown, and two girls in the aisle seats of one row were as good as the picture itself.

"This is the worst picture I ever saw," grumbled one, peering intently through her nose glasses.

"Well, I don't see why you say that. Don't men act just that way? Go off and stay half the night and come home stewed? Gee! I'd like to see him try to kiss me!"

"Ah, well, they don't all act that way. Anyhow, why don't she give 'im a chance? Can't you see he's reformed?"

"Well, how does she know he'll stay that way? Say, ain't that a cute kid? Gee! Look at it! Ain't it a shame that he don't stay in that nice home? Say, I bet she makes a scene now! Gosh! Is she going to commit suicide?"

"Well, that girl gets all the best of it and causes all the trouble. Look at that other poor simp in love with the fellow. She looks like a dying duck on a frosty morning, don't she?"

"Look! Her poor old mother's croaked! My Lord!"

"Come on! Let's go. This is where we come in."

"No, it ain't. Wait—see! Well, what do you think of that? She is kinda pretty, though, ain't she? But I don't think she loved that man she married. She must of loved the other one all the time."

"Yes, and didn't know it. Well, I don't know what I'd 'a' done, do you?"

"Well, I don't know, but I wouldn't done that. Let's go. We seen it all."



The Musicians' Union in Cincinnati have brought the motion picture business of that city into the limelight. The musicians have struck. That is, some of them have struck. The strike is aimed at the orchestrons employed by some of the smaller houses. The Musicians' Union object to a "one-man orchestra." They say it is taking the bread and sausages right out of their mouths. They demand at least a three-man orchestra in the motion picture houses.

The quality of the music is not attacked. It is the quantity that is so seriously considered. The Musicians' Union further demand that where an automatic piano be employed by any motion picture house, a member of the union be installed to watch it and see that it does not soldier on the job.

"Down with the orchestrons!" is the war cry of the musicians.

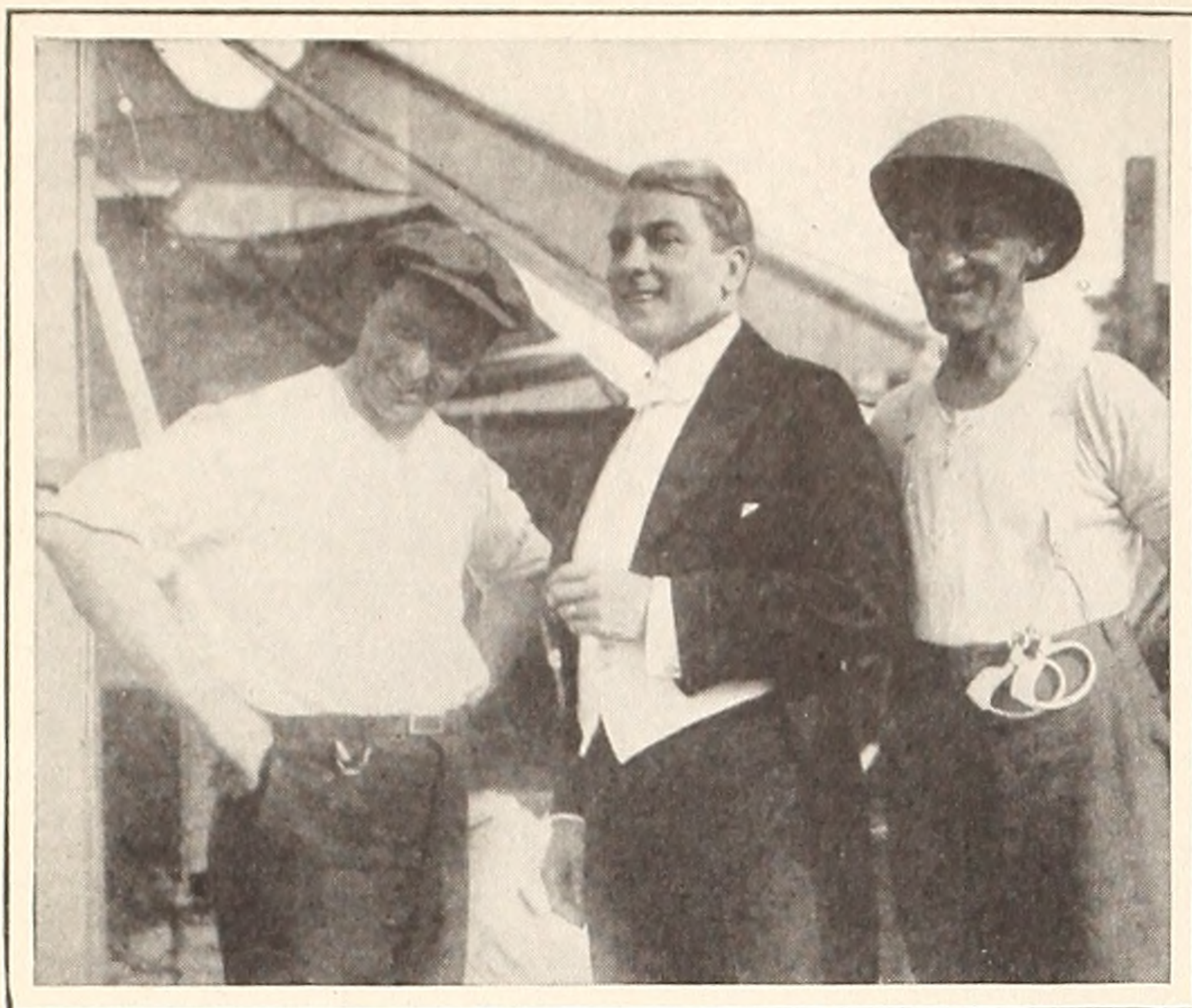
The motion picture managers met to solemnly discuss the action of the Musicians' Union. They agreed that what had never been in the mouth could not be taken from the mouth. They realized that bread and sausages come very handy in the mouth of a musician, but they pointed out wisely that as in the past no orchestras at all had been employed in the motion picture houses that are just opening up, the musicians really had no kick coming, as they could not lose a job they never had.

In the meantime the audiences throng to the motion picture houses in Cincinnati, never dreaming of the portentous blow that has been aimed at the musical programs of the screen drama. For as long as the audiences do not strike, the show may proceed.



It was Reuben Baskin's first visit to the city's motion picture show. He was very much amused at all that took place so vividly before him. Upon seeing the production on the screen of an auto race, Rube remarked,

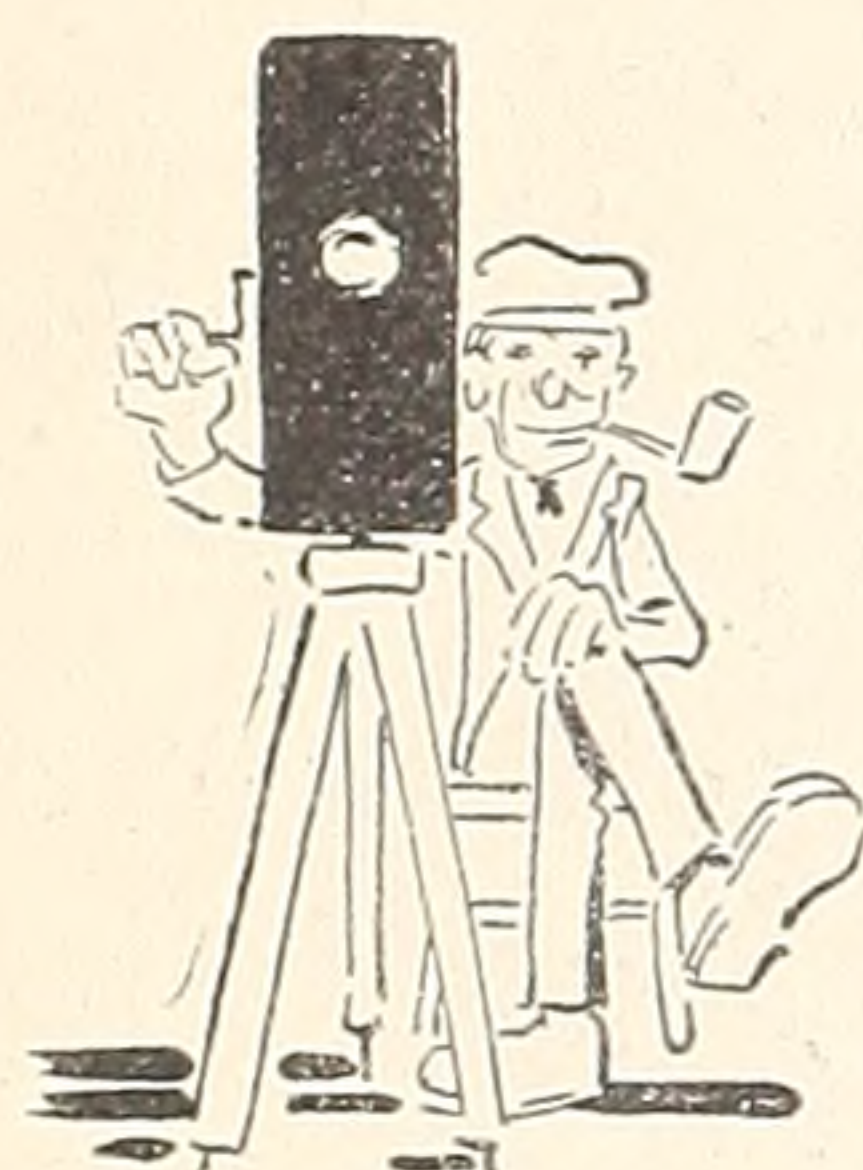
"It do beat all how them autermobiles run! Down home to Swaysyville, it would be 'way above the speed limit to go so fast, by heck! and there wouldn't be a live chicken left in the whole county."



KING BAGGOT, HIS CAMERA MAN AND HIS PROPERTY MAN WATCHING A NEWCOMER TRYING TO DRINK FROM THE FAMOUS "DRIBBLING GLASS."

King Baggot, the Joker

IT SEEMS to be fairly true that men who play comic parts on the stage are serious in their private life, and those men who play serious parts are inclined to be jolly. This is true to a considerable extent of King Baggot, leading man of the Imp Brand of Universal Films. To say that Mr. Baggot is frivolous outside of his working hours would be far from correct, as he is noted as a very level-headed and serious-minded business man. At the same time he never overlooks an opportunity to put over a laugh on some one of his friends. He indulges in this practice mostly around the Screen Club, of which he is the founder. Not far from the club there is a store where all sorts of joker's material is sold, and Baggot is a star patron of the place. A search of his pockets at almost any time would reveal some sort of mechanical contraption for fooling somebody.



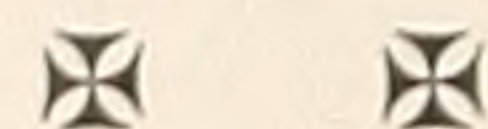
He has had considerable success with his famous "dribbling glass." He worked it around the Screen Club until every body in the place had fallen for it, so he changed the scene of its operation to his dressing-room at the Universal Studio. Baggot's dressing room is a very popular spot at the Universal Studio, and there is always a number of his friends visiting him. The "dribbling glass" occupies its place by the

water cooler. It is an ordinary thin glass tumbler, with fancy frosted flowers on it. About an inch down from the top, hidden among the flowers, are small holes bored at intervals all around the glass. When a thirsty and unsuspecting individual endeavors to quaff a draught of the cooling water, it trickles down his chin and neck in a most peculiar manner. Few of the victims but fail to blame their own carelessness, and their efforts to hide the effects with a handkerchief while away many a dull moment for Mr. Baggot.

Howard Crampton, an actor in Baggot's company, has furnished said amusement several times. He fell for the dribble three times at the Screen Club before he was made acquainted with the habits of the glass. But he wasn't looking for it in the leading man's dressing room and got properly sprinkled the first time he came in to get a drink. Howard grabbed the glass with one hand and kicked it out the window with a very able

football toe, and that was the end of that "dribbling glass."

But human nature is forgetful. There were plenty more glasses to be had, and on the next day Howard hurried into Baggot's room to get a drink. And history repeated itself.



Why Boys Shed Teeth

Richard Stanton, a Universal director, has evidently forgotten that when he was a boy the fashion in teeth was exactly the same as in the present day dental circles. A gap here and there was the rule, rather than the exception, in the mouth of every boy in the gang from the age of seven to twelve.

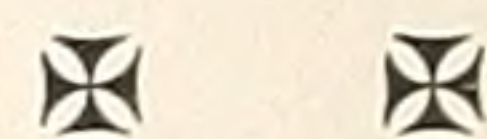
Director Stanton had weightier things on his mind than teeth when he was trying to find a little fellow for some scenes in "Graft." He picked a fine-looking boy for the part, who promptly and most delightedly reported for work. Stanton was congratulating himself on his choice until he saw the lad laugh uproariously at a comedian.

That laugh fired him. For two of his front teeth had departed, and none had yet appeared to take their place.

The director sent out an S O S call for boys. Five or six were brought in. They seemed to answer all requirements until the director ordered them to open their mouths. They were all toothless Tommies. Stanton collapsed. Three more boys reported, but he refused to examine their dining-room furniture.

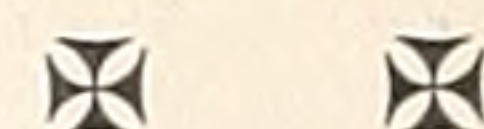
"I haven't the heart," he groaned. "Something tells me that there isn't a boy in California with more than five teeth to his name. Try the girls next."

So he passed up the boys and found a girl with Castled locks and put her in knickers. Suffrage in California may have its defamers, but in the second episode of "Graft" you will see a girl taking a boy's part because there was no male human being of the age of nine in California who had enough teeth to take the part.



Navy Recognizes Educational Value

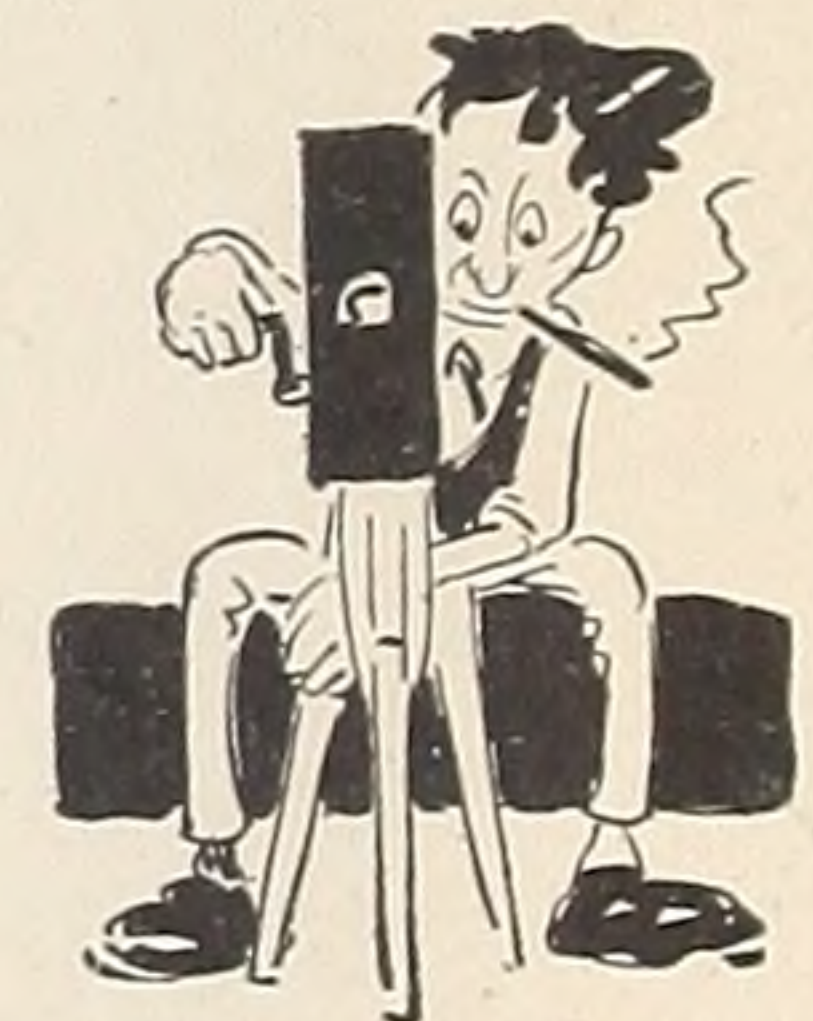
Admiral Fletcher will have the picture of "The Nation's Peril" shown on all the training ships for its educational value. In the picture is Secretary of the Navy Daniels, with the Newport War College, Admiral Fletcher; Admiral Winslow, of the Pacific fleet; Captain Roger Welles, Lieutenant-Commander Frank Taylor Evens and Lieutenant Ernest Durr, of the Naval Training Station at Newport; Captain Hugh Willoughby, of the Naval Aviation Corps; Captain Newton and his staff, of the U. S. S. *Patterson*; Captain Fitch and staff, of the U. S. S. *Yankton*; Commander Watson, of the U. S. S. *Utah*, and Captain W. S. Sims, commandant of the torpedo flotilla.



She Liked His Act; But, Oh! the Clothes

Mrs. Jones gave her faithful cook a dime one evening and told her to go to the new picture of Chaplin around the corner. The next morning she inquired how Mandy liked the show.

"Yas'm," said Mandy earnestly, "I sho' laffed at dat man's actions; but, my goodness, Miz' Jones, who am dat man's tailor?"



NEWS NOTES

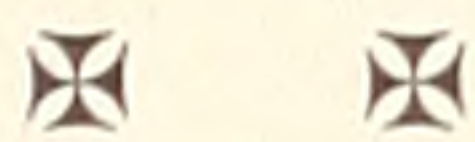
Motion Picture Company to Live in Lumber Camp



FEW SCENARIO writers seem to realize the importance of making their scripts to conform to the season in which they are to be put into pictures. Every scenario editor can tell stories of receiving in the merry springtime scripts which require the dead of winter to produce, with all the accompanying snowdrifts and icicles. It is equally irritating to receive, when good picture material is scarce, in the coldest days of winter, a scenario which demands the roses and foliage of June.

Donald Mackenzie, who produces Gold Rooster pictures for Pathé, is awaiting eagerly reports of heavy snowfalls in Maine.

He is going to put into motion pictures Fred Jackson's novel, "The Precious Packet," and the scenario has many scenes which are laid in a big woods lumber camp, with the ground covered with snow. His players, headed by Lois Meredith and Ralph Kellard, are afraid to be out of easy communication with him for even a few hours, for, like firemen, they await the call, only in this instance it will be the news that it is snowing in Maine. It will be a new experience for the charming Miss Meredith to eat baked beans and brown bread in a lumber camp as the guest of husky lumberjacks, and incidentally a new one for the lumberjacks to entertain a real Broadway star.



When Shirley Was in Command

Arthur Shirley, the Australian actor who is taking the lead in Thomas E. Dixon's "Fall of a Nation," has had his hands full trying to be a regular general. During one of the battle scenes he had two thousand men on the field at one time. One

of [the extras, who had been garbed as a sergeant, had been a soldier in the famous Tampa regiment that fought typhoid, instead of brown brothers, during the Spanish war, and was anxious to make a good impression. After leading his men on the field in rough formation, he approached Shirley with a formal salute and reported,

"Here is my company, general. We await your orders."

Shirley tried to return the salute, but handed out a lodge sign instead, and said hurriedly,

"Yours truly—no, I mean—you're welcome—aw, shucks! just leave 'em anywhere around till I need 'em."



Mary Anderson de Navarro

Mary Anderson de Navarro, better known as Mary Anderson, the greatest emotional actress produced by the American stage, will appear in motion pictures. She will provide both scenarios and acting in her new venture, which will be under the direction of Thomas H. Ince. As collaborator with Robert Hichens in "The Garden of Allah," Mary Anderson demonstrated her ability as a dramatist. In Mr. Ince's opinion the great actress is largely influenced to appear in public by means of the screen to reproduce for posterity her wonderful art.

Government Ownership

Norway will undertake to make the picture business a national affair after this year. The government has decided to issue no more licenses, but to apply the profits of the films to the revenues to accomplish a reduction of the tax rate. Government ownership of picture shows would be a fascinating experiment. All of the present film business men would make a grand rush for the job of supervisor of motion pictures of Norway, while only one man could have it.



A Collection of Dog Teams

Rollin S. Sturgeon, the Vitagraph producer, has a truly wonderful collection of dog teams at Big Bear Lake, for use in his feature, "God's Country and the Woman." There is the John Johnson Siberian wolf-dog team which has won the Alaskan Derby for the last six years, led by the famous Kolma, a blue-eyed dog of prodigious strength and endurance. Then there is Captain Smith's full-bred wolves and several dogs belonging to the company.



"The Girl and the Game" Serial

The Signal Company, headed by J. P. McGowan, the producer, and Helen Holmes, the star, is making the fourth of the big railroad serial, "The Girl and the Game," at the Pasadena Studios. This is going to be a corking and sensational serial, with some fine photography. The story is by Frank H. Spearman. McGowan has one or two trains chartered most of the time, and no expense is being spared to make this serial a record-breaking one.



Stingeree

Stingeree is a series of twelve two-act epistles, written by E. W. Hornung, who has created a character that is to the Australian bush what his Raffles was to polite English society. Stingeree is an Englishman who endeavors to make society in general pay a heavy price for the wrongs it has inflicted upon him. He plans crimes, but heroically refuses to stain his hands with human blood. True Boardman plays the title role.



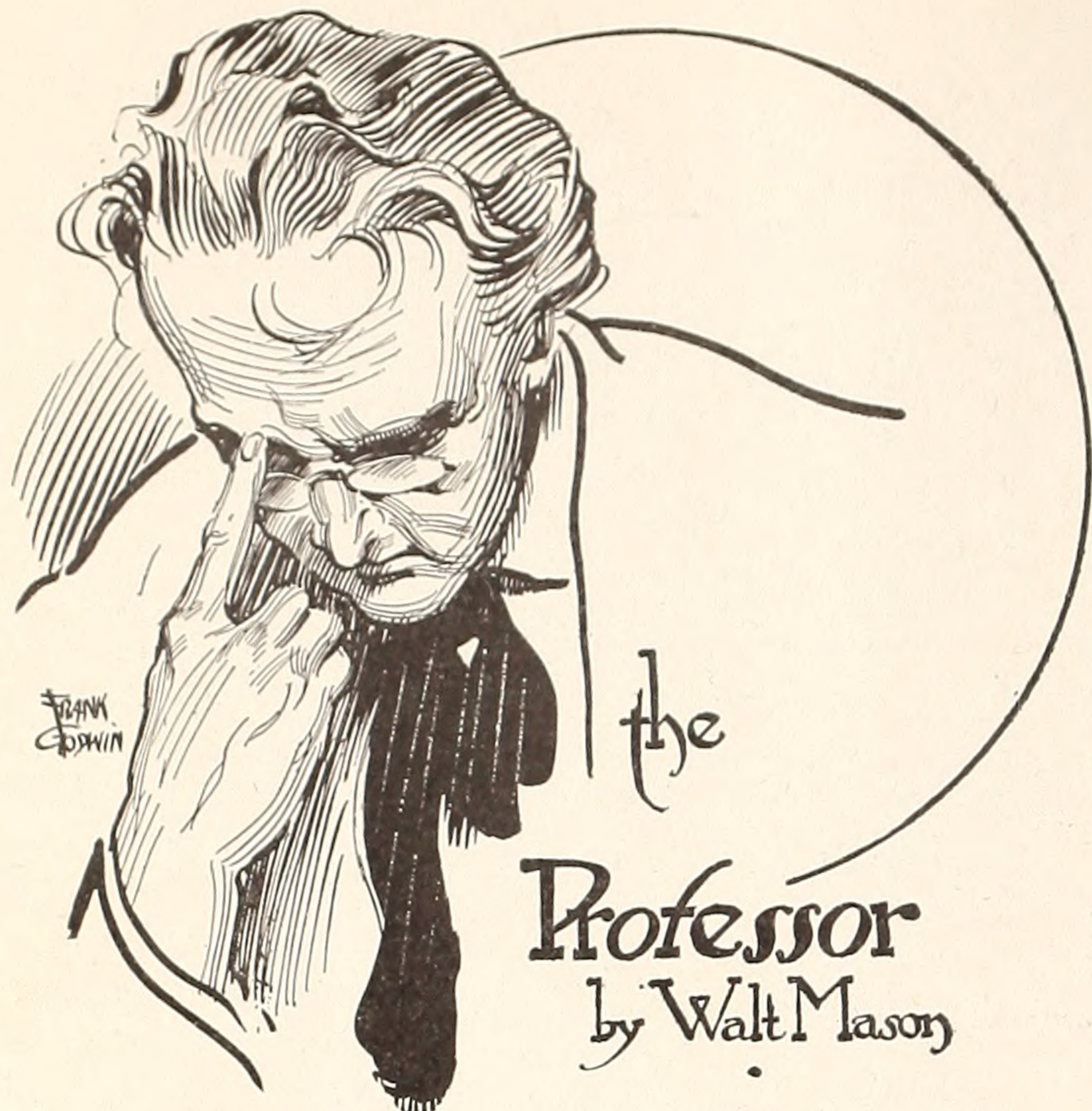
A Thousand Miles of Film

If you have seen the entire serial of "The Diamond from the Sky," you have seen one thousand miles of film, with 760,320 thrills to its thirty chapters. Keeping track of the diamond took a good deal of time for those who have followed its fortunes. One never could foretell with any degree of accuracy just which shell it was under at the time. But it always turned up in time to provide a thrill for another chapter.



A Regular Army

It is interesting to note that in "The Strife Eternal," a Mutual masterpiece, which is based on the life of Jane Shore, a favorite of King Edward IV of England, more than four thousand soldiers appear on the screen.



the
Professor
by Walt Mason

THEY call him the professor, this man of aspect wise; and he is the possessor of dreamy, soulful eyes. He leans, in graceful languor, beneath the chandelier, oblivious to the clangor of all the gossips near. His thoughts are doubtless busy with problems most abstruse, with themes so weird and dizzy, they'd cook a layman's goose.

"No doubt," I softly mutter, "his spirit roams some star; it's left this mundane gutter for shining fields afar. Among the constellations or riding Charles's Wain, it views the toiling nations with something like disdain. Oh, one can see by viewing his high and bulging brow, his mind is off pursuing some complex problem now!

"He may be a musician, and has within his ears—when he's in good condition—the music of the spheres. If I had proper data to make his standing plain, I'd find a grand sonata is forming in his brain. He has the taper fingers that get the keyboard's goat, the artist's hand that lingers on each caressing note. Perhaps upon the organ he plays a solemn air, composed some foreign morgue in by genius with long hair. Perhaps upon the fiddle he makes those fingers whiz. His talents are a riddle, but talented he is!

"That he may be a singer, I have a gentle hunch; he surely is a ringer for Ruffo and that bunch. So help me Dolly Varden, he has a singer's eyes! He may be Mary Garden or Melba in disguise. Oh, money, chalk or marbles I'd gladly bring along, to hear him when he warbles some good old jungle song!

"And yet in all this guessing I may be badly off, and that would be distressing. Perhaps this dreamy toff is famous as an artist; among the painting groups, I'll bet he is the smartest since Rembrandt looped the loops. He looks much like a painter, when once I view his style; his necktie's surely quainter than mine, by half a mile. He has a rolling collar and Van Dyck whiskerines, and doubtless not a dollar is hidden in his jeans.

"Perchance he is a poet; he needs a haircut bad, and doesn't seem to know it or hasn't got the scad."

The stranger then came to me, a-smiling by the yard; ere I could say, "Beshrew me!" he handed me his card. He drew it forth sedately, from pocket in his vest; I read it, rattled greatly, "All garments neatly pressed!"

Part of Wisdom

Crawford—You can't reason with a woman.

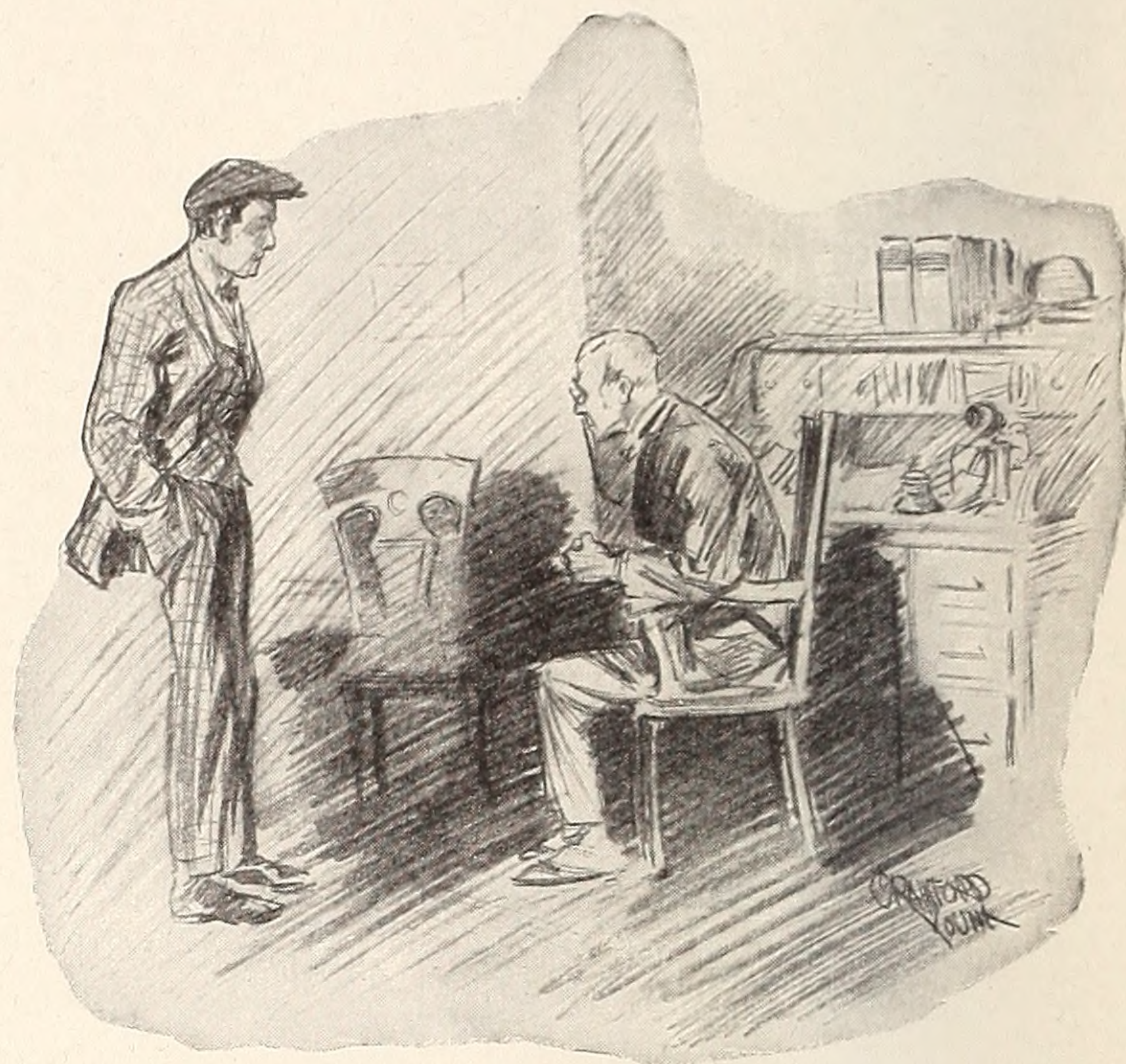
Crahshaw—I never try. It's much easier to jolly her.

A Moving Picture Scenario—The Uncertainties of Life

I.
BUSINESS office of Gayboy & Co. Jim Gladhand enters and asks Gayboy for the fifty dollars he owes him. Doesn't expect it, but is handed the money in crisp bank notes. Exits overwhelmed by emotion.

II.
Drawing-room of Miss Charmer. Gladhand, very much smitten, calls, determined to press his suit. Doesn't expect to be greeted very cordially, but is encouraged by Miss Charmer's smiles and is finally accepted. Exits very much agitated.

III.
Office of the *Highbrow Magazine*. Gladhand, who is a disciple of the Muses, enters with a "little thing" he has turned out.



THE GOLFER'S CAUSE

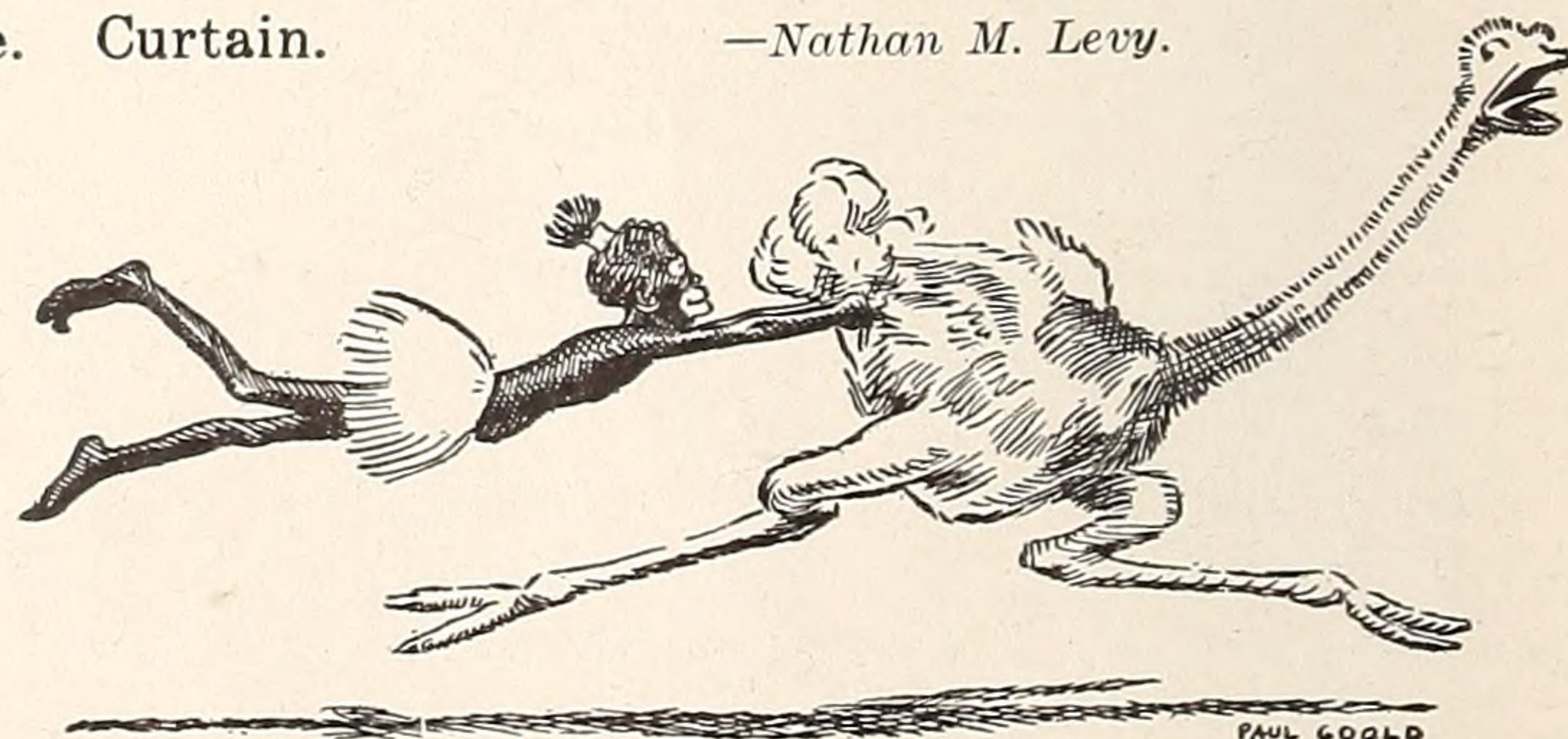
Lawyer—What are your grounds for divorce?

Client—Well, her stance is rotten, she pulls her drives, and she goes all to pieces in the rain.

Expects to be turned down, but after the manuscript is read is effusively treated by the editor and is handed a check. Exits with a fluttering heart.

IV.
Bachelor apartment of Jim Gladhand. Gladhand returns and finds a letter from a legal firm, informing him that an uncle, whom he has not heard from in ten years, has left him twenty thousand dollars in stocks and bonds, and directing him to call for the stuff at once. Puts letter down, much moved. Lights a pipe and lingers over the way things have been going with him, and is so shocked by all that has happened that he falls into a comatose state and dies as easy as falling off a log. Enter coroner, who delivers the verdict: Killed by kindness and good fortune. Curtain.

—Nathan M. Levy.



BASEBALL TERM: HANGING ON TO A LONG FOWL

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"The beauty of your whole advertisement is that every word of it is the truth. Your system is the most wonderful in the world; it gave me new energy, strength and life; in other words, it made a new man of me. I have been an advocate of your system since the first day I used it; I have withstood a mental strain during the past year which would have broken my health had it not been for your system."

"Can't describe the satisfaction I feel."

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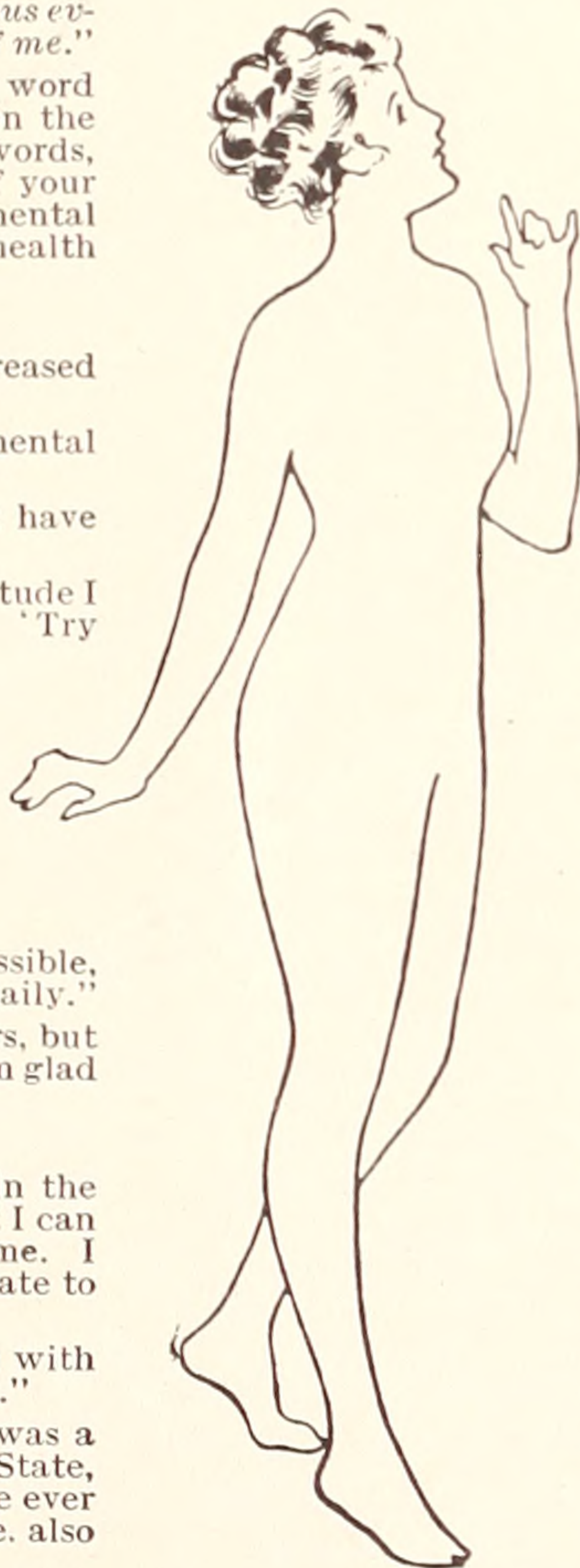
My book will give you a better understanding of yourself than you could obtain from a college course. The information which it imparts cannot be obtained elsewhere at any price. It shows the unlimited possibilities for you through conscious evolution of your cells; it explains my discoveries and what they are doing for men and women. Thousands have advanced themselves in every way through a better realization and conscious use of the principles which I have discovered and which I disclose in my book. It tells what Conscious Evolution means and what it may do for you. It also explains the DANGERS and AFTER EFFECTS OF EXERCISE and EXCESSIVE DEEP BREATHING.

My book explains the cause of HIGH BLOOD PRESSURE and HARDENING OF THE ARTERIES, as well as OLD AGE conditions, and how to overcome them.

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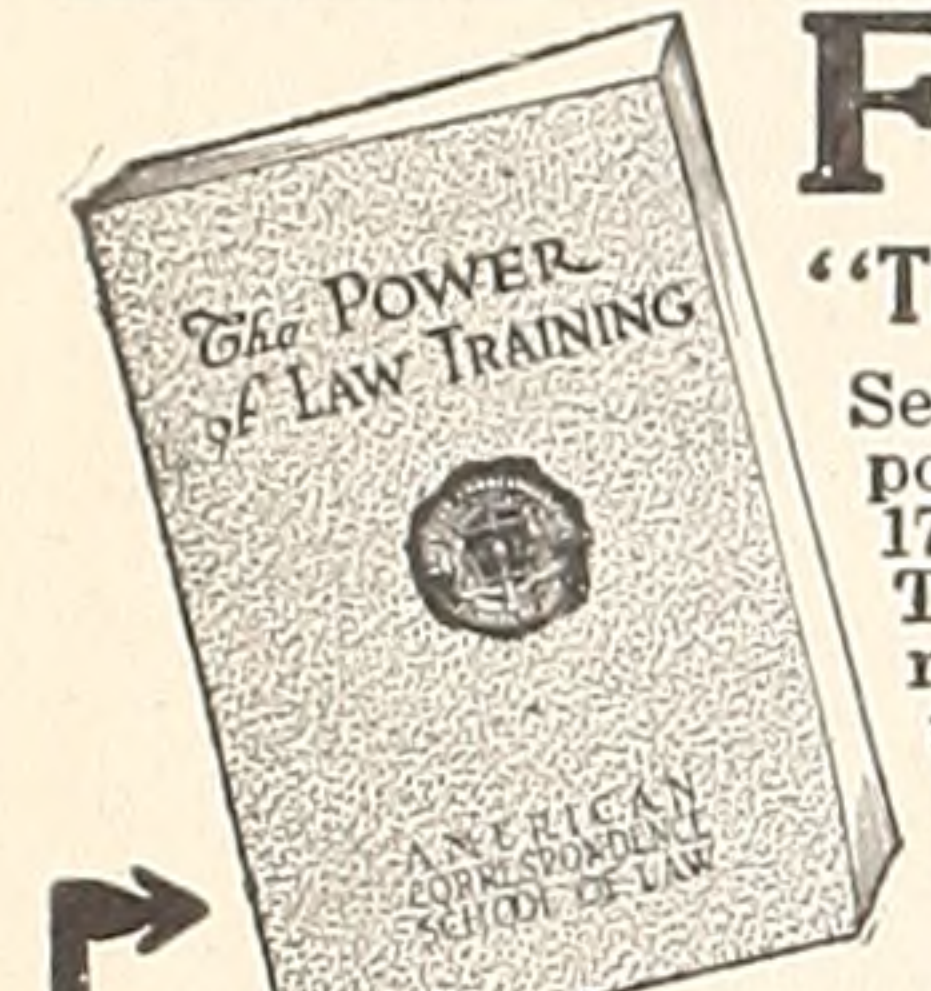
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HEARD AND SEEN AT THE MOVIES

What She Did.

COMING into the movie from the outside brightness, she was as blind as a bat, and that, of course, is why she sat down in the man's lap. We, who had become accustomed to the darkness, saw this at a glance and did not need the explanation she gave in a shrill, nervous whisper.

"I beg your pardon!" she cried, bouncing up like a rubber ball as soon as she struck and turning to him with awful confusion. "It was so dark I couldn't see!"

Then the girl who was with her moved up two seats, and as she sank down again, she said in an awe-struck tone, "Oh, Clara, I sat in that man's lap!"

"Hush!" said Clara, lifting her face for a moment from her handkerchief. "Hush! I saw you! You are going to be the death of me yet, Katie—you and George! Look at him! Anybody can tell by his face that you have disgraced the family at last!" And down her face went into her handkerchief again.

The man whose lap had been sat upon picked up his hat here and sneaked out, and the man called George, who came in with them, sat down with an air of the most outraged dignity—he was so stiff that he made the proverbial poker ashamed of itself—and Katie, who was evidently his wife, began explaining.

"It was Clara's fault," she said. "I thought, of course, she had left room for us, and when she stopped, I sat down. It was so dark I couldn't see."

"Because Clara stopped is no reason in the world for you sitting in a man's lap," he replied, with cutting sarcasm.

"I didn't mean I sat in his lap for this reason or for any reason. I didn't intend sitting in his lap at all!"

"Then why did you do it?" he interrupted.

"Oh, I didn't do it, and you know it. I!"

"You need not trouble to deny it, for you *did* do it! If you didn't, why did you apologize to him, and why are you trying to explain it to me?"

"Because I am trying to make you see exactly how it was," she cried; "but I can't do it, because you are a *man*, and a man never will see anything except something nobody wants him to see."

"So you trusted to the darkness to hide this from me, did you?"

"You are a perfect brute!" she cried, almost in tears. "You know I did not sit in that man's lap on purpose—in fact, I didn't sit in his lap at all. I merely *struck*

it, and as soon as I did, I jumped right up. The man knows I did—he knows I didn't want to sit in his lap. Oh, you are enough to run a woman crazy! I know the asylums are filled up with women who are married to men just like you! And I wish—I wish!"

Here the girl called Clara dried her eyes and came to the rescue.

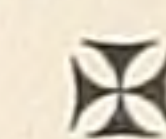
"Dry up, George, and don't be an utter ninny! I did it for a joke. I sat down next to the man to mislead Katie. She is so absent-minded, I knew she would sit in his lap—I've set traps for her before—and I just couldn't resist the fun of having her do it and seeing you glare. But I didn't know you'd make such a fuss as this. 'The lords of creation,' indeed! Men are nothing but great, overgrown babies, and they'll never be anything else. Now, dry up, so I can get some sense into this picture."



We Greet Mark Twain

At last we are to have the joy of seeing Huckleberry Finn, Tom Sawyer and all the other amusing characters of these inimitable books of Mark Twain on the screen. The rights were obtained from the Mark Twain Company by Samuel Goldfish, for the Jesse L. Lasky Feature Play Company. There are those of us who have sighed because there were no more of them, and because we had already read the Mark Twain stories again and again. To know that we are to see them on the screen adds a fillip to our imaginations that will give us something to look happily forward to in the near future.

Cecil de Mille will supervise the Mark Twain productions, and the Lasky Company will send players, camera men and directors into the Mark Twain country, at Hannibal, Mo., where still exist the famous caves, homes and even the remains of the whitewashed fence that Tom Sawyer beguiled his friends into doing for him, under the impression that he was doing them a favor.



A Sage-Bush-Thorn

Here is a curious and interesting coincidence. In the Anna Little-Tom Chatterton Company the camera man's name is Sage, the property man answers to Bush, and the assistant director writes himself down Thorn. Be it remembered that the company is putting on Western photoplays, and the names are curiously well adapted.

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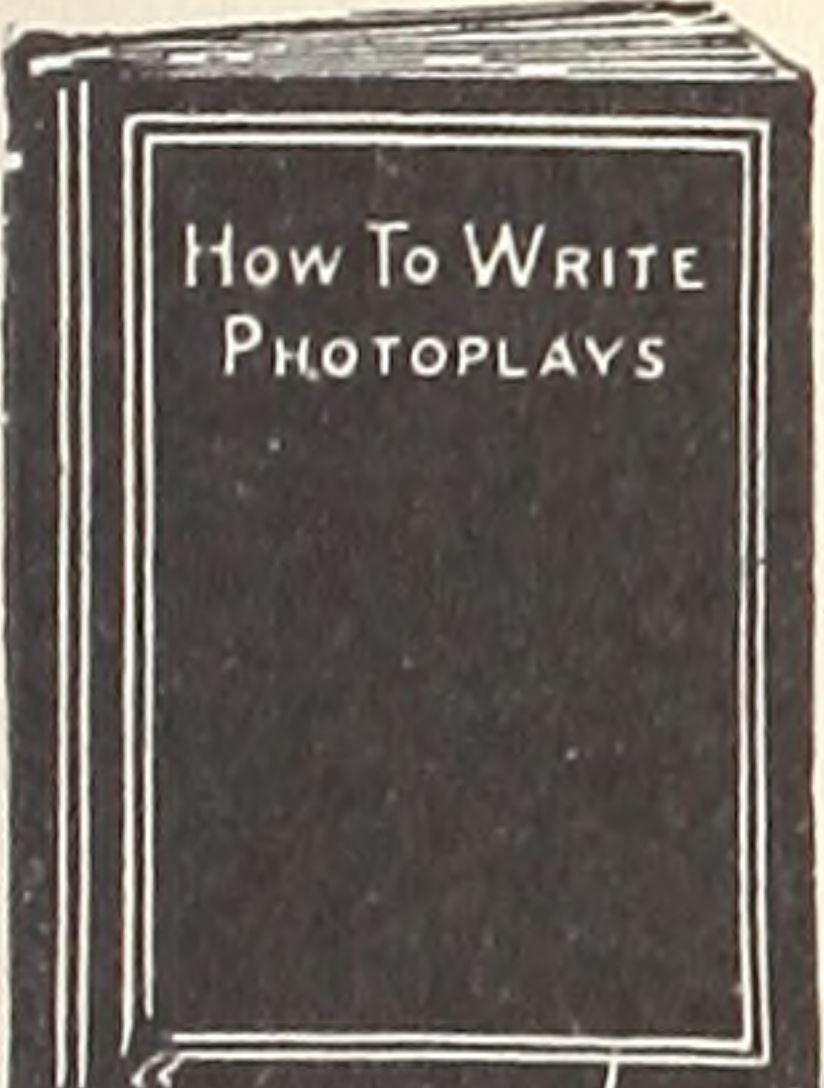
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A New Chaplin Stunt

Charlie Chaplin does not need his tramp make-up to be funny. He can be comical in his ordinary clothes. In Los Angeles there is a little cafe that is greatly favored by the screen folk, and here they nightly gather to dine and rally each other with the news of the day.

One night Chaplin wandered in with his surprised look and a bran-new dress suit. He quietly took a seat at a corner table and ordered a modest dinner. But as he leaned back to listen to the rendition of a new song by the orchestra, he discovered errors in the leading. Without a change of expression, he wandered over to the orchestra, took the baton away from the leader, and proceeded to conduct the orchestra according to his own ideas of leading.

Occasionally he sang a snatch or two of the air, but always he made of the conducting one of the best things he ever did. In two seconds every diner in the room was at attention, and even the cooks crowded to the door and let the steaks burn while they howled at Chaplin's latest. When the piece was finished, he handed the baton to the conductor with a deep and serious bow and wandered back to his table with the subdued air of a man who knew what he wanted to do and had done it.

The act was so impromptu and so good and the applause was so continued that Charlie concluded that if it would make hardened screen actors laugh, it would make audiences laugh. And then and there was born the plot of "A Night at the Show," one of the best things he has ever done. It is so utterly different that it destroys at once our association of Chaplin with the big shoes and the tramp clothes.

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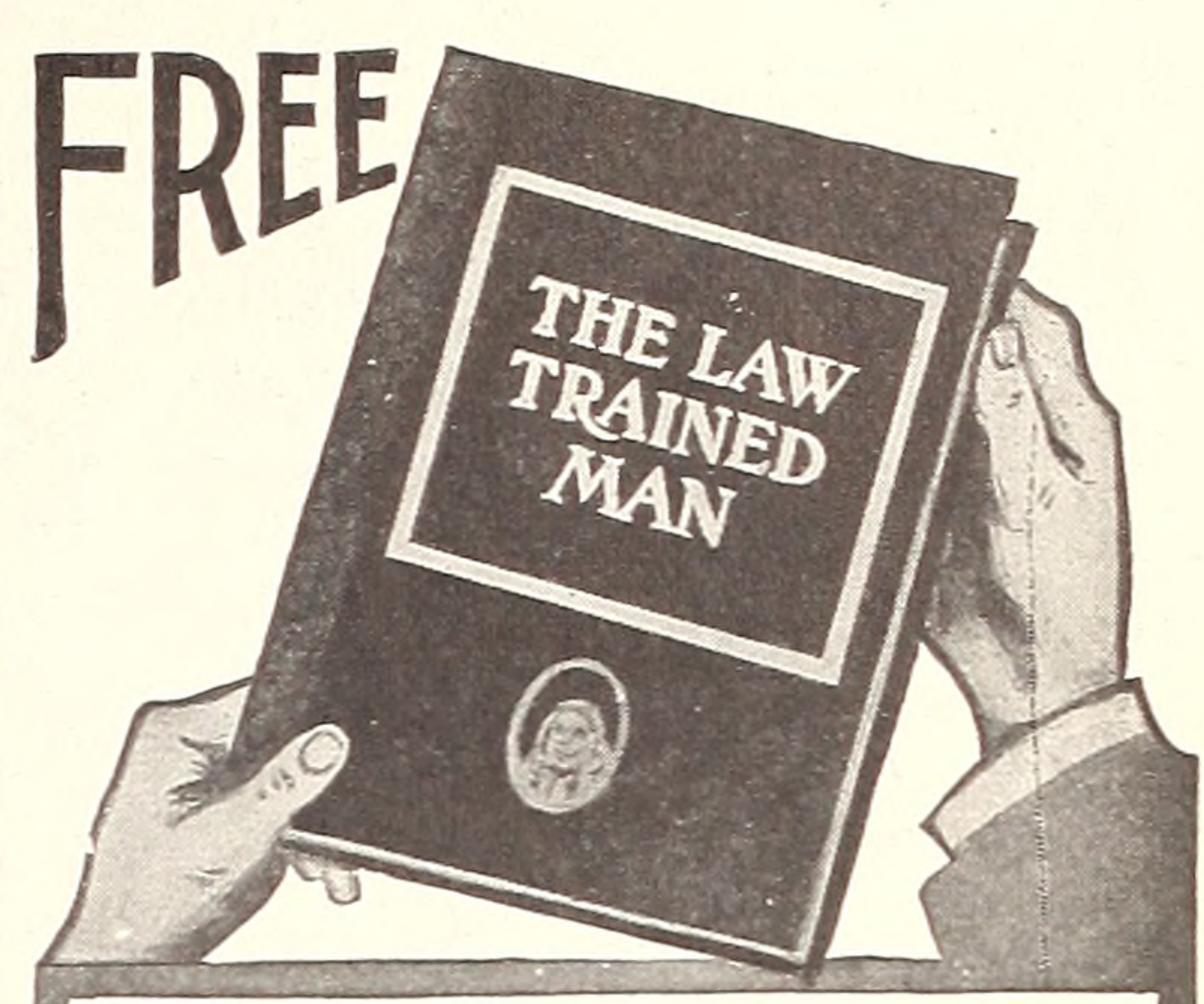
Your Address, Please?

In Tupelo, Miss., two interested colored men one night watched closely some war pictures and argued the matter loudly. "Nigger," protested one, "doan' yo' know dem Englishmens got guns what kin shoot clean 'cross de ocean?" "Go 'way, man!" insisted his friend. "Why, dem Germans, dey got guns what all dey wants is yo' address."

✠

Other Falls

American—Why are the picture shows like Niagara Falls?
Englishman—I give that up.
American—Why, so many people go to see them.
Englishman—Oh, I see; they go to see Niagara Falls at the picture shows, eh?



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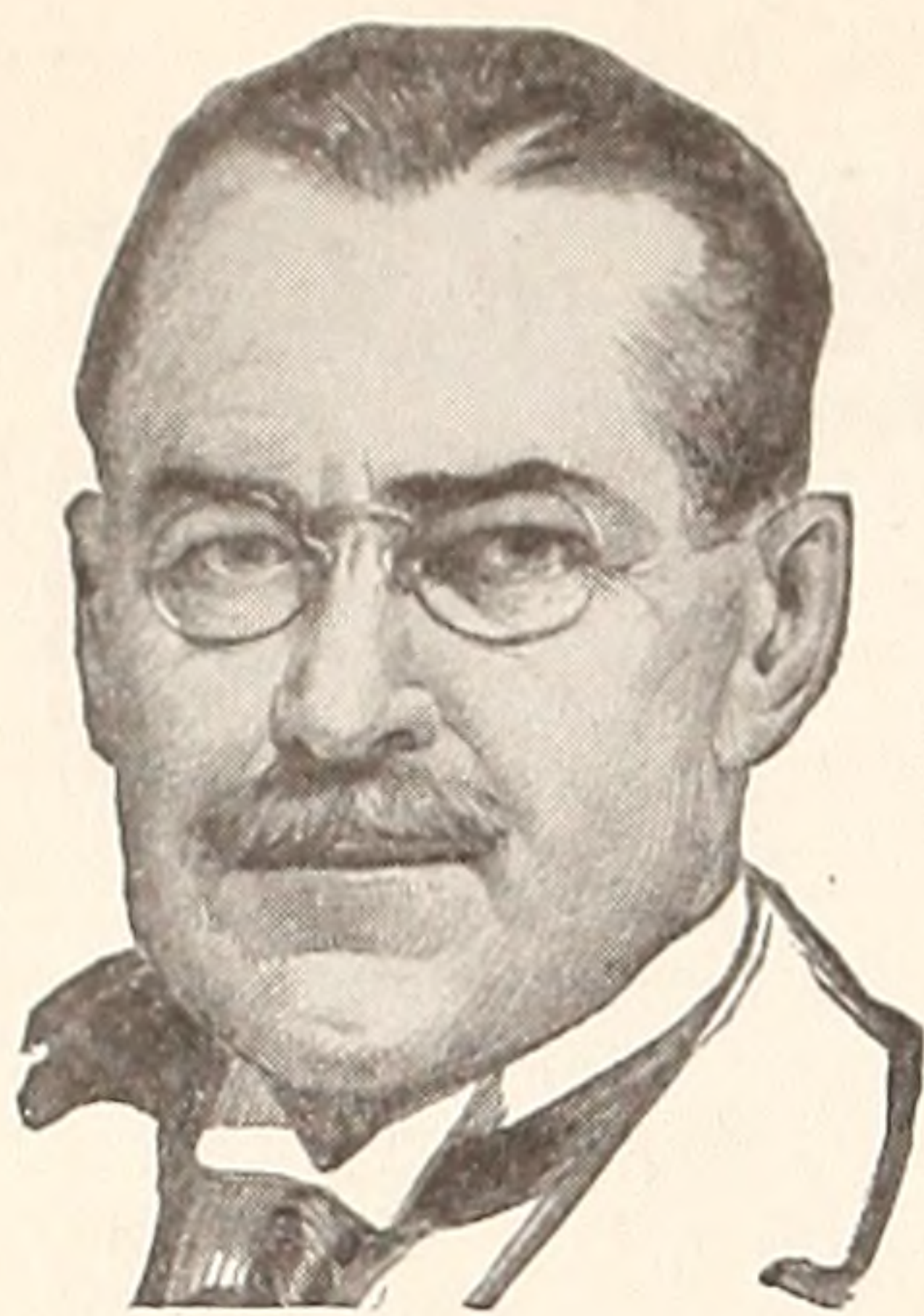
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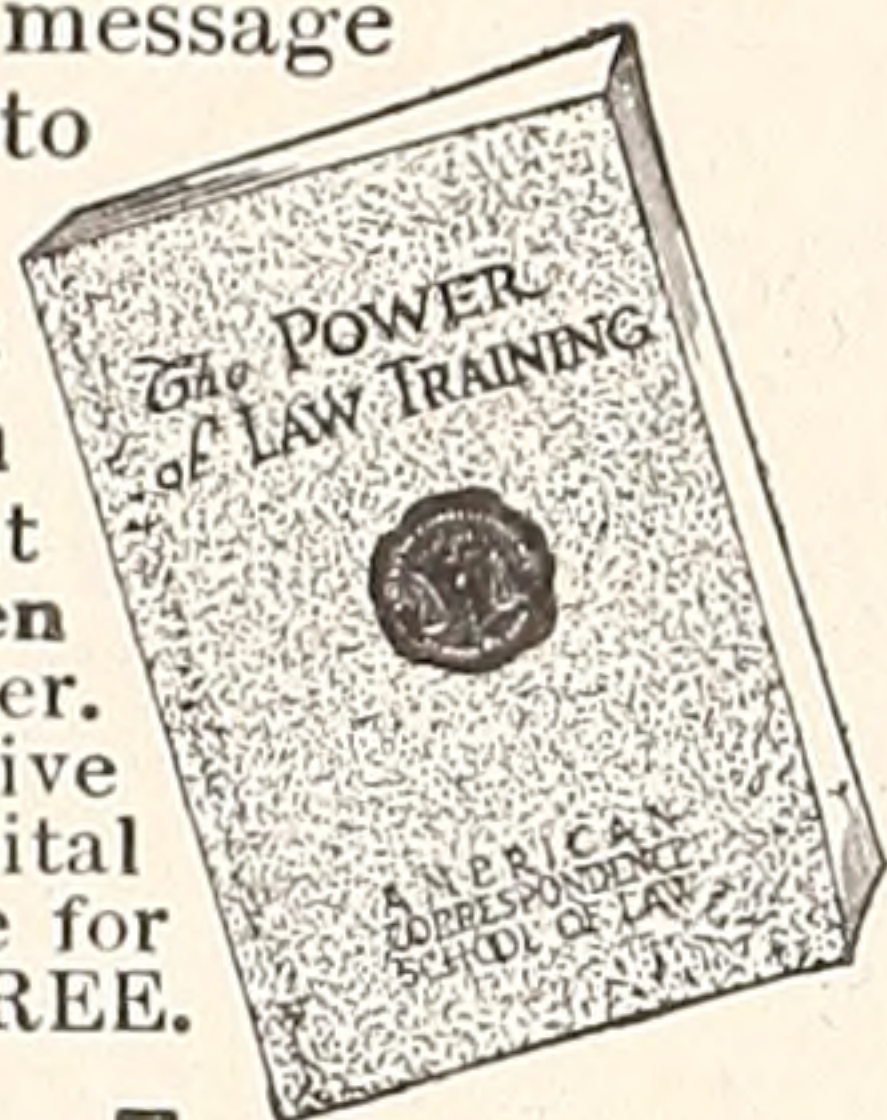
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Who's Who and Where Fast Black

TWO OF the most interesting people connected with the Balboa Studio are Charles and Mandy Johnson, an aged negro couple. Many producers use white players in make-up, but the counterfeits always show on the screen. The Johnsons have been working in pictures for years, hence they give a good account of themselves.

Ray, the Benedict

Charles Ray is back in Los Angeles from his honeymoon and is deciding upon his next play. His work in "The Coward" has won him much praise. Frank Keenan, the star, was unstinted in his praise of Mr. Ray's work, and this knowledge added to the happiness of the honeymoon.



"Over Night."

James Young is putting the finishing touches to his comedy feature, "Over Night." Mr. Young's specialty is the direction of refined and amusing comedy. His successes in "Little Miss Brown," "Marrying Money" and others are well remembered. Moreover, Mr. Young is an artist in captions. Part of the action of this film takes place on a Hudson River steamboat, and there are some very realistic views on board. Then there is the great suffrage parade, now a notable part of history. Vivian Martin is at her best and is most winsome in this picture.



Harry Vokes on the Screen.

Before Harry Vokes, the comedian who is known to every one from coast to coast, began his thirty-one years of playing with Ward in the comedy team of Ward and Vokes, which has of late years been disbanded, he was a clown in a circus. That gave him training in slapstick play and fitted him for the comedy work that has made him the king of laugh makers. Mr. Vokes is at present starring in Casino Star comedies at the Gaumont Studios. One is "Beauty in Distress," written by Miss Dorothy Rogers, and "The House Party." In the former, Mr. Vokes is supported by Miss Rogers, the writer of the story, and in the latter by Miss Eleanor Fairbanks, who played last season in "A Pair of Sixes." Mr. Vokes, with his comedy partner, Mr. Ward, began business with a capital of \$650. This they put in the equipment for their first com-

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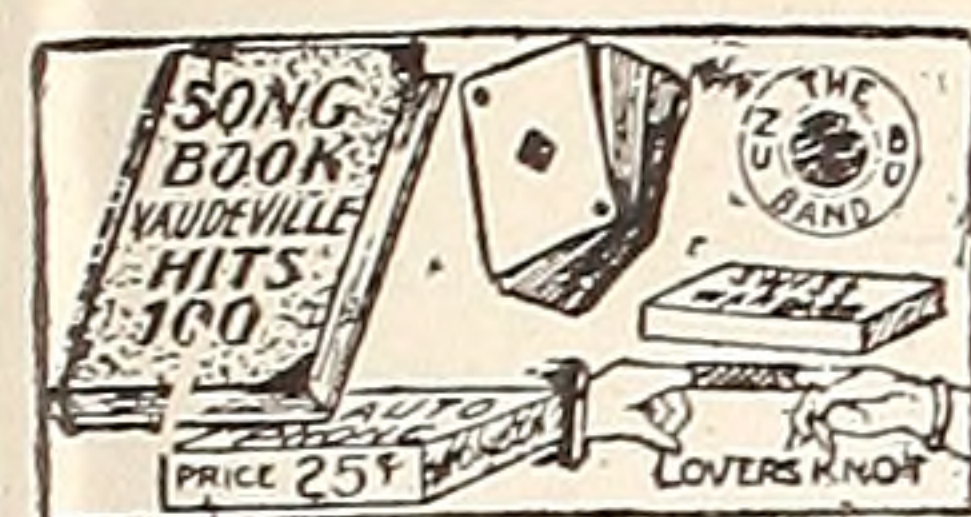
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edy sketch. It didn't take long to make that much, after they had once had a try at the stage. After that, all they had to do was bank the money.



The Manhattan Girl

Irene Howley, the vivacious and charming little stage and screen actress, will be featured with Lionel Barrymore in "A Yellow Streak," a five-part feature picture produced by the Columbia Pictures Corporation, which will be an early release on the Metro program. William Nigh, who directed the superb Columbia-Metro production, "Emmy of Stork's Nest," with Mary Miles Minter in the stellar role, is directing "A Yellow Streak." Miss Howley was born in Brooklyn and for several years was a headliner in vaudeville and known throughout the country as "The Manhattan Girl." She made her debut in motion pictures with the Reliance Company, and afterward was engaged by D. W. Griffith for the Biograph, where she remained two years.



Rehearsing the "Flea Scene"

The power of suggestion may be strong enough sometimes to really send your fingers foraging for an itching place. Pat O'Malley, of the Edison Company, vows that in the funny "flea scene" in "Gladiola," they turned loose real fleas. Viola Dana brings in a kitten in one of the scenes, that is supposed to have fleas of a roving disposition. The rehearsal became so vivid that even the players began to look askance at Viola and the kitten and to move away from them with suspicious alacrity.

"That's got some pep to it, that scene," acknowledged the director afterward, when the participants had hastened away to remove their garments in a doubtful state of mind.

"Sure!" said Viola heartily. "You see, to make it go well, I engaged a kitten with real fleas."



Chewing the Rag

Teddy had always patronized the motion picture shows and had never witnessed a performance of the spoken drama. One evening, however, some friends took him to see such a performance, and when telling his companions about it the next day, they asked him how he liked it as compared with the motion pictures, when he replied,

"Well, it was probably all right, but I just couldn't get over hearing them actors *chewing the rag* all the time!"

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The Chicago Daily News says:
"Money considerations are almost negligible factors among the 'movie' manufacturers in their endeavor to outstrip each other in the film race. Not many years ago \$25 was considered the high water mark for a single reel scenario and today Carl Laemmle, president of the Universal Film Company, casually remarks that he is considering a proposition to produce a series of fifty-two single reel plays, each scenario of which will cost his company \$1000."

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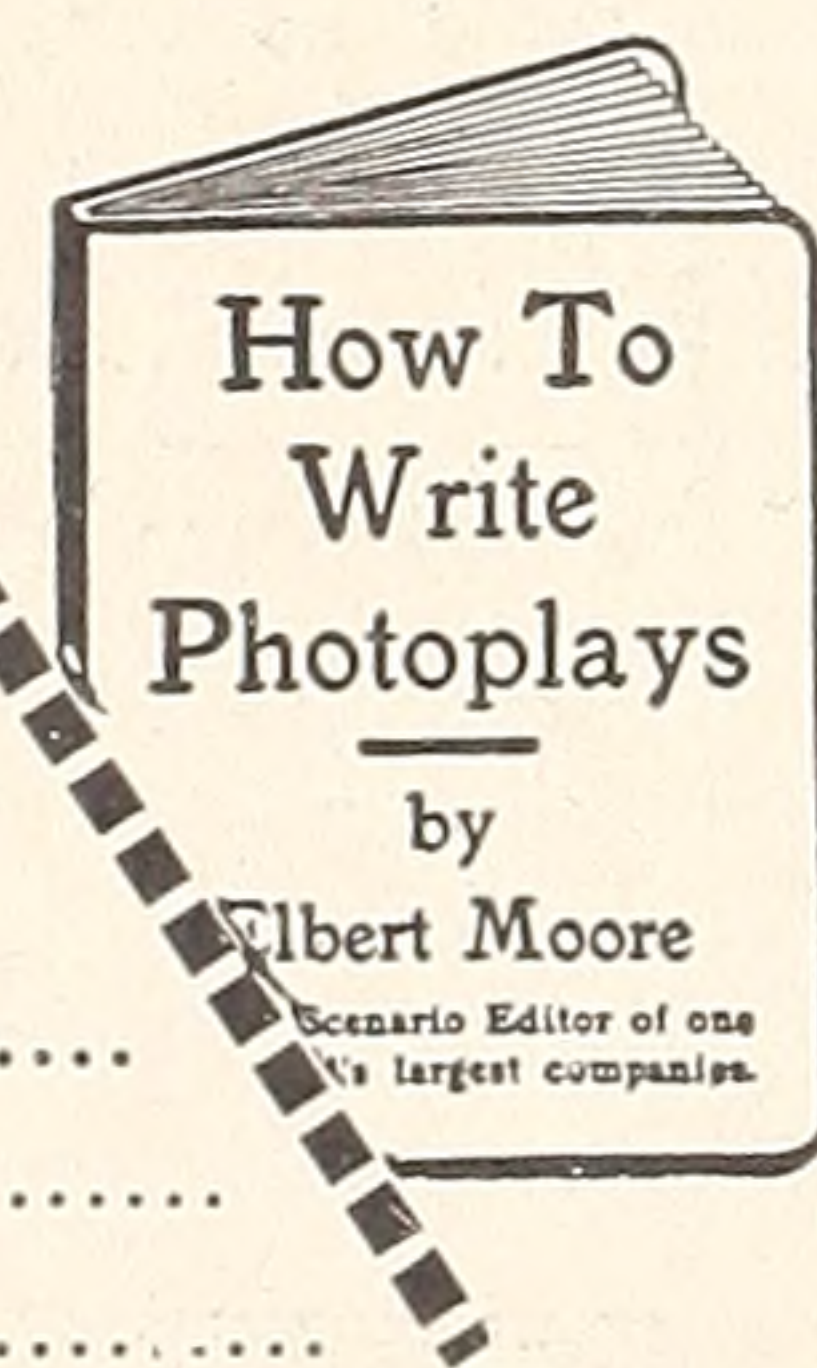
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American Photoplays Popular

The war conditions in England, instead of affecting the American photoplay market adversely, has aided greatly to increase its popularity, says C. H. Hauff, of Hauff, Ltd., of 62 Great Russel Street, London, England, who was in America to complete the final arrangements for the marketing of a large number of prints of the new Kriterion productions.

"Business is better than ever, in spite of the war. It is partly due to the fact that many women are receiving the pay of their soldier husbands and have money to spend and freedom to spend it.

"The arrangement of the renters and importers has also helped to make the situation better all around. The announcement of the new tariff that went into effect on September 29th, of 1 penny (2 cents) a foot on positives and half-penny (1 cent) per foot on raw stock, caused considerable disturbance in selling conditions, which was finally settled by the agreement of the various film interests to charge 5 pence instead of 4 pence as formerly.

"Both features and small stuff sell well, although two-reelers are hard to sell. Educational and comic in one reel are the best sellers. It is very difficult to sell films over 4,000 feet. The five- and six-reelers are not popular unless they are very exceptional.

"American pictures go very well at present. We like the clear photography and clever direction. Although your pictures are exceptionally good, American posters are not of the quality used by many of the firms here. One firm here has paid as much as £100 for the work of well-known artists. Of course we sell our posters, while you give yours away generally. Our film is changed once or twice a week. That probably helps. But we hope to see better posters coming soon."



Motion Picture Thrills in Current Events

The Mutual Weekly is presenting many views of interest, among them being the world's biggest 16-inch gun, weighing 600 tons, and firing a shell weighing 2,400 pounds a distance of 25 miles, photographed on its way to Panama. The battleship *Nevada* is shown going through speed trials, a sham battle is filmed in progress at the San Francisco exposition, and the navy league opening up a "preparedness" campaign on the Great Lakes is included.

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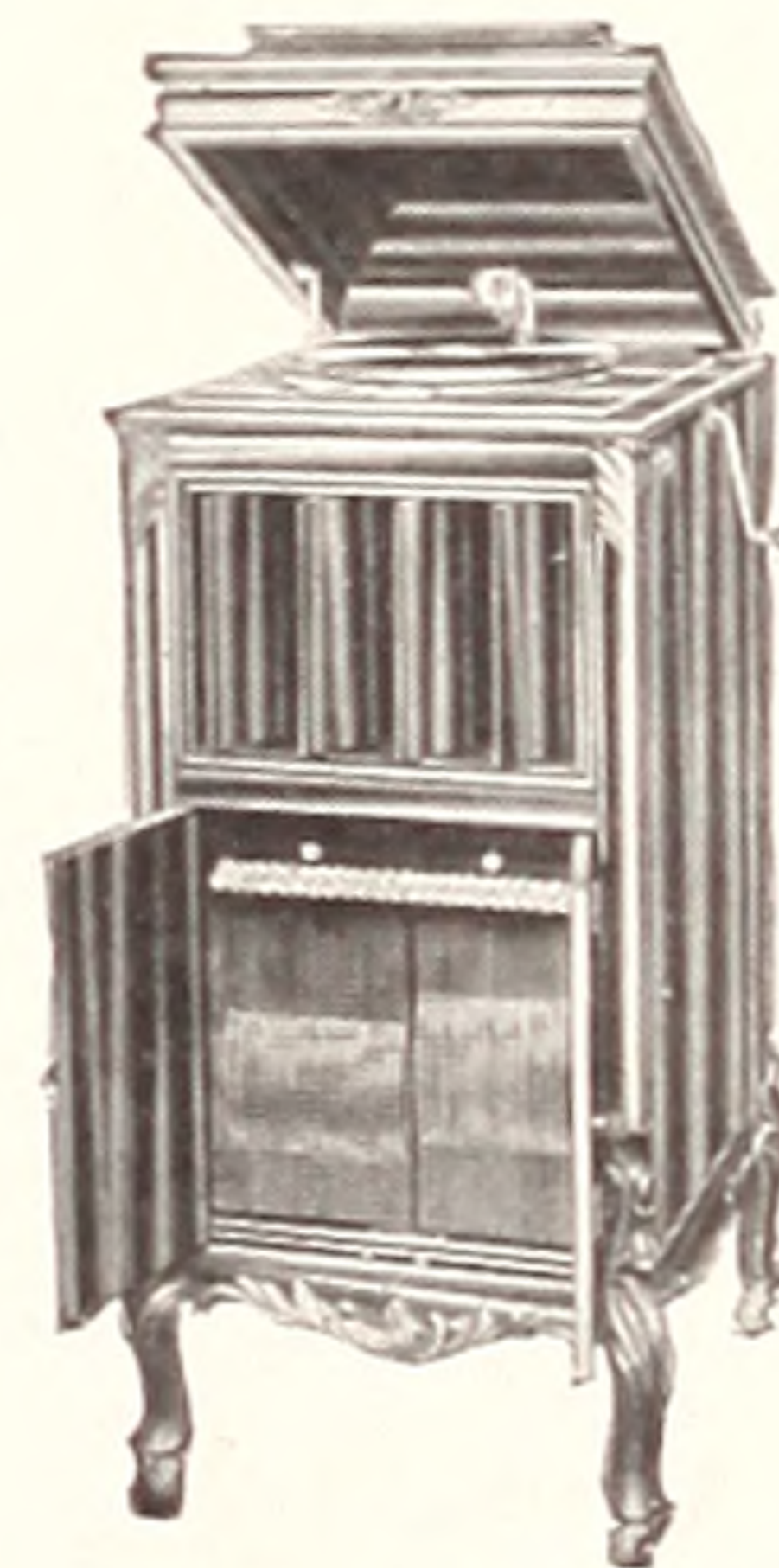
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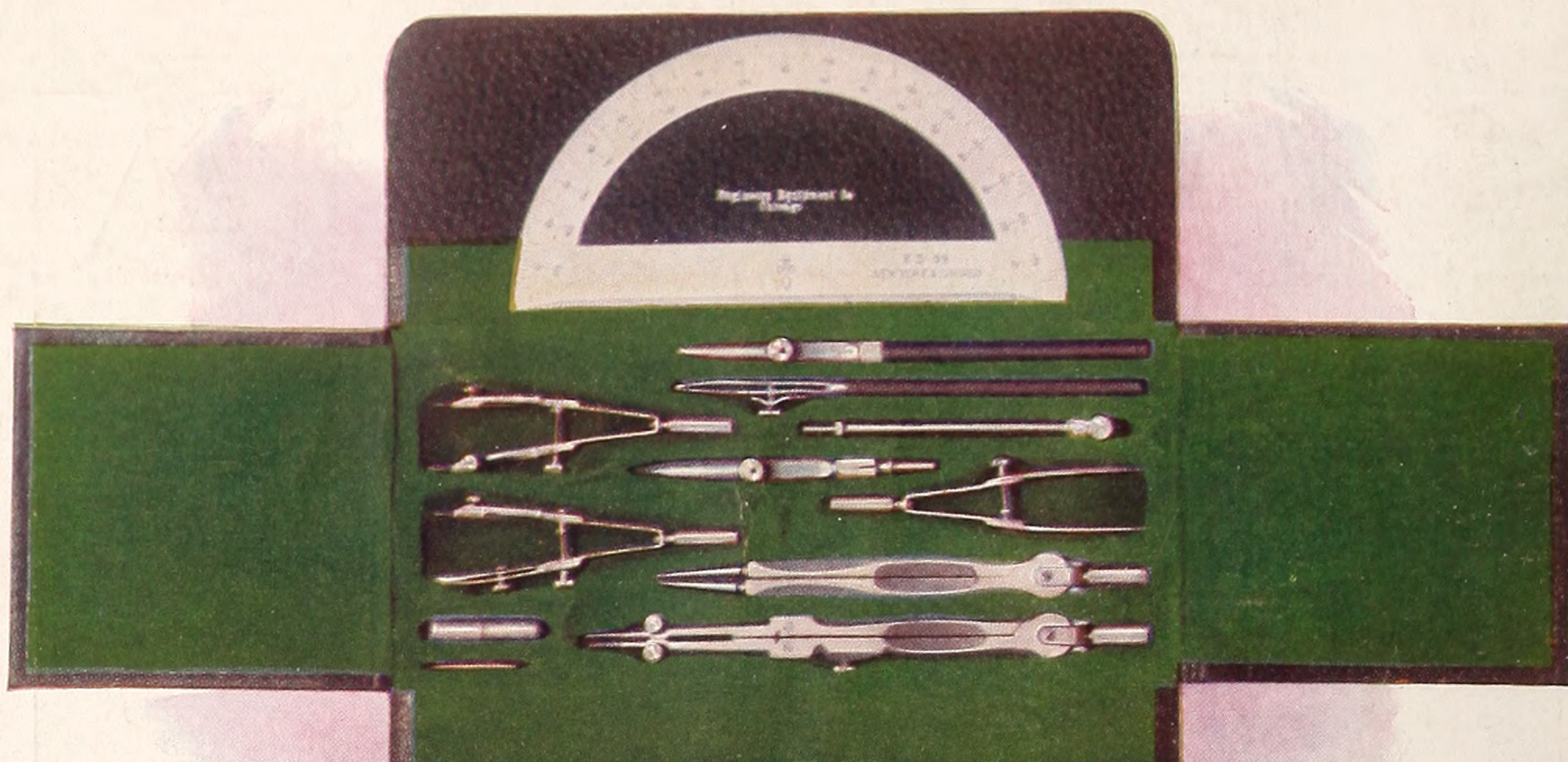
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