BESSIE BARRISCALE
In the "Devil," the five reel Mutual Masterpicture made by the New York Motion Picture Corporation
MARCH 20, 1915

"THE DEVIL"
FIVE REELS
New York Motion Picture Corp.

"THE OUTCAST"
FOUR REELS
Religious
These Are the Latest

"BUBBLING WATER"
RELEASED MARCH 27, 1915—TWO REELS
In Which the Noble Red Man immolates Himself on the Altar of Love

"THE JEWELLED DAGGER OF FATE"
RELEASED MARCH 29, 1915
The Italian Girl's Heirloom Brings Back Her Love

"THE PRIMITIVE SPIRIT"
RELEASED MARCH 31, 1915
A Young Society Man Finds Rough Manliness Useful

RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE MUTUAL FILM CORPORATION

Reliance Motion Picture Corp.

STUDIOS
29 Union Square, New York City
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
We will capture you next

Broncho
In the Switch Tower
featuring Walter Edwards

Wednesday March 24.

Kay-Bee
Violet IcMahan & Jay Hunt
in His Brother's Keeper

Friday, March 26.

Domino
Elizabeth Burbridge & Ed. Brennan
in Tricked

Thursday, March 25.

New York Motion Picture Corporation
Longacre Building, 42nd Street and Broadway, New York. Kessel & Baumann, Executives.
Thos. H. Ince & Mack Sennett, Director-Generals

Released exclusively through the United States and Canada by the Mutual Film Corporation
"GLUED TO THE SCREEN"

This is the comment of an exhibitor who saw the marvelous motion picture production "THE BIRTH OF A NATION," AT THE LIBERTY THEATRE, last week.

THE LIBERTY AND THE STRAND

The two largest and finest moving picture theatres in the world are using Simplex Machines. When the BEST PROJECTION is wanted Simplex MACHINES are chosen.

Read what the critics have to say of the projection at the Liberty:

THE MORNING WORLD:
"Mechanically, also, the pictures seemed to have overcome many of the difficulties of previous screen plays. The pictures were steady, the lighting was excellent."

THE NEW YORK SUN:
"A large audience which saw this first public showing last night went away with a belief that the production is a step forward in the demonstration of the scope and artistic values of the camera play."

THE MORNING TELEGRAPH:
"Rev. Thomas Dixon proved to be an excellent press agent for his own wares, because he gave the film version an emphatic endorsement, remarking that it was the greatest moving picture ever produced in the entire world, 'either in this hemisphere or the other.'"

THE EVENING MAIL:
"The Griffith pictures are given in two sections, and though they cover twelve reels, are so carefully projected and so wonderfully varied that they are not tiring. By the use of two projecting machines there are neither waits nor breaks in the films. As samples of photography alone these pictures are well worth seeing, many of them having the composition and depth and beauty of paintings."

THE NEW YORK TIMES:
"The film as a Film, it may be reported simply that it is an impressive new illustration of the scope of the motion picture camera."

THE EVENING WORLD:
"This latest wonder of the camera assumes amazing proportions and acquires a sweep calculated to carry any audience off its feet."
See Americans First
Flying "A" and American Beauty" Feature Films
MADE IN U.S.A.

IN THE SUNLIGHT

Intensely Dramatic
IN TWO ACTS

Featuring VIVIAN RICH with an able cast
Under Direction of THOS. RICKETTS
Release Monday, March 29th, 1915

AMERICAN "BEAUTY" FILM

"THE FIRST STONE"
A psychological feature with VIRGINIA KIRTLEY and IRVING CUMMINGS
Under Direction of FRANK COOLEY
Release Tuesday, March 30th, 1915

"REFORMATION"
An absorbing tale splendidly enacted by popular leads headed by WINIFRED GREENWOOD and ED COXEN
Under Direction of HENRY OTTO
Release Wednesday, March 31st, 1915
Released exclusively through the United States and Canada by the Mutual Film Corporation

AMERICAN FILM MFG. CO.
CHICAGO
Full pages in THE SATURDAY EVENING POST

The Quest

The Lost House

Book NOW
I didn’t think they’d blow up a real
steamship to do it!

THOUGH I knew that when the American Film Manufacturing Company started to make a distinctive creation, as its first contribution to Mutual Master-Pictures, actors and directors would stop at nothing.

Still—think of it—a real ship that has just steamed out to Santa Cruz Island—leaping into the air in flaming bits and then gurgling and bubbling to the bottom of the Pacific ocean before your eyes. There is no scenery about it, no canvass, no red fire,—just stern, vivid reality.

All this is just one scene in The Quest—which will be the first Mutual Master-Picture shown. There is an hour and a quarter more of it—all just as thrilling. Though some of the thrills come from your sympathy for one of the loveliest women you ever looked at, as you follow her from her South Sea island home and continue through all sorts of adventures in rich New York society.

But see the picture! Any day after March 22nd, at the theatre that shows Mutual Master-Pictures. Remember the name, THE QUEST—An American Distinctive Creation.

You see I’m keeping my promise to tell you the most interesting inside story of picture making you ever read.

There’s Richard Harding Davis for instance

HE wrote us the second Mutual Master-Picture (first appearance March 25th) This one is called The Lost House. The Majestic Motion Picture Corporation made the film—it was not chosen because it was written by Mr. Davis. On the other hand, the fact that its author is one of the highest paid writers in the world shows that the Majestic Company stops at nothing to give you a wonderful show.

For more than an hour I sat gripping the arms of my chair so hard that my fingers were cramped—so intense was the interest.

Scene followed thrilling scene with a rapidity of incident and smashing climax that kept me on the edge of the seat from the minute the lights went out till I found myself after they came on an hour later.

Yet I suppose I’ve seen more moving pictures than most folks these ten years gone—and am as nearly screen-hardened as a man with red blood can ever get.

Yes—you want to see THE LOST HOUSE.

And you’ll want your friends to see it. So keep a good lookout for the posters and the newspaper notices. For many theatres only show a feature film one day.

Up to now the features’ good enough to hold a house the first day, and fill it fuller the second, have been mighty few

By the way, when you’ve seen The Quest and The Lost House—write me what you think of them. For what you think is more important than what I think.

Next week—there will be two more to tell you about here. I haven’t seen them yet—and I can hardly wait. Meantime, to be certain you get them soon, just say to your nearest theatre owner,

“I want to see MUTUAL MASTER-PICTURES Quick!”

Yours till next week,

President
MUTUAL FILM CORPORATION
New York
I WISH that every exhibitor in the country could have come with me in my travels during the three years that the Thanhouser companies worked without me.

A man in the shoe business may easily forget shoes while on pleasure bent, but not so with one devoted to the producing art. That is something that is graven in a man's soul, from his hair down, from his toes up. He breathes it—lives it!

Volumes could not give you an accurate idea of the data I gathered by visiting the greatest film makers in the world, and—seeing pictures all the time! It was a labor of pleasure, a labor of joy—for I looked forward to again taking up my work, making pictures for you and the legion of Thanhouser admirers.

Those three years gave me a tremendous advantage over my confreres in the industry. All the film art on God's green earth was spread out before me in a gorgeous panorama reaching from London to Asia, and not a single matter of business was on my mind to divide attention! I am artist enough to know that art is fathomless—and the moving picture art particularly so.

That's why I journeyed, like the disciples who drank knowledge at the feet of the wise men, to add to my producing resources. I did it leisurely, carefully, thoroughly. I felt like a soldier taken suddenly from the swirling, whirling vortex of furious battle, and placed on a high pinnacle from which he can look down on the conflict and study his next move.

I am the ONLY MAN in the producing business who ever did this! Nobody knows better than YOU what my work up to three years ago meant to your box office, but I'm here to tell you now that today I PLEDGE YOU A HUNDRED PER CENT. improvement!

My energy is fresher! My material is newer! My facilities are grander, and my staff is the most tip-top up-to-the-minute aggregation of loyalty that ever made a man's heart glad.

OUR NEXT RELEASES

"THE DUEL IN THE DARK." Tuesday, March 23d, two reel drama.
"JEALOUSY." Friday, March 26th, one reel drama.
"THE SPIRIT OF UPLIFT." Sunday, March 28th, one reel drama.

The PRINCESS single reel release for Friday, March 26th, is: "THE SKINFLINT," a comedy-drama.

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

Book "The Twenty-Million Dollar Mystery"

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All Star Cast Includes
James Cruze
Mary Elizabeth Forbes

Sidney Bracy
Marguerite Snow

Harry Benham
Frank Farrington

Controlled by Thanhouser Syndicate Corp., 71 West 23rd St., N. Y.

Thanhouser Film Corp., New Rochelle, N. Y.

Producers of "The Million Dollar Mystery."
A View of the Keystone Studios, Los Angeles, Cal.

The Home of the Famous Comedies, Which is Being Remodeled and Enlarged, is Shown Here as it Appeared While the Improvements Were Under Way.

In the foreground are Adam Kessel, President of the Keystone Company, “Keystone Mabel” Normand, Ford Sterling and Del Henderson, who recently joined the Keystone forces. Other favorites of world’s foremost laugh-making brand may be seen among the crowd in the rear. The steadily increasing demand for Keystones and “more of them” has necessitated the alterations, which, when finished, will give Mack Sennett ample space to develop some of the larger productions, it is said he is now planning.
A REPUTATION for quality and high value in its product is the biggest asset that any concern can have. It can only be attained by consistently and uniformly, and for a considerable period, placing on the market goods of standard excellence. This is as true of the motion picture business as it is of any other branch of industry. It is one of the reasons why "Mutual Service" has come to mean so much to the average exhibitor and to the general public as well. The trade-mark of the Winged Clock, when it is shown on a theater front, means something. It means that the films shown inside that theater are clean, wholesome and highly entertaining. It means that just as long as that sign appears outside that theater, just so long can a patron be assured that he or any member of his family can go to that house and receive full value in high class amusement in exchange for the admission price.

It takes time to build up a reputation of this kind. It cannot be done over night. Yet every exhibitor, no matter how recent his entrance into the motion picture field may be, has it in his power to reap a share of the benefits, which such a reputation brings.

Once in awhile an exhibitor listens to a siren call. It may be that he is misled by the rosy picture of a big increase in box-office receipts painted for him by the representative of the competing exchange. Perhaps he feels, in all sincerity, that his patrons really wish a change of program; that they will enjoy seeing an entirely new set of actors and actresses on the screen of their favorite motion picture theater. Yet in something like ninety-eight percent of such cases, the exhibitor is back using "Mutual Service" again within two or three months.

The answer is not hard to find. The Mutual program gives satisfaction. It does not give it this week and next, with poor or average service the week after that, but week in and week out it maintains a standard of excellence, which is constantly getting higher. What this means in dollars and cents every Mutual exhibitor knows.

A good illustration of what Mutual reputation means is furnished in an excerpt from a letter sent to the Mutual Film Corporation's New York office, by Manager Charles Hansen of the El Monte Theater, El Monte, Cal. Mr. Hansen, for the reasons he gives, decided to discontinue "Mutual Service". He did so. But before the notice of his withdrawal had reached New York and a letter could be sent to him, he had resumed business with the Mutual exchange in his territory. His letter was in answer to one forwarded to him from the New York office, asking him to state the causes, which had led him temporarily to change his program. It speaks for itself.

"The reason I discontinued your service," writes Mr. Hansen, "was only because I thought a change of actors and actresses would better my business, but I was mistaken, so now I am taking 'Mutual Service' again. I wish to congratulate you on your excellent service."

Mr. Hansen's experience has been that of many another exhibitor. Mutual reputation is the biggest kind of an asset, and "Mutual Service" brings to every exhibitor the opportunity to reap some of the profit-bearing benefits, which accrue to it. If you are not using "Mutual Service", this is a point you would do well to think over carefully and then get in touch with the nearest Mutual exchange.

"RUNAWAY JUNE" is the popular Reliance photoplay by George Randolph Chester, will take the most popular woman in each State in the Union to the Panama-Pacific Exposition and the San Diego Exposition and on a trip de luxe through picturesque California with all expenses paid. The women will be chosen by their friends who patronize the moving picture theaters where Runaway June is being shown.

The fortunate women who win will have no expense at all and will travel in the best possible manner, not only the necessities, but the luxuries of the trip being paid by Runaway June. Millionaires could travel no better than will they. The rules of the contest will be issued in pamphlet form by the theater where Runaway June is being played. Each theater will have three votes for each installment of the picture and the smallest theater will thus swing as much influence as the largest. The contest will close at midnight, September 30, 1915, and the votes will be counted by Lybrand, Ross Bros. & Montgomery of New York City, certified accountants. The decision will be announced through the theaters and daily newspapers and in this publication by October 10. The forty-eight lucky women will start immediately thereafter for beautiful California with Runaway June as their hostess.

THE closing chapters of The $20,000,000 Mystery team with thrilling incidents, bringing to a fitting conclusion this tremendously popular Thanhouser serial. In one of the latest numbers, a railroad wreck scene in which a freight train is derailed and crashes down a high embankment, while Jim Baird and Captain Radcliffe battle desperately on the roof of one of the cars, constitutes one of the most nerve-tingling spectacles ever portrayed on the screen.
Charm and Thrill Always Found in Productions of American-Beauty Studios

STORIES OF THE NEW PHOTOPLAYS

BEFORE the next issue of Reel Life reaches our readers, the first two of the great series of Mutual Masterpieces will have been released. Exhibitors who have not already made arrangements to book these wonder photoplays, should delay no longer in at least viewing the opening numbers, in order that they may judge for themselves of the tremendous business-building qualities which these superb features offer. Backed by a national advertising campaign of the widest scope, the term Mutual Masterpicture will become a synonym in the mind of every photoplay lover in the land for the highest and best type of motion picture ever produced. Once these screen stories de luxe are presented to American audiences, they will attain a popularity, out-rivaling anything hitherto known in the realm of the silent art. This means dollars and cents in supreme measure, to every exhibitor, who has had the foresight to arrange for an early booking of the series. The time to arrange your booking is now, not when the other fellow has beaten you to it.

If you have any doubts on the subject go to see The Quest, the five-part Mutual Masterpicture, produced by Flying "A", or The Lost House, from the story by Richard Harding Davis, produced by Majestic. Then you will be convinced. In beauty of theme and setting, The Quest has never been surpassed on the screen, while for rapidity of development, in plot and action, The Lost House furnishes thrills such as few photoplays have hitherto recorded.

RUNAWAY JUNE (Episode 11) (Two Reels)
By George Randolph Chester and Lillian Chester
March 24, 1915
CAST

June Warner: Norma Phillips
Ned Warner: J. W. Johnston
Gilbert Blye: Arthur Donaldson
Tommy Thomas: Marguerite Loveridge
Charles Cuningham: Charles Mason
Edwards: Ezra Walck
Mrs. Villard: Elizabeth Drew
Marie: Evelyn Damon
John: J. O. Day

ON arriving at Bermuda, Blye takes his party, including June, to the yacht, which is anchored in Hamilton harbor. The man with the black vandyke returns to the dock in time to meet Ned on his return by the fishing boat. Ned attacks Blye, but is arrested by the local police and put in an antiquated jail near the water. Early next morning June escapes from the yacht in a tender, and is taken aboard a motor boat manned by an old Italian, Giovanni. He tells her the romance of his youth, and how his sweetheart, Marietta, ran away with Tony, a rival, and has become one of her husband's band of pirates, who prey upon the neighboring islands. Meanwhile Blye has discovered his loss and his yacht gives chase under full sail. Ned also has broken out of prison and is following in a power boat. The old Italian steers his craft through a narrow inlet, where the yacht cannot navigate, and Blye, enraged, shoots Giovanni. June grasps the helm, and with the help of a negro assistant, lands the boat and starts inland for help for the wounded Italian. Here she comes upon the island pirates, Marietta and Tony among them. They quarrel over the division of spoils, and one of the thieves shoots Tony as he escapes. Before he dies, Tony directs June and Marietta to some hidden treasure. June helps Marietta to unearth the bags of gold and diamonds. They have been spied upon, however, by Tony's murderer and his companion, who return, wrest from them the valuables, and threaten their lives. The women are saved from the pirates by the timely arrival of Ned Warner. The thieves take to their heels, Marietta, knife in hand, giving pursuit. Ned and June are alone together. But only for a few seconds. Blye, with two sailors, falls upon the unhappy husband—and once more June is forced to realize that the man with the black vandyke is supreme in her affairs.

JOE HARKIN'S WARD—Princess
The Very Human Love Story of a Prospector
March 19, 1915
CAST

Joe Harkins: Boyd Marshall
His ward, when small: Helen Badgley
His ward, when big: Rene Farrington

ON the death, in the gold fields, of his partner, Ned Lawson, Joe Harkin takes four-year-old Barbara Lawson to live with him. He grows to love the child very dearly. When he strikes it rich he sends Barbara East to be educated, and then, finding his lot intolerably lonely, moves to a city where, being still a young man, he can enjoy life. Barbara returns from school, a beautiful girl of about twenty. Harkin realizes that he loves her, no longer as the child, whom he has brought up, but as the woman he would wish for his sweetheart. He feels that it will be compromising for her to live at his house, so he tries to explain to her the reason why they should part. Barbara, takes to the knowledge that she is in love with her guardian. Her ingenuous "But could we not marry?" solves the situation.

THE SKINFLINT—Princess
The Story of a Miser's Redemption
March 26, 1915
CAST

Silas Keene, "The Skinflint": Ernest C. Warde
His son: David Thompson
His daughter: Carey L. Hastings

THE "skinflint" refuses to help his son when he gets into a tight place, and he turns away his daughter when she comes to him telling about her sick husband and needy children. But there's many a man leading just such a crabbed, dehumanized life, who, like Silas Keene, would change his habits if only through some pin-hole of a crevice in his hardened character, a bit of sunshine might pierce its way into his soul. Silas sees himself, in a kind of dream, as the man he might have been. He decides that the vision isn't too good to come true. So he goes to the rescue of his son and his daughter and her family, and then he buys a big, homey house and surrounds himself therein with his kith and kin, and lives out the rest of his days a happy, human, grandfatherly old man.

BUBBLING WATER—Reliance
(Two Reels)
A Powerful Indian Drama
March 27, 1915
CAST

Bubbling Water: Catherine Henry
Gordon Lee: Charles Gorman

BUBBLING WATER is wooed by Chief Young Bull of Northern California. They are happy until the arrival of Gordon Lee, a white man from the East, who (Continued Overleaf)
Quaint Humor and Tense Realism in Latest Majestic-Komic Releases

STORIES OF THE NEW PHOTOPHYS

comes between the lovers and finally wins the beautiful Indian girl for his bride. They are married by Indian custom and live together in contentment on Lee's ranch for about a year. Then Bubbling Water is distressed to find her white man growing restless. At last he tells her that he has decided to make a brief trip East. She realizes that once he reaches his old home, he never will return to her. Though heartbroken, she lets him go. Soon after this Chief Young Bull comes, telling the deserted wife that he still loves her and will take her away. But she confines to him her secret—she is to have a child. The young chief, fearing that her loneliness and grief will kill her, trails Lee. He finds him in a gambling den, shorn of his last dollar. When Lee hears the story of Bubbling Water's condition, he breaks down completely and hurries back with the Indian to his own cabin. Young Bull witnesses their reconciliation. For a moment his face darkens with hate of Lee, then fades into the stoicism of his race.

JOURNEY'S END—Royal

Wherein a Marriage License Blows Out of the Window

Harry stole Charlie's girl, when they were children. After forty years the enmity increases, though both have become ministers. Harry utterly refuses to let his daughter, Polly, marry Paul, Charlie's son. And Charlie is just as bitterly opposed to becoming the father-in-law of Harry's daughter. The young folks elope and wire their parents they are married. They send the message a bit prematurely, however, as the Justice of the Peace has refused to marry them over night, and meanwhile the marriage license blows out of the window of the boy's room into the hands of a thief. The thief is arrested and the license restored the next morning to the distraught couple. By the time the fathers reach the court all is over.

THE OLD CHEMIST—Majestic

A Thrilling Detective Romance

March 28, 1915

CAST
The Old Chemist.......................Thomas Jefferson
George Barker..........................Augustus Carney
Frank Barker..........................Frank Bennett
Leilla Wilson..........................Olive Adair
Mandy Lee.............................Jennie Lee
Walter Kemp...........................Tom Wilson

Frank Barker is accused of the murder of his uncle, an old chemist. An inquiring letter, in which he threatens to strike his uncle, who has been overbearing and niggardly, is found upon the premises, and a waltz on the forehead of the dead man seems to give evidence that the nephew has followed out his threat. The only person who believes him innocent is Leilla Wilson, his fiancée. Though her family has forbidden her to see or communicate with Frank, she secretly engages Walter Kemp, a scientific detective, to unravel the mystery. A few days before the time set for the trial, Kemp calls at the jail and causes Frank, in the charge of an officer, to accompany him to the office of the district attorney. The detective then relates how he has found in the pantry of the Barker house a half eaten sandwich, which had been poisoned. He found also particles of a deadly drug among the crumbs on the table where the bread was cut. In the laboratory of the old chemist was the can containing the poison, which had been opened with an ordinary can opener, doubtless, on the pantry table. The detective's last card is an analysis of the contents of the dead man's stomach, which discloses the fact that he was not murdered, but died of the effects of the poison left by his own carelessness on the table where he cut and made himself the sandwich. The indictment is quashed, and Leilla and Frank are married.

THE SPIRIT OF UPLIFT—Thanhouser

The Story of How a Crook Fought to be Decent
By John William Kellette
March 28, 1915

CAST
Whitey..................................John Stone
Blinky.................................D. Young
Muggs..................................Morris Foster
May.................................Minnie Berlin
The blind father....................Edward N. Hoyt

After the death of Blinky, his pal, in a fight with a policeman, Whitey discovers that the dead man had an old blind father, whom he has made comfortable with $25,000. Whitey persuades Muggs to impersonate the son to the blind man and try to get the cash. Muggs goes to Blinky's home and is accepted as the son. On meeting May, the girl who has been taking care of the helpless old man, he pretends to her that he is acting the part of Blinky in order that his father may not die of a broken heart. Later, however, under May's influence, Muggs determines to give up the game. Whitey calls Muggs to account. They quarrel and the former crook disarms his old pal. Whitey makes up his mind to get Muggs. While robbing a gun store, however, he is caught by the police. And Muggs is left to go on living his new life.

MIXED VALUES—Komic

A Fatal Exchange of Engagement Rings Makes a Lot of Trouble for Everyone

By Anita Loos
March 28, 1915

CAST
Emily....................................Fay Tincher
Jimmie.................................Elmer Booth
Van Dyke..............................Chet Withem

Roy Van Dyke and Jimmie, his clerk, forget the difference in their stations in discussing their prospective engagements—Mr. Van Dyke to Miss Alice Lewis, and Jimmie to Emily, the maid in Miss Lewis's home. In their excitement, displaying to one another the rings, they get them exchanged. Jimmie's is a cheap imitation of the diamond solitaire, which Van Dyke means for Alice. When Alice discovers the cheapness of the ring which she receives, she sends word to Van Dyke that their engagement is off, and that no explanation is necessary, considering the tawdry trick he has played on her. Unable to understand, the millionaire goes forth to drown his sorrows. Meanwhile, the jeweler has misplaced a valuable ring. He suspects Jimmie of stealing it. One like it is found in Emily's possession. Jimmie is arrested. Van Dyke, who has become disgracefully intoxicated, finds himself in jail with his clerk. They console one another. The jeweler, by this time, has found the misplaced ring. He and Emily hurry to the police station. Upon seeing the diamond solitaire which is held as evidence against Jimmie, the jeweler recognizes it as the ring he sold Van Dyke. At last Van Dyke and Jimmie realize what must have happened, and the rings are restored to their respective fiancées.

(Continued Oversea)
Scenes from "The Devil," and Broncho, Domino and Kay Bee Features

STORIES OF THE NEW PHOTOPLAYS

IN THE SUNLIGHT—American
(Two Reels)
The Latest Release in the Famous "Light" Series
By Marc Edmund Jones
March 29, 1915
CAST
Arthur, farmer and doctor..............Harry Von Meter
Helen, his wife.......................Vivian Rich
Frank, a young city doctor...........David Lythgoe
Olga, an adventuress..................Charlotte Barton
Amy..................................Edith Borella

A SLAVE to the drug habit, Dr. Arthur Abbott leaves his country practice for a more conspicuous, career in the city, and Frank Stead, a physician from the slums, comes to take his place in the village. Abbott soon forgetting his young wife, Helen, and their child, who have stayed in the country, becomes infatuated with Olga, an adventuress. But his drug habit growing, he loses his prestige and when he has spent all his money Olga no longer cares for him. They quarrel. She is stricken with heart disease and dies. Fearing to be charged with her murder, Abbott flees the city. The train is wrecked and he is reported to have been killed. Meanwhile, the companionship between Helen Abbott and young Dr. Stead has ripened into love. On hearing of her husband's death, Helen promises Stead, that she will marry him. The months pass, and at last comes the day before the wedding. Abbott, who has recovered from the train injury, and who is a worse victim of morphine than ever, wanders near his old home. He sees his wife in her lover's arms. In an angry attempt to attack Stead his weakened heart gives way and he drops dead. After the marriage Stead and his bride leave the village, darkened with unhappy memories, for the sunshine of the open country.

THE JEWELLED DAGGER OF FATE—Reliance
A Highly Romantic Drama With An Old Curiosity Shop For A Mise-en-scène
March 29, 1915
CAST
Marion Giles.............................Winifred Allen
Martin Giles, her father..............Alfred Fisher
Larry, his assistant...................George M. Marlo
Travers, his rival......................Gordon de Maine
Batista..................................Winifred Burke
Her mother................................Rica Allen

LARRY FISKE loves Marion Giles, daughter of old Martin Giles, who keeps the curiosity shop where Larry is employed. She is betrothed by her father, however, to Travers, a rich curio-hunter, who, in frequenting the shop, has become enamored of her beauty. A poor Italian girl, sorely in need of money to clothe herself and feed her child, sells Martin Giles an antique dagger with a jewelled hilt. The bargain made, she is taken suddenly ill in the shop and Marion helps her back to the rooms behind the store where she and her father live. Larry has seen Marion greatly admiring the dagger and he buys it for her for a wedding present. He puts it on the table in the little parlor. Travers comes in, looking for his fiancée, and enters the parlor. Larry hears him utter a loud cry, and hurrying within, he finds the man gazing, horror-struck, upon the jewelled dagger. Remorse and fear cause him to confess to Larry the story of how he had wronged a girl in Italy who, on his attempting to leave her, had threatened his life with this very dagger. Behind the curtains Marion has heard the confession. She and old Martin bring the repentant and terrified Travers to the bedside of the sick Italian girl and there exact from him a promise that he will marry her. The jewelled dagger of fate completes its mission by bringing together the hearts of Larry and Marion.

AN IMAGE OF THE PAST—Majestic
A Strong Drama In Which Grandchildren Are Peacemakers
March 30, 1915
CAST
The artist................................J. H. Allen
The girl..................................Sigue Aner
The father..............................Charles Cograve

Jessie Curtis elopes with Jack Dexter. Her wealthy father, in a fury, disinherit's her. He repulses all his daughter's attempts at reconciliation, and ten years pass. Jack has been very ill, the family is penniless, and the three children, dressing themselves as a gypsy, an Indian and a sailor, with masks on their faces, go out to sing in the street. In this fashion they wander under the windows of their grandfather's house. The old man is having one of his almost unendurably lonely hours, filled with regretful dreams of Jessie. When he hears the children singing, he calls them in, listens to their story and promises that he will give them money for their sick father. Suddenly one of the youngsters rushed across the room to a portrait of Jessie painted by Dexter at her father's order from a photograph of her when she was seven years old. "Why is my sister's picture in your house?" the small boy asks the old man, and snatches off the mask which covers little Jessie's face. The grandfather learns the truth. He returns with the children to the rescue of his daughter and her husband.

THE MAGNET OF DESTRUCTION—Thanhouser
(Two Reels)
A Stirring Play of Thwarted Envy and Revenge
March 30, 1915
CAST
Arthur Grennell........................Arthur H. Ashley
Hilton..................................Edward H. Hoyt
Mignon, his daughter..................Mignon Anderson
Lyell..................................Morgan Jones

Lyell, head of an organization whose object is to injure the rich members of society, interests old Professor Hilton in his campaign and persuades him to join the association. Arthur Grennell, the son of a wealthy manufacturer, also becomes a member, having mistaken the organization for a reform movement with peaceful methods. Lyell falls in love with Hilton's daughter, Mignon, but soon realizes that she prefers Grennell. He then decides that he will put his rival out of the way. He selects Grennell to execute the death sentence of a capitalist, who, the society has voted, must die. Realizing now the nature of the organization, Grennell, on Mignon's advice, flees the city. Some months later, Lyell, Hilton and Grennell all meet in a factory town. Lyell and Hilton, as secret agents of the anarchist league, are working in one of the big mills. Lyell determines this time to be rid of his rival. He is employed to handle a huge magnet which lifts several tons of iron from barges in the river and deposits them in the factory yard. Knowing that Grennell and his friends are to visit the factory, he plans to drop the rails upon his victim. Lyell persuades Mignon to enter the car from which the magnet machinery is operated, and at the last moment he tells her what he is going to do. The girl has presence of mind enough to pull a lever, thus causing the magnet to drop its load a few seconds too soon. The plot is discovered. In an attempt to escape, Lyell is killed. And Grennell and Mignon pluck their troth.
Distinctive Quality and Diversity of Theme in Productions of Reliance Brand

2. Scene from "Bubbling Water." 
3. Loretta Blake in "The Black Sheep."
4. Ray Myers and Bessie Buskirk in "Bubbling Water."
5. Ray Myers (same). 
7. Cunningham Takes June Sightseeing in Bermuda (Runaway June, Episode 19). 
8. June goes for a Stroll Before Breakfast (same). 
10. Ray Myers and Bessie Buskirk in "Bubbling Water."
STORIES OF THE NEW PHOTPLAYS

THE FIRST STONE—Beauty
Starring Virginia Kirtley
March 30, 1915

CAST
Rev. Arthur Johnson.........................Joseph Harris
Dr. Hardy.....................................Fred Gamble
Ernest Johnson..............................Webster Campbell
Mary Carr....................................Virginia Kirtley
John Steel..................................Irving Cummings

ERNEST, son of the Rev. Arthur Johnson, disgrace his father and leaves town. Not long after this, Mary Carr is admitted to a home in which the minister is interested. She has been deceived and deserted. Her child is born, and some time later, the minister, who has befriended Mary, recommends her as housekeeper to his friend, John Steel, telling him that she has been left a widow. Steel and Mary fall in love. The girl cannot make up her mind to tell Steel of her past, but she is prevailed upon by the minister to go away before matters come to a crisis.

Mr. Johnson is called to the death bed of his wayward son, who confesses that six years before he had married, and then, tiring of the girl, had told her that their marriage was a fake and deserted her. He gives his father a photograph of his wife, begging him to find her and tell her the truth. The minister recognizes in the picture Mary Carr. No stumbling block now remains in the way of Steel's and Mary's happiness.

THE PRIMITIVE SPIRIT—Reliance
How Mildness Pleaded, But Force Compelled
March 31, 1915

CAST
Tom Fuller.................................William Hinkley
Mildred, his wife.........................Claire Anderson

TOM FULLER is made a coward by his mother, who teaches him that any exercise of physical strength against an opponent is brutal. Mildred Duncan is persuaded to marry him for financial reasons, but in her heart she despises his husband for a weakling. The manlier front presented by Hugh Gates soon causes her to believe that she is in love with him. Tom, scenting estrangement and scandal, on his mother's advice takes Mildred away from the city. Gates follows them to their camp in the mountains. Roughing it has a remarkable effect on Fuller, and he wakes up to the fact that he never has been but half a man. When he catches Gates on the point of taking Mildred back with him to the city, he astonishes his rival by giving him a good trouncing. Then ordering his wife into a canoe, he paddles off with her. Mildred is completely subdued. For the first time she loves and respects the man she has married.

SHORTY AMONG THE CANNIBALS—Broncho
(The Two Reels)
The Very Latest Adventures of the Popular Cowboy Hero
By William H. Clifford and Thomas H. Ince
March 31, 1915

CAST
Shorty......................................Jack Hamilton
Broncho Crusoe.............................W. E. Cavanaugh
Cannibal King.............................G. W. Pratt
Cook.....................................Milton Ross

S HORTY, after reading "Robinson Crusoe," falls asleep and dreams of hair-raising adventures on a cannibal isle. He is about to meet his fate in the boiling pot and be served up for the cannibal king's supper, when he wakes—to find the underbrush around him on fire from a lighted cigarette he has dropped, and the cowboys rushing to his rescue with buckets of water.

REFORMATION—American
The Story of a Brother and Sister in Desperate Straits
March 31, 1915

CAST
Jimmie, a burglar..........................Ed Coxen
Molly, his sister.........................Winifred Greenwood
Detective..................................George Field
Neighbor....................................Josephine Ditt
Deacon....................................John Stepping
Minister.................................William Bertram

JIMMIE, a burglar, is found hiding in his sister's rooms.
As the police are taking him away he whispers to Molly, who has been a shoplifter, to try and start life over again. She gets a respectable position, but fails to win the confidence of her neighbors. When Jimmie escapes from prison she dares to give him shelter, but his shadow is thrown on the window shade, thus betraying his presence to a detective stationed below. The frightened brother and sister blow out the light. The detective, however, forces his way into the room, where he is attacked in the darkness and a desperate struggle follows. Molly pleads with Jimmie to spare the policeman, arguing that he may incur a worse sentence. Jimmie gives himself over to arrest. Six months later, upon his being released from prison, and he and Molly begin life over again together.

THE FAkir—Domino
(2 Reels)
A Strange Tale of the Evils of Hypnotism
By William H. Clifford and Thomas H. Ince
April 1, 1915

CAST
Dr. Ronaldo.................................Walter Edwards
Mlle. Florine...............................Rhea Mitchell
Tom Waldron..............................Frank Borrage
Mrs. Waldron.............................Gertrude Claire

MLLE. FLORINE runs away from Dr. Ronaldo, a fakir and hypnotist, who long has had her completely in his power. She is found by Tom Waldron, a young society man, to whom she tells her story of a hard life in a travelling troupe. He takes her home to his mother, who adopts her. Years later, Waldron and she fall in love and are married. Dr. Ronaldo, robbed of his chief attraction in the person of Florine, disguises himself as a Yogi and becomes a fad in society. He meets Florine at a fashionable reception, learns that she has married the wealthy Tom Waldron, and that same night goes to a bench below her bedroom window, where he uses his old power to make her rob the family safe of its money and valuables. The butler sees his shadow in the garden and phones his master who sends for the police. The latter arrive just in time to see Florine handing the loot to Ronaldo. They shoot the fakir and arrest his accomplice. Tom Waldron realizes that Florine has acted under the hypnotic influence of her former persecutor. He consoles her by telling her that never again can that dark power come into her life.

THE ARTIST'S WIFE—Majestic
Showing How Self-Sacrifice Sometimes is Required
Starring Miriam Cooper
April 2, 1915

ADAIR, an artist, loves his model, Jean, and they become engaged. While painting the portrait of a society beauty, however, the artist becomes enamored of her, and puts aside Jean for his new love. A suitor for the hand (Continued on Page Twenty)
CAL folk are prone to disbelieve in personal devils. This would be difficult to a single witness, who could testify to a vision actually viewed His Satanic Majesty. But as we follow the order of the best authority, we present it to our readers without comment, leaving them to judge of the facts for themselves.

Society had once connected, however justly, the name of Isabella, with that of Harry Lang, the beautiful portrait painter. Harry Lang had developed a brand of coeur with the prettiest models, who came to his studio. It is needful, also, that he had made note of a matter of fact, the as a hard job. He regrets the slip of the tongue that what he is externally seeking a mortal, who can resist temptation. He finds this particular individual—at least, so he will be able to regain Paradise. Which is one of the reasons why he keeps so busy.

But have been the gossip, that Lang had had much, nor that developed a brand of a de coeur with the prettiest models, who came to his studio. It is needful, also, that he had made note of a matter of fact, the as a hard job. He regrets the slip of the tongue that what he is externally seeking a mortal, who can resist temptation. He finds this particular individual—at least, so he will be able to regain Paradise. Which is one of the reasons why he keeps so busy.

Perhaps it was he, too, who suggested to Zanden the best way to allay this talk was to commission Lang to portrait the fair Isabella. At all events that Zanden did, bringing his wife to the studio, himself being present.

Isabella Demanded the Letter, Which the Devil Had Neglected to Deliver to Harry Lang

shortly afterward, while the Devil chuckled at having caused all the trouble possible, Isabella appealed to him. The Devil had neglected to deliver the letter, still having hopes, that here at last might be one couple who would resist temptation. As a matter of fact, Isabella appeared to come to the studio with the firm resolve to tell Lang, that in future they must not see each other, and that the letter was only the product of a moment of weakness. But when she saw him, she forgot all she planned to say, her good intentions—being no stronger than the next one’s—vanished, and the way of their kind which, it is said, forms most of the paving material on the way to the Devil’s home address. So the Devil’s hopes proved vain, for Isabella and Lang could not forget that they had once been lovers and were soon vowing to live only for each other, without thought of Zanden, Elsa or the unfortunate Milli.

The Devil watched their love-making with a sigh. Then he stamped his foot, the floor opened, and he returned to the place, which is his especial domain. There, later, he greeted Lang and Isabella, who pleaded for mercy. The Devil shook his head. "You had your chance," he said, "Why did you put it from you?" The Devil who took Isabella and...
Novel Plots and Situations Innumerable in Thanhouser-Princess Releases

AFTER Zudora's thrilling rescue from the Island of Mystery we left Hunt and Baird pursuing the conspirators with the diamonds.

Down the bay, sparkling in the late afternoon sun, sped the two motor boats, the one containing Tom Hunt and Jim Baird puffing noisily after the craft which held Gyp, Bill and Ike, the hirelings of the conspirators. The three "strong-arm" men were skilled navigators, and though the lower bay was particularly crowded with traffic they switched their way in and out of the path of steamers, barges, ferry-boats and the great variety of things afloat which make the mouth of the Hudson a strangely stirring, fascinating sight.

But Hunt and Baird were not in a mood to admire even so majestic a spectacle as the great waterway teeming with activity. They kept their eyes fastened on the small, black boat scuttling ahead, and a mental picture of the rubber bag of diamonds, Zudora's rightful property, spurred her friends to redouble their speed. The other craft, however, rapidly was outdistancing them. Now that their path was clearer, and the Navesink highlands drew near, there were times when it would be completely lost in the maze of small craft. The sun had gone down, and with the deepening of the shadows upon the shore, it soon became impossible to distinguish the motor boat. Hunt was convinced that somewhere, on the small islands, near the Jersey shore, the conspirators were plotting to bury the treasure.

When they reached one of these it was dark. The panting motor of the ruffians could no longer be heard. "You go back," said Jim Baird, "Storm may need you. I'll land here and lie low. There's sure to be something doing."

He was not mistaken. Lurking in the bushes near the shore, he soon saw lights moving like will-o'-the-wisps, a few yards inland. Then, to his astonishment, he distinctly recognized the nasal voice of Bruce. The masculine head of the conspiracy had joined Mme. Du Val's mercenaries. A coup d'etat was about to be executed.

Baird waited until he saw the men retreating to the other side of the island, doubtless to put off in their motor boat.

"The Rescue of Zudora"

He could not hear them take their departure. But, at last, impatience and indignation getting the better of him, he crept cautiously toward the shapeless mass around which a full half-hour previously, he had seen the lanterns and the dark shapes moving. He found himself on the threshold of a lonely hut, the door sagging on its rust-eaten hinges, and slipped noiselessly within. The young moon palely lit the desolate room. Baird dropped on his knees and peered through the broken flooring. Then he thrust in an arm. He felt something smooth, slippery, hard.

The next moment he was flung back, a hand clamped over his mouth. Strong arms held him fast. And then they began to bind him. Dragged from the hut, he recognized in the moonlight Mme. Du Val's three desperadoes. Bruce was directing them.

They thrust Baird into the pilot house of an old boat on the shore, tied him securely, and busied themselves about something under the wreck. The prisoner smelled kerosene, heard the scratching of a match. So he was doomed! Then they scrambled down to the boat and pushed off, out into the bay.

Hunt had had his misgivings about leaving Baird on the island. As the conspirators were making their escape at the north end, he was noiselessly effecting a landing in the thicket, where he had left his companion.

The first tongue of flame shooting up over the boat hulk led him to Baird's rescue. So it was that, in Zudora's service, one of the faithful narrowly escaped death. When they returned to the hut, however, they found that the conspirators had taken the bag of diamonds with them. Mme. Du Val, meanwhile, had been eavesdropping. She had heard John Storm read to Zudora a letter from Villier, to whom she, Mme. Du Val, had passed herself off as the defrauded heiress. Bold in her desperation, she invaded Storm's office in his absence, and not finding the letter there, took Captain Radcliffe to Mrs. Ramsay's. There they succeeded in getting Villier's document safely out of the house without their being discovered. Mme. Du Val was satisfied that Zudora again was in her power.

Two days later Captain Radcliffe received from the hands of Bruce the rubber bag containing the diamonds.
STORIES OF THE NEW PHOTOPLAYS

(Continued from Page Fourteen)

of the society girl, mad with jealousy, enters Adair’s studio and fires at him. The little model flings herself between Adair and the weapon, receiving the shot in her hip. She is made lame for life. But the artist, cured of his infatuation for the other girl, marries Jean and devotes himself to making her happy.

THE SPIRIT OF THE BELL—Kay Bee
(Two Reels)

A Thrilling Romance of the Mexican Struggle
By William H. Clifford and Thomas H. Ince
April 2, 1915

CAST
Dolores Di Oro..........................Enid Markey
Pedro Romez...........................Charles Ray
Miguel Galvez..........................Jack Nelson
Don Pasquale Di Oro.................Herchel Mayall

MIGUEL GALVEZ, a sympathizer with the Federal cause, loves Dolores, whose heart is with Pedro, a young rebel captain. Miguel, at the head of a company of Federales, rides to the hacienda of Don Pasanale Di Oro and demands that the don’s daughter be surrendered to him. But the house has been warned, and Dolores has been taken to a mission for protection. Thither, after killing the don, Miguel goes, demanding the girl. The Fathers refuse to deliver her over. At night, however, the mission is in great danger of attack, Dolores disguises herself in white and hiding herself behind the great bell, rises from it like a spectre, thus frightening the superstitious soldiers. Pedro arrives in time to save his sweetheart and the mission from the Federal blackguard, who is killed and his band routed.

A CORNER IN BABIES—Royal
Wherein Two Pairs of Twins Prove Too Much
For a Couple of Crooks
April 3, 1915

MRS. JONES and Mrs. Brown each have twins. They meet one evening to prepare a paper for their Mothers’ Club, and their husbands also convene to play cards in the opposite apartment. Two burglars enter the house. The women are warned by the cries of the twins. Rushing to the rescue, they are held up by the thieves, who then escape across the way on an ironing board, carrying the babies with them. They stuff the infants into the kitchen cupboard, but their cries penetrate to their fathers, who, in their turn, are held up by the crooks. The women follow their children over the ironing board. Policemen are called to the rescue by the yells of the twins. The burglars are arrested, and twins, fathers and mothers are reunited.

SYMPATHY SAL—Reliance
(Two Reels)

A Western Romance by Anita Loos
April 3, 1915

CAST
Sympathy Sal..........................Teddy Sampson
Charley Latimer.........................Frank Bennett
His father..............................Thomas Jefferson
Seth.....................................Tom Wilson

CHARLEY LATIMER from the East wins the affections of Sympathy Sal, who keeps the eating house at the station, and is besieged by admirers. They plan to be married secretly by the circuit minister. Seth Shelby, who also loves Sal, determines to stop the wedding. He sends word to Latimer’s father that his son is about to marry an eating house girl, and the proud old gentleman starts West by the next train. Nearing his destination he is taken ill, arriving at the station in an almost unconscious condition. He is put into a wagon and the driver told to take him to the nearest doctor. On the way the driver meets an acquaintance, who tells him that his passenger has smallpox. The two men unhitch the horse and escape, leaving Latimer, Sr., in the cart by the roadside. Just then Sal comes along on horseback on her way to be married. Though the fleeing men warn her, she cannot leave the helpless stranger. She gets him into a deserted shack nearby, where she is found by Latimer, Jr., who, seeing her with a strange man—for she and his father have their backs turned—shoots at his rival. He hits Sal. Charley Latimer nurses them both back to health. And Latimer, Sr., is entirely converted to his son’s choice of a wife.

DOCTOR JIM—Majestic
(Two Reels)

The Thrilling Love Story of a Young Physician
April 4, 1915

CAST
Doctor Jim.............................Fred Burns
Molly......................................Catherine Henry
Sheriff Farley..........................Vester Perry

DOCTOR JIM HILTON gets involved with Dave Farley, the reckless son of Sheriff Farley, in a gun fight with Steve Boyle. Steve is shot, and Doctor Jim helps Dave get away with him to the hills. There is much conjecture in the town as to which man shot Boyle. Mary, the shepherd’s daughter, helps Doctor Jim, with whom she is in love, to leave the vicinity. Later, her father, following the supposed murderer into the wilderness, uses Mary as a bait to catch Doctor Jim, by spreading the report that she is very ill at his camp. The girl worries so for the young doctor’s safety that she actually develops a high fever, and her father, frightened for her safety, goes out in earnest to hunt a physician. When he returns he finds Doctor Jim caring for Mary. Under the circumstances the sheriff shields the doctor from the vigilance committee. The next day he goes with him to his camp where they find Dave caring for Boyle, who is far from being a dead man.

THE WINNING HAND—Reliance
Wherein a Little Girl Ruins the Chances of Her Would-be Step-father
April 5, 1915

CAST
Evelyn..................................Runa Hodges
Grace Moore............................Winifred Burke
Tom Fleming............................George Daglenn
Maid......................................Violet Spencer
Plynn......................................Alfred Fisher

TOM FLEMING, at the end of his rope financially, lays siege to the affections of a fair widow with a snug fortune—and an only child. They become engaged. Little Evelyn, however, from the very first, strenuously disapproves. On one occasion, when she catches Fleming embracing her mother, she flies at him like a small fury. Partly on her account, the mother puts off the wedding. Meanwhile, Plynn, a creditor, presses Fleming unmercifully who, in desperation, steals his fiancée’s jewels. Evelyn holds up Fleming with a pistol, and on Mrs. Moore entering the room the true character of her lover is laid bare.
Morality and Motion Pictures

By Thomas H. Ince
Director-in-Chief, New York Motion Picture Corporation

SOME time ago I received a visit from a sheriff, who had been warned by some of the good people of his county, that I was producing a play called The Devil in which I was using nude women players.

Of course, this was untrue. But the unannounced visit of the official made it all the more convincing to me that Dame Rumor is a lady of the utmost sensitiveness, who is apt to take alarm at the tiniest whisper and call upon her myrmidons to take arms against an eighty-mile gale when only the feeblest zephyr is blowing.

It transpired that a minister had gathered information to the effect that I was producing a play with a Mephistophelian setting, so he concluded without any further investigation, that I was getting something out after the order of those classic paintings in which dozens of lost souls are seen floating in the ether in a wholly nude state. Suffice it to say that the county official left absolutely satisfied, that there was nothing in the production to jar even the tenderest of sensibilities.

Thus it goes in the world of rumor, in which the motion picture producer and the players as well seem to have carried off first honors for moral obliquity and as blind followers of the gods of iniquity. Yet why this is so, is not entirely plain. Neither motion picture producers, nor motion picture players are in any degree more unmoral than any other class of people. I make this statement with emphasis and without reservation. It only goes to show that many people are prone to accept statements, no matter how wildly imaginary or how slender their basis of truth, as facts, when an investigation of any kind would speedily demonstrate them to be the veriest fiction.

Of course, there are exceptions to the rule in motion pictures just as there are in any other legitimate business enterprise, but these exceptions are distinctly few. A visitor to a producing plant, who has never seen players at work, may be misled into believing that a certain laxness of morals exists there, because of the familiarity of the players of both sexes with each other. The casual visitor only sees things on the surface and thus is apt to go away with a distorted idea as to the code of propriety followed by the actors, whereas, in reality, no significance should be attached to them.

The little familiarities of the studio, doubtless, would not be tolerated in any business, other than motion pictures, but I know that they are harmless, wholesome and justifiable, where men and women are continually thrown in each other's company and get to know each other intimately.

In the five years of my connection with motion pictures I have seen nothing in the studios, that by any stretch of the imagination, could be said to come within the bounds of suggestiveness, nor have I observed anything but the highest respect shown all women players by those of the opposite sex. I am not acquainted with the experiences of other producers, but I maintain that where a business is run to conform with clean business principles, everything else in the establishment will be clean also. Through daily association actors and actresses become much as if they were all members of a big family, and if the heads of that family are clean-living, right thinking folk, the rest are pretty certain to be.

Much, of necessity, depends on the directors who, because of the wide latitude of power given them, are really veritable czars of the studios. A derelict director can upset the moral standards of the best of institutions and it should be the bounden duty of all producers to weed out those directors, who permit their selfish aims to get the better of their sense of duty. Indeed, a director of this character is a serious menace to the industry, and will not be tolerated by any producer for long, no matter how great his native abilities.

Moral turpitude is born of indolence and no motion picture institution in the producing line can be accused of indolence. Necessarily, the studio is about as busy a place as can well be imagined. Thousands upon thousands of feet of film must be turned out weekly and there is very little time for a player to misconduct himself, even if he should so desire.

Some people are obsessed with the idea that motion picture players are an easy-going, devil-may-care class, making good money and addicted to that Bohemianism so long associated with the stage. On the contrary many players are from excellent families, with a family tree as big-lined as some of the branches of our very much advertised aristocracy. Many well-known stars, if not already married, are supporting their families at home, while others are so possessed by ambition that they have little or no time for frivolities.

Unlike the stuffy theater and its unhealthy environment the moving picture field is one vast stadium, in which the players are continually exercising their mental and physical talents. The studios are all open-air affairs with an inexhaustible supply of fresh air. When it is considered that only a fraction of the day's work is done in the studios and the balance in the open country, where health and robustness abound, the layman need have little fear of motion picture players, as a class, becoming deaf to the entreaties of virtue.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY Thanhouser (2), Majestic, Komaic.

WEDNESDAY Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komaic, Thanhouser.

American


Kaya Bee

Jan. 22—Sergeant Jim's Horse—The Man Who Loved His Horse Feb. 4—College Days Feb. 13—In Tennessee Hills (2) Feb. 19—Mr. Silent Haskins (2) Feb. 21—The Phantom Streak of Yellow Feb. 27—The Phantom of the Era Feb. 29—The Tailor Who Might Have Been (2) March 5—The Phantom of the Era (2) March 7—The Tailor Who Might Have Been (2) April 8—The Spirit of the Bell (2) April 9—The Roughneck (2) April 10—The Tale of Luke McVane (2) April 21—The Riddle of the Wooden Leg (2) April 23—The Man of Hate (2) May 7—The Kitty (2)

Keystone


Komaic


Majestic


Mutual Weekly

Dec. 31—No. 105 Feb. 18—No. 7 Jan. 4—No. 9 Jan. 14—No. 2 Mar. 4—No. 9 Jan. 21—The Woman's Messenger Apr. 11—No. 7 Apr. 15—The Sons of Toil (2) Apr. 29—The Arrow Model (2) Feb. 19—The Power of the Street (2)

Princess


Reliance


Royal


Thanhouser


Mutual Masterpictures

THE QUEST (5 Reels)

American

THE LOST HOUSE (4 Reels)

THE DEVIL (5 Reels)

THE OUTCAST (4 Reels)

Reliance
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Atlanta, Ga.  Mutual Film Corporation  Mico Bldg., Locust St.
Baltimore, Md.  Mutual Film Corporation  438 W. Lexington St.
Buffalo, N. Y.  Mutual Film Corporation  272 Washington St.
Buffalo, N. Y.  Pacific Mutual Film Corp.  American Theatre Bldg.
Calgary, Alberta  M. F. C. of Canada, Ltd.  Leete & Licheman Block
Charlotte, N. C.  Mutual Film Corporation  220 North Trade Ave.
Chicago, Ill.  Mutual Film Corporation  S. B. Wabash Ave.
Cincinnati, Ohio  Mutual Film Corporation  111 East Benth St.
Cleveland, Ohio  Mutual Film Corporation  106 Prospect Ave., S. E.
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Denver, Colo.  Mutual Film Corp. of Texas  1897 Main St.
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El Paso, Texas  M. F. C. of Texas  534 Trust Bldg.
Fresno, Calif.  Mutual Film Corporation  Kean's Bldg.
Grand Rapids, Mich.  Mutual Film Corporation  7-8 Hawley Bldg.
Harrisburg, Pa.  Mutual Film Corporation  9 N. 4th St.
Indianapolis, Ind.  Mutual Film Corporation  156 N. Illinois Street
Kansas City, Mo.  M. F. C. of Mo.  235 Main St.
Los Angeles, Calif.  Mutual Film Corporation  738 South Olive St.
Louisville, Ky.  Mutual Film Corporation  2069 Interior Southern Bldg.
Memphis, Tenn.  Mutual Film Corporation  McColl Building
Milwaukee, Wis.  Western Film Ex. of Milwaukee  606 E. Wisconsin Ave.
Minneapolis, Minn.  Mutual Film Corporation  22 North Sixth St.
Montreal, P. Q.  M. F. C. of Canada, Ltd.  154 St. Catherine St.
New Orleans, La.  Mutual Film Corporation  240 Canal St.
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Oklahoma City, Okla.  M. F. C. of Oklahoma  180 W. Grand Ave.
Omaha, Neb.  M. F. C. of Neb.  1413-1415 Harney St.
Philadelphia, Pa.  Mutual Film Corporation  402 Filbert St., 4th Floor
Phoenix, Ariz.  Mutual Film Corporation  201 N. 7th St.
Portland, Me.  Mutual Film Corporation  413 Ferry Bldg.
Portland, Ore.  Pacific Mutual Film Corp.  389 Oak St.
Puget Sound, Wash.  Mutual Film Corporation  122 Western Chambers
Salt Lake City, Utah  M. F. C. of Utah  125-5 East Second South St.
San Francisco, Calif.  Mutual Film Corporation  18-104 Turk St.
St. John, N. B.  Mutual Film Corporation  Ltd.  22 Windsor St.
St. Louis, Mo.  M. F. C. of Mo.  1311 Pine Street
Seattle, Wash.  Mutual Film Corporation  205-6 Joshua Green Bldg.
Schenectady, N. Y.  Service Co. Branch No. 8-A  208 West 6th Street
Syracuse, N. Y.  Mutual Film Corporation  401 First Ave.
Saukville, Wis.  Mutual Film Corporation  317 South 3rd Ave.
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Wilkesboro, Pa.  Mutual Film Corporation  Rooms 14-15 Market Temple
Winnipeg, Man.  Mutual Film Corporation  61 S. Pennsylvania Ave.

Other Exchanges Using the Mutual Program

Special Productions

NEW MAJESTIC  Sapho
THANHouser  Moths
THE HOUSE OF ROBIN HOOD  A Legend of Provence
KAY BEE  The Battle of Gettysburg
KEYSTONE  Zu, Zu, the Bandleader
THANHouser  The Frou-Frou
MAJESTIC  Ruy Blas
R & M.  The Great Leap
THANHouser  Joseph in the Land of Egypt
R & M.  The Story of the Makers of New York
MUTUAL SPECIAL  Mexican War Pictures
R & M.  The Battle of the Sexes
THANHouser  Cardinal Richelieu's Ward
R & M.  The Florist
R & M.  The Dishonored Medal
R & M.  The Mountain Rat
R & M.  Home Sweet Home
THANHouser  N. Y. MOTION PICTURE  The Wrath of the Gods

Monday, March 29th to April 4th, 1915

AMERICAN  In the Sunlight
(Two Reel Drama)

RELIANCE  The Jewelled Dagger of Fate
(Drama)

KEYSTONE  Not yet announced

Tuesday, March 30, 1915

THANHouser  The Magnet of Destruction
(Two Reel Drama)

MAJESTIC  An Image of the Past

BEAUTY  The First Stone
(Photoplay Drama)

Wednesday, March 31, 1915

BRONCHO  Shorty Among the Cannibals
(Two Reel Comedy-Drama)

AMERICAN  Reformation

RELIANCE  The Primitive Spirit
(Drama)

Thursday, April 1, 1915

DOMINO  The Fakir
(Two Reel Drama)

KEYSTONE  Not yet announced

MUTUAL WEEKLY  No. 13

KAY BEE  The Spirit of the Bell

PRINCESS  The Schemers
(Coedy)

MAJESTIC  The Artist's Wife
(Drama)

Saturday, April 3, 1915

RELIANCE  Sympathy Sal

ROYAL  A Corner In Babies
(Coedy)

Sunday, April 4, 1915

KOMAJESTIC  Doctor Jim

KOMIC  Ethel's Deadly Alarm Clock (No. 20)
(Comedy)

THANHouser  The Life Worth While
(Drama)

MUTUAL WEEKLY No. 11-1915

LATEST PICTURES FROM THE SEAT OF WAR
French cavalry on the march.
Barricades at Noyon.
(Drama)

Ruins at Anholt.

JOHNY BUSSE SAVES TRANSPORTATION PROBLEM
for many western cities and end overcrowding on trolleys.
Sub: San Francisco has over 2,000 special policemen to handle Exposition crowds.

SUB: At Los Angeles, too.

50,000 passengers a day patronize the "jitneys" in Kansas City.
Sub: Mr. J. C. Miller (2d from the right), the originator of the idea.

Sub: N. Y. expects to have them soon.

THE FRENCH LINER "LA TOURaine" ARRIVES safely at Havre after being reported afire at sea.

Sub: Fire drill aboard ship.

SOME NIGHT VIEWS OF SAN FRANCISCO'S BIG EXPOSITION.

Sub: "The Aeroscope," which gives one the sensation of aeroplaning or ballooning.

MORTON JOHN C. 피지, 주도한 TUMBLER, 20TH CENTURY, creates sensation by declaring that Americans spend over (매일 10,000,000,000) annually on movies than all Europe combined.

U. S. GOVERNMENT NOW SUPPLIES ARMY EQUIPMENT to high schools, Boys at Woburn, Mass., are the first to take advantage of this new law.

GRAND PRIX RACE. DARING DRIVERS PILOT MONSTER RACING MACHINES AROUND DANGEROUS CURVES WITHIN THE EXPOSITION GROUNDS AT SAN FRANCISCO.

CAPURING A SAW COW, OR MANATEE, OFF THE COAST OF FLORIDA.
<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;Dr. Jim&quot; (2)</td>
<td>APR. 21</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Sympathy Sal&quot; (2)</td>
<td>APR. 23</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot; (2)</td>
<td>APR. 24</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Faker&quot; (2)</td>
<td>MAR. 7</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;South Among the Cannibals&quot; (2)</td>
<td>MAR. 10</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Sunlight&quot; (2)</td>
<td>MAR. 22</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old Chemist&quot; (2)</td>
<td>MAR. 23</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Bubbling With Lust&quot;</td>
<td>MAR. 25</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Brother's Keeper&quot; (2)</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Tricked&quot; (2)</td>
<td>MAR. 27</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;In the Switch Tower&quot; (2)</td>
<td>MAR. 28</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The War in the Dark&quot; (2)</td>
<td>MAR. 29</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Forged Testament&quot; (2)</td>
<td>MAR. 30</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Slave Girl&quot; (2)</td>
<td>MAR. 31</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Phantom&quot; (2)</td>
<td>MAR. 32</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The House by the Zuyder Zee&quot; (2)</td>
<td>MAR. 33</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Case Of Poison&quot; (2)</td>
<td>MAR. 34</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Master's Model&quot; (2)</td>
<td>MAR. 35</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Two Sentences&quot; (2)</td>
<td>MAR. 36</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Her Buried Past&quot; (2)</td>
<td>MAR. 37</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Ex-Con-Convict 4287&quot; (2)</td>
<td>MAR. 38</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Girl Who Might Have Been&quot;</td>
<td>MAR. 39</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Satan McAllister's Heir&quot; (2)</td>
<td>MAR. 40</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Wells of Paradise&quot; (2)</td>
<td>MAR. 41</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Final Reckoning&quot; (2)</td>
<td>MAR. 42</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Truth of Fiction&quot; (2)</td>
<td>MAR. 43</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Minerva's Mission&quot; (3)</td>
<td>MAR. 44</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Green Idol&quot; (3)</td>
<td>MAR. 45</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;On the High Seas&quot; (2)</td>
<td>MAR. 46</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;In the Warden's Garden&quot; (2)</td>
<td>MAR. 47</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Winning Back&quot; (2)</td>
<td>MAR. 48</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;On the Brink of the Abyss&quot; (2)</td>
<td>MAR. 49</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;A Day That Is Gone&quot; (2)</td>
<td>MAR. 50</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Man With a Record&quot; (2)</td>
<td>MAR. 51</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Sheriff's Streak of Yellow&quot;(2)</td>
<td>MAR. 52</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Man at the Keyhole&quot; (2)</td>
<td>MAR. 53</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Grudge&quot; (2)</td>
<td>MAR. 54</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Adventure of Florence&quot; (2)</td>
<td>MAR. 55</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Decision&quot; (2)</td>
<td>MAR. 56</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Last Love&quot; (2)</td>
<td>MAR. 57</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Boundary Line&quot; (2)</td>
<td>MAR. 58</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Mr. Silent Haskins&quot; (2)</td>
<td>MAR. 59</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Secret of the Dead&quot; (2)</td>
<td>MAR. 60</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;How the Man with the Knife&quot; (2)</td>
<td>MAR. 61</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Man of Iron&quot; (2)</td>
<td>MAR. 62</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;In the Twilight&quot; (2)</td>
<td>MAR. 63</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;How Hazel Got Even&quot; (2)</td>
<td>MAR. 64</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Death Dice&quot; (2)</td>
<td>MAR. 65</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The King of the Missouri&quot; (2)</td>
<td>MAR. 66</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;In the Tennessee Hills&quot; (2)</td>
<td>MAR. 67</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Bride of Guadeloupe&quot; (2)</td>
<td>MAR. 68</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Chinatown Mystery&quot; (2)</td>
<td>MAR. 69</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Smuggled Diamond&quot; (2)</td>
<td>MAR. 70</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Justice&quot; (2)</td>
<td>MAR. 71</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Imar, the Servitor&quot; (2)</td>
<td>MAR. 72</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Heart Beats&quot; (2)</td>
<td>MAR. 73</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;College Days&quot; (2)</td>
<td>MAR. 74</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Modern Nobleman&quot; (2)</td>
<td>MAR. 75</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Shorty's Adventures In the City&quot;(2)</td>
<td>MAR. 76</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Law of the Wilds&quot; (2)</td>
<td>MAR. 77</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;A Farewell Dinner&quot; (2)</td>
<td>MAR. 78</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Love Pirate&quot; (2)</td>
<td>MAR. 79</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Bottomless Pit&quot; (2)</td>
<td>MAR. 80</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Famine&quot; (2)</td>
<td>MAR. 81</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Through the Muck&quot; (2)</td>
<td>MAR. 82</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Finger Prints of Fate&quot; (2)</td>
<td>MAR. 83</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Silence&quot; (2)</td>
<td>MAR. 84</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Better Man&quot; (2)</td>
<td>MAR. 85</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Grasshopper&quot; (2)</td>
<td>MAR. 86</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Sergeant Jim's Horse&quot; (2)</td>
<td>MAR. 87</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man Who Died&quot; (2)</td>
<td>MAR. 88</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Still on Sunset Mountain&quot; (2)</td>
<td>MAR. 89</td>
</tr>
</tbody>
</table>

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REEL LIFE

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Released exclusively through the United States and Canada by the Mutual Film Corporation
THE MAJESTIC MOTION PICTURE CO.

TWO REEL FEATURE
FOR RELEASE

SUNDAY, MARCH 28

THE OLD CHEMIST

FEATURING

Thomas Jefferson
and
Augustus Carney

A detective story of special interest

THE MAJESTIC and KOMIC Guide for Exhibitors

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

THE EMERALD BROOCH—(1 Reel Majestic). Release date Tuesday, March 16. A detective drama with an unusual twist, quite well put on.

THE FORGED TESTAMENT—(2 Reel Majestic). Release date Sunday, March 21. A society drama in which the forgery of a will is exposed by the clever discovery of a girl reporter.

ETHEL’S DOGGONE LUCK—(1 Reel Komic). Release date Sunday, March 21. This is number 19 of the “Bill” stories and quite up to the average.

THE GREASER—(1 Reel Majestic). Release date Tuesday, March 23. The Mexican proves his love for the girl by saving her American sweetheart. A well produced story.

THE OLD CHEMIST—(2 Reel Majestic). Release date Sunday, March 28. The old chemist’s nephew is accused of his murder, but the scientific detective proves the contrary. This is a story that holds attention, featuring Thomas Jefferson and Augustus Carney in strong character parts.

MIXED VALUES—(1 Reel Komic). Release date Sunday, March 28. Fay Tincher in the character of the slavey has another adventure.

Released Exclusively in the United States and Canada Through the Mutual Film Corporation

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News of the Trade
THE Simplex Company placed two machines
in the White House, Washington, D. C.,
when D. W. Griffith's film masterpiece, The
Birth of a Nation, was shown there recently.
It is reported that the President was very
much pleased with the production. The
projection of the picture was ideal, the pic-
ture being shown with wonderful clearness
on the screen. President Wilson had in at-
tendance only his immediate family and the
Cabinet members and their families.
An interesting feature of the program was
the fact that the operators were attired in
evening dress.
Two Simplex machines are in use at the
Liberty Theater, New York, where D. W.
Griffith's wonderful photoplay, The Birth of
a Nation, is now being shown to packed houses.
The Precision Machine Company also shipped
two machines to Panama City last week.
Another recent Simplex installation was in the
new offices of Pathé Freres, 25 West 45th
Street, for use in their studio work. This
makes four Simplex machines which the Pathé
Company now have in use in their projection
room.
The Kraus Manufacturing Company, 220
West Forty-Second Street, New York City,
has issued a very attractive catalogue of twenty
pages, in which are inserted cuts and descrip-
tive matter of practically every motion picture
actor and actress in the business. There are
over two thousand different styles of pictures of
more than five hundred players, in sizes ranging
from the ordinary post card to life-size paint-
ings. The Kraus Manufacturing Company is
making a specialty of these pictures for lobby
display. They are plain or hand colored and
can be supplied in either silver frames or un-
mounted. The catalogue contains full price
lists and will be mailed anywhere upon request.

The Kessel Advertising System, 155 West
Forty-Sixth Street, New York City, are putting
out one of the most attractive advertising
novelties that has been on the market for
some time in the way of cut-out figures. These
figures are made up of many of the promi-
cent comedy stars, ranging in height from
five to nine feet at corresponding prices.
These people are also putting out a very at-
tractive line of novelty signs and banners.
Owing to the fact that they have a com-
plete plant, orders can be filled promptly upon
receipt. Goods are shipped at once when cash
accompanies the order. Booklets and descrip-
tive matter will be gladly sent upon request.

MACHINE W. GOLDS.

6's and 12's

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An Idyl—A Sermon—An Absorbing Drama
is showing in more theatres to more money than any motion picture ever produced.

Griffith's Battle of Sexes
in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. Book It!

Gangsters
(Four Reels)
THE GREAT LEAP
MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

THE MOUNTAIN RAT
(Four Reels)
A tense, vital drama of Western Life.—A house-filler

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ROBIN HOOD
THE FLOOR ABOVE or THE MYSTERY OF THE FRONT STAIRS

FROU FROU
JOSEPH IN THE LAND OF EGYPT
SAPHO
CARDINAL RICHELIEU'S WARD

DOPE
ZU ZU, A Keystone
MOTHS
LEGEND OF PROVENCE

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RUNAWAY
JUNE

EXCITING and
BEAUTIFUL
EPISODES

Exhibitors who have seen the latest install-
ments tell us they are full of the kind of
thrill and beauty combined that their patrons
go wild about. George Randolph Chester
has outdone his best Get Rich Quick Wall-
ingford work in these.

WRITE FOR FULL PARTICULARS TO
Serial Publication Corporation
29 Union Square, New York

PRODUCED BY RELIANCE

RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE
MUTUAL FILM CORPORATION
RUNAWAY JUNE

CALIFORNIA TRIPS CONTEST

Even now, before the appearance of the Ladies' Home Journal full page or any of the other advertisements to women, we are receiving hundreds of letters asking particulars of the contest. The women near your theatre are already interested. Ask us how to turn that interest into cash at the box office.

WRITE FOR FULL PARTICULARS TO
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RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE MUTUAL FILM CORPORATION
THE SPRING TONIC
for your theatre is
THE FILM

It removes the tired feeling that a poor house organ would create, and inspires a strong desire with the patrons of your house to come again.

It solves the problem of souvenirs, of house programs and of a business stimulant.

Give it FREE and freely to your audiences with no cost to yourself

WRITE  WIRE  PHONE

THE FILM {29 Union Square} or Your Nearest Mutual Exchange
REEL LIFE
A MAGAZINE OF MOVING PICTURES

MILDRED CHESHIRE—Reliance

“Enoch Arden”
FOUR REELS
Majestic

MARCH 27, 1915

“The Outlaw’s Revenge”
FOUR REELS
Reliance
"Youth is a blunder, 
Manhood, a struggle; 
Old age, a regret." — Disraeli

But with

Reliance Releases

Youth was a wonder, 
Manhood, a triumph; 
Old age, a delight.

THEY ALWAYS WERE AND ARE TODAY AT THE HEAD OF THE LIST

Here Are the Latest

"SYMPATHY SAL" 
RELEASED APRIL 3, 1915—TWO REELS
Her Self-Sacrificing Charity Won a Husband

"THE WINNING HAND"
RELEASED APRIL 5, 1915
Wherein a Tot's Instincts and Pluck Save Her Mother

"THE INDIAN CHANGELING"
RELEASED APRIL 7, 1915
Strong and Beautiful Is the Story of Filial Love

RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE MUTUAL FILM CORPORATION

Reliance Motion Picture Corp.

STUDIOS
29 Union Square, New York City
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
SEE AMERICANS FIRST
Flying "A" and American "Beauty" Feature Films
MADE IN U.S.A.

[HIS BROTHER'S DEBT]

"His Brother's Debt"

Throbbing Human Interest Drama
Featuring Winifred Greenwood and Ed Coxen

Supported by ED COXEN
And Other Stellar Attractions
A happy sequel emphasizing the sterner realities of life.
Under Direction of HENRY OTTO.

Gripping pathos permeates this most exemplary exhibition of histrionic efficiency.
In Two Acts.
Release Monday, April 5th, 1915.

AMERICAN "BEAUTY" FARCE
"THE ONCE OVER"
A rollicking comedy subject with a punch. Featuring VIRGINIA KIRTLLEY.
Under Direction of FRANK COOLEY.
Release Tuesday, April 6th, 1915.

FLYING "A" SINGLE REEL FEATURES
"A TOUCH OF LOVE"
Vivian Rich Playing Lead.
Release Wednesday, April 7th, 1915.

"THE PROBLEM"
Winifred Greenwood Playing Lead.
Release Friday, April 9th, 1915.

Released exclusively through the United States and Canada by the Mutual Film Corporation
Thomas Nelson Page never wrote a better story than "The Outcast"

—the fourth in the series of Mutual-Master Pictures that are bringing crowded houses wherever they are shown.

The ten million readers of The Saturday Evening Post and other magazines in which these wonderful master productions are advertised, will know about "The Outcast" before your own announcement appears.

That means business in advance of your show.

No other film service gives you such a tremendous advantage.

There's money ready for your till when you announce "The Outcast" for your theatre.

Get it first. Get it now.

A Four Reel Master-Picture

Booked through the Mutual Film Corporation

Released exclusively through the United States and Canada by the Mutual Film Corporation
"The Outcast"
by
Thomas Nelson Page

A girl of the slums, of unknown antecedents, is accused of murder and is brought before a judge known for his relentlessness. At the trial, evidence is brought forward tending to show the irresponsibility of the girl. A locket containing the picture of the girl's mother is introduced by her attorney. The picture is shown to the judge who recognizes it and faints during the trial.

The judge proves to be the father of the girl and resigns from the bench to devote the remainder of his life to the care of his daughter.

Robert Harron and Mae Marsh play the leads in this powerful and realistic story by our Ambassador to Italy.

Produced by RELIANCE

29 Union Square, New York City

Released exclusively through the United States and Canada by the Mutual Film Corporation
THE SPIRIT OF THE SPHINX!

By Edwin Thanhouser

No two human beings on earth experience the same sensation when they look down from the top of the Woolworth Tower. It's the same way when you look at the Sphinx, only that it plays on your imagination instead of your physical fibre.

As you stand before that old stone monarch of the desert, a monument to the genius of a day long forgotten, it sends a sensation into your brain that you can never forget. Just think of it! The man in whose brain that mastodonic engineering feat was born returned to his dust centuries ago, but his work still stands! You just feel all about you the spirit of the men who toiled to build it!

The Sphinx tells you plainly that you're welcome to pass your judgment on it—that the old Egyptians who put it there were satisfied to stake their reputations as engineers on that work.

And so it stands there, a silent sentinel throughout the ages, reminding every man who views it that whatever is worth doing at all is worth every ounce of brain and heart and MUSCLE that the Almighty gave you!

Thrilling? Inspiring? Manalive—it just overwhelms you! I want it to help you understand what I have gained in my three years of travel. New inspiration, new energy, new IDEAS! And you will see it all in the new Thanhouser releases.

It will not be advertised value alone that will give you reason to use my pictures, but a high quality of art on which I am heartily willing to stake my past reputation as well as my future one as a picture producer.

My work and your ledger will make you my friend!

Edwin Thanhouser

OUR NEXT RELEASES

"THE MAGNET OF DESTRUCTION" (Two Reels). Tuesday, March 30th.

"THE LIFE WORTH WHILE" (One Reel). Sunday, April 4th.

PRINCESS—"THE SCHEMERS" (One Reel). Friday, April 2d.

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

Book "The Twenty-Million Dollar Mystery"

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All star cast includes James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Benham, Frank Farrington.

THANHOUSER FILM CORP.,
New Rochelle, N. Y.

Producers of "The Million Dollar Mystery!"
A Picturesque Childhood Scene from "Enoch Arden"

Tennyson's Beautiful Poem Graphically Portrayed in Four Part Mutual Masterpicture, Produced by Majestic.

In this screen classic, W. Christy Cabanné, the talented Majestic director, has recorded some of his best work. He has visualized in masterful fashion the wonderful, touching story told in verse by the greatest of English poets, bringing to it a vividness and fidelity of motif, which makes it worthy of the original. In the scene above, the three childhood friends, Enoch Arden, Philip Ray and Annie Lee, are shown playing by the seashore, the unselfish rivalry of the two lads, which later was to lead to the sublime sacrifice that forms the theme of the poem, being here subtly portrayed.
JOHN R. FREULER, acting for the North American Film Corporation and the American Film Company, has just completed, in New York, arrangements for the distribution of the Flying "A", continued photoplay, *The Diamond from the Sky*. Mr. Freuler, as President of the new distributing organization called The North American Film Corporation, will personally direct the merchandising of the serial. The Mutual Film Corporation will give Mr. Freuler the facilities of its offices throughout the country, but in addition to this he will have between seventy-five and one hundred representatives, who will be in constant touch with the exhibitors.

The Flying "A" is planning to furnish exhibitors and motion-picture lovers with an entirely new type of continued story. It is described as a picturized romantic novel in chapters. The story has been written from the prize scenario, that was selected from among 19,000, in the contest conducted during December and January by the Chicago Tribune Syndicate of newspapers in co-operation with the American Film Company.

The identity of the winner of this contest will not be revealed until the first installment is thrown on the screen May 3. The Flying "A" and the big metropolitan newspapers, convinced that they had a theme assuredly of interest, are offering a further prize of $10,000 to the person who will furnish the most acceptable solution.

S. S. Hutchinson, the President of the American Film Company, has been at their studios at Santa Barbara, California even since the first of the year, making arrangements for this project, which promises to set a new record in filmmom. Mr. Freuler in discussing their plans had this to say:

"Without disparaging anything that has been done in the way of a continued story, I believe that the American this time will furnish the public with something distinctively different from what has been furnished heretofore. We have gone at this proposition with the greatest deliberation. We have had plenty of time to procure a wonderful theme and all the facilities necessary to supply the very highest quality both from the standpoint of the photoplay and the novelization.

"For the first time since serials began we had a complete working scenario for the entire proposition. The newspapers know exactly what they have got in the narrative itself. The continued photoplay heretofore has been a series of adventures, any one of which could be eliminated without destroying the unity of the proposition. In *The Diamond from the Sky* we have a perfectly natural story with a logical beginning, furnishing a development of intense interest and a climax that naturally suggests a sequel or solution. The whole is so carefully interwoven that you could not eliminate half a dozen scenes, let alone a complete installment without injury to the whole. The story is entirely American and modern in every sense of the term. It has love and adventure, to be sure, and suspense that will carry you over with keen anticipation for what is to come. The thrills, however, are perfectly logical and a real development of what has happened in the preliminary chapters.

"We believe that we have hit on a unique plan of keeping the public right up to date on this photoplay novel—those who have not seen preceding chapters, as well as others who would like to have their memory revived. Just how we will accomplish this will be revealed in the first release. We will give the exhibitor three reels instead of two as a starter. The first thousand feet will, of course, reveal the name of the $10,000 prize winner in the scenario contest, as well as furnish details of the second $10,000 offer.

"The American Film Company, of course, feels highly flattered over its selection by the powerful Chicago Tribune Syndicate of newspapers to produce this continued photoplay. I regard Mr. Hutchinson as the Master Producer in moving pictures. He is the type of man who will allow nothing but the best to go out to the public. If a reel or more does not come up to his standard of excellence that material will be destroyed.

"On the distributing end we have certainly profited through the experience of others. We are determined to serve the exhibitor. Any exhibitor may get this continued photoplay, no matter what its program affiliations may be. We will not ask any iron-clad agreement with the exhibitor. We realize that the manufacturer must stand back of his product. If what we give the exhibitor does not make good, it would be the height of folly to expect him to go along to an unsatisfactory finish. We know that this picturized romantic novel will be the biggest box office attraction yet and the exhibitor realizes that our organization heretofore has carried out its assurances to the letter."

Neither the newspapers, nor the motion picture theaters will indicate in advance just how long the American's picturized novel will run. Both Mr. Freuler and Mr. Hutchinson are strong advocates of the so-called natural length in pictures. The installments will be of sufficient length to carry the story along to a climax, where the public will be given an opportunity of furnishing a solution. There will be no limit to the number of words in the sequel, but it has been suggested that contributors confine themselves to 1,000 words.

The promotion and publicity are in the hands of the Nichols-Finn Advertising Company, who handled two of the most successful moving picture projects—*The Million Dollar Mystery* and the Belgian War Pictures.

THE engagement just concluded by the New York Motion Picture Corporation, of four stellar lights of the first magnitude in the theatrical world, to appear in future exclusively in Thomas H. Ince feature productions, makes the artistic staff of that progressive organization include the greatest collection of theatrical stars ever under contract with one motion-picture producing company.

The four named are Dustin Farnum, H. B. Warner, Harry Woodruff, and Lewis J. Cody. Their engagement, which was arranged personally by Thomas H. Ince and Adam Kessel, is a forecast of the big things planned by these progressive leaders of the film industry. Among the other stars of the screen and stage already under contract with the New York Motion Picture Corporation, are William S. Hart, Howard Hickman, George Beban, Bessie Barriscale, and Walter Edwards.

EUGENE W. CASTLE, San Francisco camera-man for the Mutual Weekly, scored an unusual "beat" in the news-film world by getting photographs of Lincoln Beachey, the famous aviator, who plunged to his death into the waters of the Golden Gate a few days ago, just as the accident occurred. The picture, with other views of the tragedy, will be shown in Mutual Weekly No. 13, released in the Mutual program, April 1, 1915.
Smiles and Thrills in Swift Succession in American-Beauty Productions

STORIES OF THE NEW PHOTOPLAYS

HAVE you seen the Mutual Masterpictures thus far released?

They record a new high mark in the history of motion picture artistry. Pictures like The Quest, The Lost House, The Devil and The Outcast, the first four Mutual Masterpictures to be presented to the public, mark the beginning of an epochal development in feature film production. Each is entirely different in character from the others and each brings to the screen qualities that make them distinctive and unique in the history of film manufacture.

If you have not yet viewed them, delay no longer. After you have seen what they are, you will realize how great are their possibilities for bringing you BIG BUSINESS, more completely and effectively than anything that can be said about them. They must be seen to be appreciated.

Get in touch with the nearest Mutual Exchange today. See the Mutual Masterpictures and the paper that goes with them. Then you will be convinced.

RUNAWAY JUNE (Episode 12)

(Two Reels)

By George Randolph Chester and Lillian Chester

March 31, 1915

CAST

June Warner................................. Norma Phillips
Ned Warner.................................. J. W. Johnston
Gilbert Byrne................................ Arthur Donaldson
Tommy Thomas.............................. Marguerite Loveridge
Charles Cunningham....................... Charles Mason
Mrs. Villard.............................. Elizabeth Drew
Marie.......................................... Evelyn Dumo
Durbun, the artist.......................... Arthur Forbes

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

Meanwhile, June had made the acquaintance of Durbun, the artist, who, with his rich wife, had taken a handsome villa in Bermuda for the winter. He made no secret of the fact that he had married this woman for her money. Also, in a cottage apart, he supported a pretty little model, Mini, upon whom, for the time being, he had settled his changeable affections. The day before, Durbun had had a rather upsetting scene with Amy, a girl of the neighborhood, whom he had engaged to pose for a picture that was not in Mini's line. Because of this he was all the more willing to allow himself to be attracted to June; in her he could forget his recent chagrin.

One morning early he chanced to come upon June as she stood drinking in the sun and air on the beach; and induced her to pose. Suddenly she found herself struggling in his close embrace. She fought herself free and fled. Realizing presently that he no longer was following her, she turned and saw that he had been caught in the quicksands. Nothing more awful than the end of this self-indulgent man ever was witnessed by the runaway bride.

ETHEL'S DEADLY ALARM CLOCK—Komic

Wherein Mr. Hadley Narrowly Escapes Dynamite

No. 20 of the “Bill” Series by Paul West

April 4, 1915

CAST

Ethel............................................ Fay Tincher
Mr. Hadley................................. Chester Withey
Sylves....................................... Elmer Booth

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

HIS BROTHER'S DEBT—American

(Two Reels)

A New Version of Fraternal Responsibility

April 5, 1915

CAST

Arnold Downs.............................. Ed Coxen
Clara Myers............................... Winifred Greenwood
J. Milton Block............................ Al Fordyce
Sada Block, his daughter............. Lucille Bauer
Mr. Myers................................... John Stepping
Mrs. Myers................................. Josephine Ditt
Mr. Downs................................. William Bertram
Frank Downs.............................. Edward McKiernan

AFTER his brother's death, Arnold Downs, to save the reputation of his brother's sweetheart, Clara Myers, marries her—though he is in love with Sada Block, his employer's daughter. Five years later finds Arnold in business for himself and Block's competitor. The father of the girl never has been able to forgive the young man for giving up his daughter for Clara, and by bribing Arnold's bookkeeper he takes his revenge in driving Downs to the verge of bankruptcy. Clara's child, who is an adept at picture puzzles, takes some torn papers from the waste basket, matches them and shows them to her mother. Clara sees by them how her husband has been underbid by Block. That night she and her father, disguised as robbers, enter Arnold's office and take the traitorous bookkeeper prisoner. They present the evidence to Arnold, who is saved from failure—and husband and wife discover that they have come to love one another.

THE LITTLE MOTHER—Majestic

An Extremely Touching Story with a Happy Ending

April 6, 1915

CAST

Mrs. Calvert.................................. Florence Crawford
Mamie........................................ Violet Wilkey

MAMIE DELMAR and her baby brother, two orphans, are placed in a home for children. The little girl is utterly devoted to Baby Ben, and when he is adopted and

(Continued Overleaf)
Comedies and Dramas of Distinctive Quality from Majestic-Komic Studios

1. Fay Tincher, Elmer Booth and Jack Dillon in "Mixed Values".
2. Bobby Feuhrer and Fred Burns in "Doctor Jim".
3. Miriam Cooper, Elmer Clifton, Jennie Lee and Vester Perry in "The Artist's Wife".
4. Fay Tincher, Chester Withey and Bobby Feuhrer in "Ethel's Deadly Alarm Clock" (Bill No. 20).
5. Fay Tincher and Bobby Feuhrer (same).
6. Signe Auen in "An Image of the Past".
7. Elmer Booth in "Ethel's Deadly Alarm Clock".
8. Miriam Cooper and Elmer Clifton in "The Artist's Wife".
9. Miriam Cooper, Elmer Clifton and Vester Perry (same).
10. Fred Burns in "Doctor Jim".
STORIES OF THE NEW PHOTOPLAYS

A TOUCH OF LOVE—American
Starring Charlotte Burton in an Ideal Role
April 7, 1915
CAST
Fannie.................................................. Vivian Rich
Jim...................................................... Harry Von Meter
Martha............................................... Charlotte Burton
Bill...................................................... Reaves Eason
Steve................................................... Jack Richardson

MARTHA is secretly in love with Jim, a young prospec-
tor; but as she is the warm-hearted friend and
helper of everybody in the camp, he does not suspect her
real feeling for him. Fannie, a beautiful dance hall girl,
comes to town. She and Jim are mutually drawn to one
another and Martha, believing that the newcomer is not
worthy of Jim, warns him against becoming entangled with
her. He answers that Fannie only needs someone really to
love her. Jim and Fannie go for a ride and the dancer
is thrown from her horse and severely hurt. They carry her
to Martha. Martha stifles her first impulse to let the girl
die and faithfully nurses her back to health. Learning of
Fannie’s unselfish efforts to support her mother and her
child, over whom, in her helpless condition, she worries
incessantly, Martha discovers that the dance hall girl’s heart
is in the right place. On her recovery she helps Fannie
and Jim to take up life together.

MOLLY OF THE MOUNTAINS—Broncho
(Two Reels)
A Vivid Play of the Kentucky Hills
By William H. Clifford and Thomas H. Ince
April 7, 1915
CAST
John Harlow........................................... Frank Borzage
Molly.................................................... Rhea Mitchell
Jed Simms............................................... A. Hollingsworth

JOHN HARLOW, a railroad superintendent, while mak-
ing a new cut in the Kentucky mountains, wins the love
of Molly Simms, daughter of Jed Simms, a moonshiner.
When results force her to plead with Harlow to marry
her he refuses—for he already has a wife—and then, to
escape the rage of Jed Simms, he reveals to the revenue
officers the location of Simms’s still. The moonshiner takes
refuge in Harlow’s cabin where, concealed in the chimney,
he overhears Molly enter and make a desperate appeal to
her lover, who treats her with brutal cynicism. Simms is
prevented from killing Harlow on the spot only by the
importunities of his daughter, and the railroad superin-
tendent flees the hut. He is mistaken for Simms, however,
by the officers, who have seen Molly go into the cabin.
They shoot, and Harlow falls dead.

THE INDIAN CHANGELING—Reliance
A Strong Drama of Daughterly Devotion
April 7, 1915
CAST
Robert Marsh.......................................... Ray Myers
Nona..................................................... May Gaston
Vera..................................................... Claire Anderson

ROBERT MARSH, a wealthy young rancher, has an
Indian sweetheart, Noná, who bears him a child. Al-
ready, however, he has deserted her for Vera Blanchard,
a girl from the east, whom he marries. They have a
daughter, who is the idol of her father’s heart. While

(Continued Overleaf)
Scenes from "On the Night Stage," Broncho, Domino and Kay Bee

STORIES OF THE NEW PHOTOPLAYS

THE WINGED MESSENGER—Domino
(Two Reels)
Wherein a Young Man Unscrupulous in Love Loses the Girl
By Thomas H. Ince and William H. Clifford
April 8, 1915
CAST
Jack Dow..........................Richard Stanton
Nell Rolfe......................Elizabeth Burbridge
Jim Harris.........................Howard Hickman

JACK DOW and Jim Harris, two wireless operators, both are in love with Nell Rolfe. Jack goes to sea as an operator. The ship takes fire. He flashes a message back to the mainland, and it is received by Jim Harris, who withholds it. Nell, believing that Jack has lost his life on the burning ship, some time afterward consents to marry Harris. On the day of the wedding Jack and the captain of the ship appear in the village. They accuse Harris of withholding the message. The unscrupulous suitor is arrested, and Jack and Nell are married.

THE PROBLEM—American
Telling How a Vivid Dream Solves It
April 9, 1915
CAST
Fred Rees.........................Ed Coxen
Edith Shanlon......................Winifred Greenwood
Mrs. Shanlon.....................Josephine Ditt
Grandfather......................John Stepping
Howard Grey.......................Al Pordyce
Leona.............................Charlotte Burton

FRED REES, a fine young man, but only moderately well off, asks consent of Mrs. Shanlon to marry her daughter, Edith. The mother informs him that as she has sacrificed a great deal to give Edith an education and social position the least the girl can do in return is to make a wealthy marriage. Rees leaves, heavy hearted; and Mrs. Shanlon falls asleep. In a dream she sees her daughter married to Howard Grey, a very rich man. It is not long before he tires of Edith, and his name becomes coupled with that of Leona. One scandalous incident follows another, until, one night, Grey returning home in an intoxicated state, and trying to embrace his wife, Edith shoots him. Awakening with a start, Mrs. Shanlon sees before her her daughter and Rees. At the suggestion of the girl's grandfather, they have returned to plead their love together. To their astonishment, the mother eagerly gives them her blessing.

THE ROUGHNECK—Kay Bee
(Two Reels)
Featuring William S. Hart
By C. Gardner Sullivan and Thomas H. Ince
April 9, 1915
CAST
Dave Page..........................William S. Hart
Avis Hilliard......................Enid Markey
Franklin Hilliard................George Fisher
Jerome..............................Roy Laidlaw
Lord Cecil Oakleigh...............Howard Hickman

THE wealthy father of Avis and Franklin Hilliard wills his entire fortune to Dave Page, superintendent of his mine, because, in years gone by, he had cheated Page's father out of his rightful share in the property. After Hilliard's death this information is delivered to Page in a sealed packet by the family lawyer. Page decides to let Hilliard's young son and daughter go on enjoying the money, and he keeps the contents of their father's will a secret. Avis is engaged to Lord Cecil Oakleigh, a fortune hunter, whom she is marrying for his title. The nobleman becoming concerned lest Avis's fortune be not so large as he has supposed, obtains a search warrant, and he and the Hilliards go to Dave's room demanding to see the papers which they are aware he holds. Dave resists, but the papers are seized and read. Lord Cecil breaks his engagement with Avis. Both the girl and her brother for the first time realize the unsuitability of the young superintendent. Later, Avis and Page are married.

THE REFORMATION OF PETER AND PAUL
(Princess)
In Which the Tables Are Turned on Two Boys
April 9, 1915
CAST
Betty..................................Dorothy Wallace
Bessie..................................Miss Hurley
Peter..................................Morris Foster
Paul...................................Arthur Ashley
Betty (grown up).....................Mignon Anderson
Bessie (grown up)....................Miss Hurley

PETER and Paul were "regular boys" and they loved to tease the extremely proper little girls, Betty and Bessie, who lived next door. But as the children grew older their dispositions changed. The girls went away to college, which livened them up considerably, and the boys stayed at home and got into a rut. When Betty and Bessie returned to town, however, Peter and Paul could not help noticing that they were unusually attractive girls. So they began to "chirp up" and to realize that life was not all sorrow. They got better fitting clothes and began to go out among the other young folk. The two college girls took them in hand, taught them how to dance, how to enjoy autoing at fifty miles an hour, and a few other up-to-date tricks. But when they proposed—as young men will—they were sternly put on probation. Only after they were thoroughly satisfied that Peter and Paul would retain the effects of their training, did the young women consent to make them happy for life.

(Continued Overleaf)
Artistic Photography and Splendid Plots Ably Presented, from Reliance Studios

9. Same. 10. Winifred Allen, George Mario, Alfred Fisher and Gordon De Maine in "The Jewelled Dagger of Fate".
11. Teddy Sampson and Frank Bennett in "Sympathy Sal".
STORIES OF THE NEW PHOTOPLAYS

STATION CONTENT—Reliance
( Two Reels)
An Eloquent Story of a Man and His Wife
April 10, 1915
CAST
Jim Manning, ..................... , Wallace Reid
Belle, his wife, .................. , Catherine Henry

Station Content is so called because of the happy family life of Jim Manning, the agent. The first trouble to enter the lives of Manning and his wife comes with the death of their little girl, Dorothy. In an effort to forget her loss, Belle Manning learns telegraphy and assists her husband. Several years later, Manning, having been made general manager, Station Content is closed and abandoned. Absorbed in his new duties, Manning neglects his wife, who, during his protracted absence from home, determines to leave him. Halted by the wreckage of a storm, she seeks refuge in old Station Content, where she finds a broken doll, once belonging to Dorothy. This arouses memories, and in her eagerness to hear the telegraph instruments again, she "cuts in," receiving a message which appears to be her husband’s death warrant. A bridge has been washed away and the special train with Manning aboard has just left the last open telegraph station. She flags the train and saves his life. Manning wins from her an explanation of her presence at the telegraph instrument, and then he realizes that their future happiness rests with him.

BURGLARS BY REQUEST—Royal
A Comedy in Which Everybody Gets Fooled
April 10, 1915

Jones is a nervous wreck. Every noise he hears he thinks burglars are in the house. Mrs. Jones makes light of his fears, ridiculing him as a coward, and her husband thinks he will prove to her his bravery by having a friend pretend to burglarize the place. She also, to convict him of cowardice, invites a friend of hers to break into the house the same night. Before they arrive, however, a real burglar enters. He is encouraged first by the husband, then by the wife, to do his worst. Meanwhile, the two friends, masquerading as thieves, meet and attack each other. They are caught by the real crook and tied into chairs. As he is making off with the silver he is waylaid by the police, who relieve him of his booty. The thief tells the policeman that his two pals still are in Jones’ house, and then escapes from the officer, who rushes to arrest the two friends. Husband and wife by now are more than satisfied—and the innocent masqueraders are acquitted.

THE FENCING MASTER—Majestic
( Two Reels)
An Exciting Drama of the Duello
April 11, 1915
CAST
Monsieur La Rogue, ................ , Thomas Jefferson
Claude, his nephew, ................ , Frank Bennett
Yvette, his ward, .................. , Teddy Sampson

Monsieur La Rogue, a fencing master, has a nephew, Claude, and a pretty ward, Yvette. The young people are in love. Morode, a roué and expert duellist from Paris, meets Yvette and seeks her favor. Claude, knowing his character, quarrels with him, and is challenged to fight it out. La Rogue, only a short while before, has been partly paralyzed. He is brought in a wheeled chair to witness the sword play. His nephew is wounded. The old man, shocked into new life by the sight of the boy’s injury, seizes his sword and engages Morode in the duel, killing him.

A DOUBLE EXPOSURE—Thanhouser
Wherein a Mischievous Girl Passes Herself Off As Her Mother
April 11, 1915
CAST
Mrs. King, ...................... , Carey L. Hastings
Hazel, her daughter, ................ , Peggy Burke
Jack Carter, ...................... , Arthur Ashley
An old sutor, .................... , Morgan Jones

Mrs. King receives an invitation from Mrs. Carter, an old school friend, whom she has not seen for years, to visit her and help entertain a house-party, which she is giving for her son, Jack, just home from college. Mrs. King accepts, but at the last minute is unable to go. Her daughter, Hazel, for the fun of the thing, disguises herself and goes in her mother’s place. There are several ludicrous situations in which Hazel is caught by Jack minus her grey wig. Of course it all ends with the young pair falling desperately in love, and the mothers rejoicing in their children’s engagement.

THE MOMENT OF SACRIFICE—Thanhouser
( Two Reels)
The Story of An Army Spy
April 13, 1915
CAST
Col. Darrell, ...................... , Arthur Bauer
His wife, ......................... , Fan Bourke
Clyde, their son, .................. , Arthur Ashley
Grace Baily, ...................... , Peggy Burke
Van Vorst, ....................... , Morgan Jones

Van Vorst, a spy, is sent by the head of a secret service bureau maintained by a foreign government in a large American city, to get the plans of the army post of which Col. Darrell is in command. Van Vorst manages to win the confidence of the family, including Clyde, the Colonel’s son, and succeeds in stealing the plans. Later, however, he is captured. He asks to be granted a hearing before the Colonel and Clyde. This granted him, he declares that the young man is his son. Mrs. Darrell is summoned and confirms the incredible fact. She had adopted Clyde in babyhood, on the death of Van Vorst’s wife, because her husband longed for a son. Clyde plots to recover the plans. He plays a trick on Van Vorst by which he wins from his father the address of the secret service bureau. Pretending to be a man embittered against his own country, the young officer goes thither, but is discovered and surrounded by his enemies. Van Vorst comes to his son’s rescue—though at the cost of his own life.
Scenes from "The $20,000,000 Mystery" and Latest Thanhouser Releases

From their earliest years Enoch Arden and Philip Ray loved pretty Annie Lee. It was not that there were not other boys and girls with whom they might have played, had they been so disposed, in the quaint, little seaside village in which they lived, but from the beginning all three seemed drawn together by the bonds of a sympathy and understanding, far closer than most friendships of more mature years. Thus while Enoch and Philip were constant rivals for the favor of their fair companion, this rivalry increasing as they grew to man's estate, their warm friendship was never impaired.

It is doubtful if Annie—at least during those joyous childhood days—set either of her companions first in her affections. As the three played together on the sands of the seashore or watched the great full-rigged ships bearing away toward the enchanted world that lay, in their childish imaginations, just beyond the horizon's edge, to her both lads seemed the ideal of all that was manly and gentle and kind. And yet it may be, that the fact, that Enoch was an orphan, made fatherless and motherless by the grim, gray ocean beside their playground, led the girl to think of him with a certain shy pity, which her young heart did not extend to Philip.

This may have been the reason why Annie, the three friends having reached a suitable age, chose Enoch as her favored suitor. His decision was a bitter blow to Philip, but his love for his two friends was equal to the supreme sacrifice and they remained first in his loyal affections, just as he continued foremost in theirs. All the village turned out for the wedding, which was a gala affair, and thereafter Enoch and his bride settled down to the simple manner of life of the little hamlet. And Philip remained the loyal, steadfast friend of both.

Years passed. Two children had come to Enoch and Annie, a son and daughter, the eldest of whom was seven, when, upon an ill-omened day, it became necessary for the father to take ship for a long voyage. Times had been hard in the little fisher village and the voyage promised to make Enoch a rich man, at least as wealth was counted in that simple community. To Philip, Enoch entrusted his dear ones.

"See that they do not want, while I am gone," he said to his friend as he bade them all goodbye. "In a year at most I shall be with you all again."

The year passed, slowly, as years do, and then another and still others, and Enoch's ship did not come into the harbor, though many another vessel did. But none brought a strange ship told of seeing wreckage in the far-off Pacific, which must have been that of Enoch's ill-fated craft and all his friends and townsfolk mourned him as dead. But for ten years Annie hoped and—waited.

Meanwhile Philip, faithful friend of both, had cared for her and the children. He too had hoped and waited. And at last, convinced that Enoch indeed was dead, Annie listened to his pleading and the two were married, making their home with Enoch's children, now almost grown, in the tiny cottage, which he had called home.

Hither came one night, a year or two later, a gaunt, bearded figure, garbed in rough sailor's garments. The wayfarer peered through the cottage window at Annie and Philip with the children, seated before the warm fire within. He shivered in the chill wind. As though unaccustomed to the rigors of a northern latitude. His eyes glowed, as if with fever, but in them also shone another higher, purer light—that of sacrifice. It was Enoch Arden, come back after many years.

He watched the scene of peaceful happiness, which meant to him the wrench of all that he had hoped to find after his long absence, but a great light of understanding shone in his heart. He reflected that all the village must long have believed him dead, and Philip, his friend, in fulfilling his trust, had acted as seemed best for all.

He did not enter. From an old wife, who recognized him despite the changes and vicissitudes of half a score of years, he learned of Philip's kindness to Annie and his children, and how, believing him dead, they had married after ten years waiting. In his turn Enoch told the aged woman how he had been cast away on a desert island, where he had led a precarious existence for many years, until picked up by a passing vessel. When he had done, he turned away from the village that had been his home, determined not to mar the happiness of his friend and faithful wife. He pledged the old woman to keep his secret and set out on the journey, which was to be even longer than the first had been.

For the privations and suffering he had endured had weakened him and in the hour of his supreme sacrifice, his emotions wrenched loose the slender hold his soul had on his wasted frame. Thus it was, that at the close of the next day, they found him lying on the sands far down the seashore, where, with Philip and Annie, he had been wont to play aforesome. He was dead. But on his lips were a smile.
IT was not choice that had made Pancho Villa, feared by half the Federal officers in Northern Mexico and hated by the other half, the hunted outlaw that he was, with the price upon his head. In those days of Diaz' dying rule, men's lives were measured by the whim of those who held the doubtful authority of the central government. Little did Mexico City know, much less care, how law or justice was administered beyond its borders. The peon had no rights, which wealth was bound to respect. His life, his property, even his women-folk, belonged to those who could take them, and take them the constituted authorities, or those who could purchase them, frequently did.

Pancho Villa, first and last, was a peon. By virtue of his native shrewdness and a certain keen wit, unusual in one of his class, he had held the farm inherited from his fathers, safe from the grasping avarice of those who then controlled Mexico's destinies. With his two sisters, one, the elder, lame from birth, the other, a beautiful girl of fourteen, he lived a simple, pastoral existence, with nothing to cloud its happiness. Then between two days all this was changed.

Compelled to go on a trip to a distant town, Pancho returned to find his younger sister dead, his lame sister weeping frantically beside her body, calling upon the gods to visit their punishment upon the heads of the girl's murderers. Incoherently she told her brother of the visit of two Federal officers to their cottage, of their brutal advances and of the little sister's death defending her honor. And Pancho, dumb with horror and anger at his own impotence, swore a solemn oath upon the cross above the child's grave, never to rest until her murderers had paid the penalty for their crime, nor until the government that fostered them had vanished from the earth.

Thereafter, he became both hunter and hunted, for the guilty officers, knowing well their danger, branded him as an outlaw in order to save themselves from his avenging hand. Through their connivance he was arrested, but effected a thrilling escape from his jailers by the aid of an old family servant. In the pursuit his companion was killed, but Pancho, taking refuge behind a ruined mission wall, pursued beneath the seat of an American immigrant's wagon, the warm heart and kindly sympathy of the young pioneer girl, her rugged father, and her sweetheart, who had ventured far from their native land, protecting the hunted man in his hour of need. Nor was Pancho ungrateful. When the rurales had gone, he crept forth from his hiding place and said goodbye. But first he placed in the girl's hand the crucifix, that he wore beneath his frayed shirt.

"If you ever need help," he said fervently, "send this—to Pancho Villa—outlaw. He will come quickly."

There came a day when they had reason to remember his words. The rising tide of revolution at last had taken a definite shape. Americans were forced to flee from the marauding bands of Federals and Constitutionalists alike. Before Torreon city General Pancho Villa—no longer a leader of a band of desperate outlaws, but commander-in-chief of the Constitutionalist Army of the North—had pounded away for days at the Federal forces entrenched there. In a last desperate charge Torreon fell and the young officer responsible for the death of Pancho's little sister died by the chief's own hand.

Meanwhile the girl of the wagon and her family were in desperate straits. With other Americans, made fugitives by the menacing wave of the revolution, they were attacked by the Federals under command of the other officer, whom Villa had sworn to bring to justice. In the hour of her need the outlaw's words were recalled to her.

Her message was sent to him and Villa, at the head of half a thousand hard-riding cavalrymen, the pick of his command, dashed back over the road the messenger had come, arriving just in time to save the American party from annihilation. But he did not hear their cheers, nor their thanks, nor the wild yells of his men pursuing the beaten enemy, for under his hand has come the other officer, upon whom he had vowed to wreak his righteous vengeance.

But his work was not complete. In the hour of his personal triumph, the outlaw had become the liberator.
“June has an Adventure with Pirates”

From the Reliance Serial
By George Randolph Chester and Lillian Chester

CAST

June Warner.......................... Norma Phillips
Ned Warner.......................... J. W. Johnston
Gilbert Blye.......................... Arthur Donaldson
Tommy Thomas......................... Marguerite Loveridge
Charles Cunningham.................. Charles Mason
Mrs. Villard.......................... Elizabeth Drew
Marie .................................. Evelyn Dumo

Episode
Eleven of
“Runaway June”

NED WARNER, June’s husband, deserted because his bride felt, that she must learn to be financially independent before she lived with him, stood on the Bermudian shore, waiting. Presently, a small boat, which had been approaching, dug its prow into the sand, and Gilbert Blye, the man with the black vandyke, stepped ashore, accompanied by the captain of his yacht, which lay at anchor a short distance out in the bay. Ned leaped forward and seized Blye by the throat.

It would have gone hard with Blye if his captain had not brought two Island policemen to the rescue on a run. They separated the two and led Ned away to an antiquated jail whose rusted iron bars hardly seemed proof against a determined attempt to escape.

Blye returned to the yacht, to find June in no very good humor. But the night’s rest must have refreshed the runaway bride, for she appeared on deck the morning following looking like another person. Her eyes were alert and happy, and a slight smile edged the corners of her lips. June was happy because she had seen a chance to escape. Running down the companion way of the yacht, she stepped into a small tender, left unguarded there, seized the oars and pulled resolutely away. She felt that she was pulling herself toward Ned, and, with that thought, she began rowing all the harder.

Meanwhile, Ned Warner, confident his jailer was sleeping, loosened the bars of his cell and walked into the open air. Hurrying down to the water-front, he hired a motor boat, and was soon cruising about the harbor looking for Blye’s yacht and especially for Blye’s captive, his runaway bride.

Aboard the yacht June had been missed. It did not take long for keen eyes to discover her in her small boat. Blye gave orders to lower away and pursue her. The man with the black vandyke, however, had left the unexpected out of his calculations. The unexpected had come to June’s rescue in the shape of a swift motor boat, owned and run by one Giovanni. The old Italian seemed to sense that June was a girl in distress, and coming alongside her rowboat, he took her aboard and whizzed away. They ran through a narrow lane of water which lay between two islands, for the time being, cutting off Blye’s pursuit, for thither the large yacht could not follow.

Gilbert Blye had drawn his revolver, a long-barrelled one, designed for accurate shooting. He fired. With a moan, Giovanni loosed his hand and fell back from the helm. The bullet had bored through his arm, making a deep flesh wound. June seized the helm, and following his weakly mumbled directions, beached the craft on one of the islands.

Then she set off inland on a run to get help for the wounded Italian.

Sighting a small hut, she hurried toward it. As she approached, she saw spread on the ground near the house an accumulation of merchandise which might have come from the counters of a general store in some country town. Three men were wrangling over its distribution while a woman stood by. The quarrel soon reached a climax. The leader reached for his knife, but the other was too quick for him, and with a lightning thrust sunk his own knife in the leader’s side just as June came between them. Leaving the woman bending over the stabbed chief, the murderer and the third member of the party fled. The dying pirate was writhing directions to his wife to get possession of some buried treasure a few yards distant before the others should think of it. Dog-like in her devotion, she refused to leave him; and he turned to June. “You get it for the old girl,” he said. June obeyed. She walked over to the rock he pointed out, and presently unearthed a small canvas sack heavy with gold and precious stones. The leader of the band now lay stiff and motionless. His wife came running to help June.

But the murderer and his companion had watched their movements from a distance. Now, creeping near, they sprang between the two women, wrenching from them the treasure. At the same moment, Ned Warner hurled himself through the bushes. The muscular young husband laid the two thieves flat. When they had scrambled to their feet, they ran off down the shore, the wife of the dead leader, knife in hand, in hot pursuit.

Ned and June were alone. With a cry of delight she flung herself into his arms. But before they could so much as think of explanations, Blye’s sailors seized Ned from the rear and again he was taken from his bride.
“The Richest Woman in the World”

JOHN STORM came into Mrs. Ramsay's cozy library one afternoon carrying a florist's box. Zudora took it, the color rushing into her cheeks; then, hastily opening the package, she uttered a cry of delight as a mass of velvety red roses yielded up their spicy fragrance. Throwing both arms about his neck, she suffered him to take his thanks in kisses.

As she drew back at last from his embrace, the locket at her throat caught on a button of his coat; the slender gold chain snapped, and her mother's keepsake fell to the floor. Storm picked it up and Zudora examined it ruefully. The jewel in the old-fashioned setting was broken.

"Do you think it is a bad omen?" she asked, looking up anxiously.

"You know I'm not a bit superstitious," he answered cheerfully. "Get on your hat and coat and we'll take this to the jeweler's."

"Yes, it can be mended," was the verdict of the little old man behind the counter. "But you'll have to take out the picture in the back of the locket."

Zudora removed the likeness of her mother. As she did so, a bit of paper, wedged into the cavity behind the portrait, was disclosed. Creasing it out, she and Storm read: "Your father's will has been left in charge of our trusted friend, Capt. George Radcliffe." They hurried at once to Tom Hunt's office.

They found him in conference with Marcus Villiers. Papers littered the table, and the two men were going over, for the third time, certain documents containing positive proof, that Zudora's father had located mines, which probably were the richest in the world. But mention of a will, there was none. And so far as getting any benefit from these South African treasuries was concerned, the heiress might as well have been the daughter of a huckster.

When Hunt saw the paper which Zudora and Storm had found in the locket he was galvanized into action. He made connections with Jim Baird, who presently arrived at the office. Then they formed a plan for getting into the Grecian Salon, the stronghold of Mme. Du Val and the conspirators, with the purpose of finding Zudora's father's will; and Baird departed to take up his watch outside the wily woman's villa.

In less than an hour Hunt received word that the coast was clear. It seemed that Mme. Du Val and the Captain had just left the house to go to the lapidary; if Hunt could come at once they might be able to settle everything. Leav-
-and now

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Majestic and Komic Guide for Exhibitors

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

THE GREASER—(1 Reel Majestic). Release date Tuesday, March 23. The Mexican proves his love for the girl by saving her American sweetheart. A well produced story.

THE OLD CHEMIST—(2 Reel Majestic). Release date Sunday, March 28. The old chemist’s nephew is accused of his murder, but the scientific detective proves the contrary. This is a story that holds attention, featuring Thomas Jefferson and Augustus Carney in strong character parts.

MIXED VALUES—(1 Reel Komic). Release date Sunday, March 28. Fay Tincher in the character of the slavey has another adventure.

AN IMAGE OF THE PAST—(1 Reel Majestic). Release date Tuesday, March 30. An interesting story of a daughter’s reconciliation with her father through the medium of her child. A picture of fair quality.

THE ARTIST’S WIFE—(1 Reel Majestic). Release date Friday, April 2. The model’s sacrifice reclaims the wavering love of her artist sweetheart. A picture with a thrill.

DOCTOR JIM—(2 Reel Majestic). Release date Sunday, April 4. The kind-hearted Doctor Jim is misunderstood in the western community, but in the end wins the hand of the sheriff’s daughter.

ETHEL’S DEADLY ALARM CLOCK—(1 Reel Komic). Release date Sunday, April 4. One of the best of the “Bill” series in which a dynamite bomb and an alarm clock cause confusion and terror.

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**February**
- Feb. 1 - The Law of the Wilds (2)
- Feb. 2 - Miss Blue (2)
- Feb. 3 - A Heart of Gold (2)
- Feb. 4 - The Wily Chaperon (2)
- Feb. 5 - In the Twilight (2)
- Feb. 6 - Saints and Sinners (2)
- Feb. 7 - Oh, Brother (2)
- Feb. 8 - She Never Knew (2)
- Feb. 9 - A Flame of Flame (2)
- Feb. 10 - The Deception (2)
- Feb. 11 - The Truth of Fiction (2)
- Feb. 12 - The Echo (2)
- Feb. 13 - A Promising Neighbor (2)
- Feb. 14 - The Two Sentences (2)
- Feb. 15 - In the Light (2)
- Feb. 16 - Anarchy (2)
- Feb. 17 - In the Heart of the Woods (2)
- Feb. 18 - The Great Deception (2)
- Feb. 19 - From Over the Ledge (2)
- Feb. 20 - A Touch of Love (2)
- Feb. 21 - The Problem (2)
- Feb. 22 - The Poet of the Peaks (2)

**March**
- Mar. 1 - In the Vale of Sorrow (2)
- Mar. 2 - The Spirit of Giving (2)
- Mar. 3 - A Girl and Two Boys (2)
- Mar. 4 - Early Love (2)
- Mar. 5 - Which Would You Rather Be? (2)
- Mar. 6 - The Happier Man (2)
- Mar. 7 - The Constable's Daughter (2)
- Mar. 8 - Remembered (2)
- Mar. 9 - The Hunting Memory (2)
- Mar. 10 - The Doctor's Strategy (2)
- Mar. 11 - In the Mansion of Loneliness (2)
- Mar. 12 - When the Fire Bell Rang (2)
- Mar. 13 - The First Stone (2)
- Mar. 14 - The Gose Over (2)
- Mar. 15 - Persistence Wins (2)
- Mar. 16 - Oh, Daddy (2)

**April**
- Apr. 1 - The Chirag (2)
- Apr. 2 - Winning Back (2)
- Apr. 3 - The Wells of Paradise (2)
- Apr. 4 - A Case of Poison (2)
- Apr. 5 - In the Switch Tower (2)
- Apr. 6 - The Kite of the Cockade (2)
- Apr. 7 - Molly of the Mountains (2)
- Apr. 8 - Shorty Turns Actor (2)
- Apr. 9 - The Dissolution of Jane (2)
- Apr. 10 - The Renegades (2)
- Apr. 11 - His Affianced Wife (2)

**Domino**

**February**
- Feb. 1 - The Chinatown Mystery (2)
- Feb. 2 - Shorty's Secret (2)
- Feb. 3 - The Grudge (2)
- Feb. 4 - A Man with No Hair (2)
- Feb. 5 - A Man of Mystery (2)
- Feb. 6 - A Man with No Hair (2)
- Feb. 7 - The Mill by the Zouyer Zee (2)
- Feb. 8 - A Man of Mystery (2)
- Feb. 9 - The Fugitive (2)
- Feb. 10 - A Woman's Messenger (2)
- Feb. 11 - A Man of Mystery (2)
- Feb. 12 - The Girl and the Rogue (2)
- Feb. 13 - The Power of the Street (2)
- Feb. 14 - The Man from Nowhere (2)

**Keystone**

**February**
- Feb. 15 - Hogan's Aristocratic Dream (2) (Special Release)
- Feb. 18 - Ye Olde Grater—San Diego Exposure (2) (Special Release)

**Komic**

**January**
- Jan. 10 - Love and Business (2)
- Jan. 17 - A Flyer in Spring Water (No. 15)
- Jan. 24 - A Flurry in Art (2)

**February**
- Feb. 7 - Bill Turns Valet (No. 16)
- Feb. 14 - Musie Hart Charms (2)
- Feb. 21 - Ethel Gets Consent (No. 17)
- Feb. 28 - A Costly Exchange (2)

**March**
- Mar. 7 - A Smoker (No. 18)
- Mar. 14 - Caught by the Hand (2)
- Mar. 21 - Ethel's Dogsome Luck (No. 19)

**April**
- Apr. 4 - Ethel's Deadly Alarm Clock (No. 20)

**Majestic**

**January**
- Jan. 24 - The Better Man (2)
- Jan. 31 - A Farewell Dinner (2)
- Feb. 7 - An Old Fashioned Girl (2)
- Feb. 14 - The Double Deception (2)
- Feb. 21 - The Devil (2)

**February**
- Feb. 28 - A Day That Is Gone (2)
- Mar. 6 - Ethel's Bandit (2)
- Mar. 13 - His Return (2)
- Mar. 20 - His Return (2)
- Mar. 27 - The Emerald Brooch (2)

**March**
- Mar. 31 - The Tightest Knot (2)
- Apr. 7 - The Artist's Wife (2)
- Apr. 14 - The Little Mother (2)

**April**
- Apr. 21 - The Highbinders (2)

**Mutual Masterpieces**

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- A Man's Life in the Wilderness (2)

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**THE OUTCAST** (4 Reels)
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THANHOUSER... Moth
THANHOUSER... Robin Hood
THANHOUSER... A Legend of Provence
KAY BEE... The Battle of Gettysburg
KINSTONE... the Bandleader
THANHOUSER... Frou-Frou
MAJESTIC... Ruy Blas
R & M... The Great Leap
R & M... The Land of Egypt
R & M... The Gangsters of New York
MUTUAL SPECIAL... Mexican War Pictures
R & M... The Battle of the Saxes
THANHOUSER... The Floor Above
THANHOUSER... The Dishonored Medal
THANHOUSER... Home Sweet Home
THANHOUSER... Dope
N. Y. MOTION PICTURE... The Wrath of the Gods

Mutual Program
(Week of April 5th to April 11th, inc.)

MUTUAL WEEKLY No. 12—1915

LATEST PICTURES FROM THE SEAT OF WAR.
In accordance with Pres. Wilson's policy of U. S. neutrality, etc., Middlesex Yeoman leaves for the front. The Allies at the front are comforted with hot food. Bricks to line the French trenches are transported on barges. Convalescent wounded are surrounded with luxuries. Ruins and devastation wrought by war CHAINED TO BICYCLE, this TRAVELER EXPECTS TO win $1,000 prize, making most novel Coast-to-Coast trip. NEV MILLION-DOLLAR HOSPITAL FOR THE MENTAL HOSPITAL is donated to the children of Boston, Mass. Each dental equipment is valued at $250.00 and there are 70 in use at one time. Children pay 5 cents a treatment.

THE CHICAGO WHITE SOX IN SUNNY CALIFORNIA train for the 1915 baseball season.
Sub: Miss Elizabeth Kohl, the sponsor, and her maid of honor.

Sub: Secretary Daniels returns to Washington on the "Pey-Row."
REEL LIFE

Twenty-five

THE POST CARD
pictures of the popular players are more sought after than ever before because it is possible for a fan to collect 500 different players, and these cannot be obtained through any other channel than as a souvenir from a picture theatre. Give these away regularly, and it will help your business.

The Semi-Photo Post Cards, 35 cents per thousand.

Photographs, size 8 x 10, of all the prominent players. Association and Independent, 500 different names, 25 cents each.

The silver frame is the most attractive value ever offered, with a beautiful hand-colored, 11 x 14 inch picture, 50 cents each; pictures without frames 25 cents each. All the prominent players. 50 large hand-colored pictures of the stars.

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your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of $1.00 a record? Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

Chicago Song Slide Exchange
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

REGULAR MUTUAL
PROGRAM FEATURES

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fencing Master&quot; (2)</td>
<td>APR. 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Station Content&quot; (2)</td>
<td>APR. 10</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Roughneck&quot; (2)</td>
<td>APR. 9</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Horse Dealer's Daughter&quot;</td>
<td>APR. 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Molly of the Mountains&quot; (2)</td>
<td>APR. 7</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Cycle of Hatred&quot; (2)</td>
<td>APR. 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Dr. Jim&quot; (2)</td>
<td>APR. 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Sympathy Sal&quot; (2)</td>
<td>APR. 4</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot; (2)</td>
<td>APR. 3</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Fakie&quot; (2)</td>
<td>APR. 2</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Among the Cannibals&quot; (2)</td>
<td>MAR. 31</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Magnet of Destruction&quot; (2)</td>
<td>MAR. 30</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Sunlight&quot; (2)</td>
<td>MAR. 29</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old Chemist&quot; (2)</td>
<td>MAR. 28</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Bubbling Water&quot; (2)</td>
<td>MAR. 27</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Brother's Keeper&quot; (2)</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Tricked&quot; (2)</td>
<td>MAR. 25</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;In the Switch to Victory&quot; (2)</td>
<td>MAR. 24</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Duel In the Dark&quot; (2)</td>
<td>MAR. 23</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The White Feather&quot; (2)</td>
<td>MAR. 22</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Ancestry&quot; (2)</td>
<td>MAR. 21</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Forged Testament&quot; (2)</td>
<td>MAR. 20</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Slave Girl&quot; (2)</td>
<td>MAR. 19</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Phantom On the Hearth&quot; (2)</td>
<td>MAR. 18</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;A Case Of Poison&quot; (2)</td>
<td>MAR. 17</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Master's Model&quot; (2)</td>
<td>MAR. 16</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Her Buried Past&quot; (2)</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Ex-Convict 4287&quot; (2)</td>
<td>MAR. 14</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Girl Who Might Have Been&quot; (2)</td>
<td>MAR. 13</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Satan McAllister's Heir&quot; (2)</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Wells of Paradise&quot; (2)</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Final Reckoning&quot; (2)</td>
<td>MAR. 10</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Truth of Fiction&quot; (2)</td>
<td>MAR. 9</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Minerva's Mission&quot; (2)</td>
<td>MAR. 8</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Green Idol&quot; (2)</td>
<td>MAR. 7</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;On the High Seas&quot; (2)</td>
<td>MAR. 6</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;In the Garden&quot; (2)</td>
<td>MAR. 5</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Winning Back&quot; (2)</td>
<td>MAR. 4</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Jade Ring&quot; (2)</td>
<td>MAR. 3</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;A Day That Is Gone&quot; (2)</td>
<td>MAR. 2</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Man With a Record&quot; (2)</td>
<td>MAR. 1</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Sheriff's Secret&quot; (2)</td>
<td>FEB. 23</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Sheriff's Secret&quot; (2)</td>
<td>FEB. 22</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man at the Key&quot; (2)</td>
<td>FEB. 21</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Gregory&quot; (2)</td>
<td>FEB. 20</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Adventure of Florence&quot; (2)</td>
<td>FEB. 19</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Decision&quot; (2)</td>
<td>FEB. 18</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Lost Love&quot; (2)</td>
<td>FEB. 17</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Bound Lane&quot; (2)</td>
<td>FEB. 16</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Mr. Silent Haskins&quot; (2)</td>
<td>FEB. 15</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Secret of the Dead&quot; (2)</td>
<td>FEB. 14</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Secret&quot; (2)</td>
<td>FEB. 13</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Man of Iron&quot; (2)</td>
<td>FEB. 12</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Twilight&quot; (2)</td>
<td>FEB. 11</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;How Hazel Got Even&quot; (2)</td>
<td>FEB. 10</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Death of the 2&quot; (2)</td>
<td>FEB. 9</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;In the Tennessee Hills&quot; (2)</td>
<td>FEB. 8</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Bride of Guadeloupe&quot; (2)</td>
<td>FEB. 7</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Chinatown Mystery&quot; (2)</td>
<td>FEB. 6</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Smuggled Diamond&quot; (2)</td>
<td>FEB. 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Justified&quot; (2)</td>
<td>FEB. 4</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;I Thee Servant&quot; (2)</td>
<td>FEB. 3</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Heart Beats&quot; (2)</td>
<td>FEB. 2</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;College Days&quot; (2)</td>
<td>FEB. 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Modern Noble&quot; (2)</td>
<td>FEB. 10</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Shorty's Adventures in the City&quot; (2)</td>
<td>FEB. 9</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;House of Mystery&quot; (2)</td>
<td>FEB. 8</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Law of the Wild&quot; (2)</td>
<td>FEB. 7</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Farewell Dinner&quot; (2)</td>
<td>FEB. 6</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Love Pirate&quot; (2)</td>
<td>FEB. 5</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Bottomless Pit&quot; (2)</td>
<td>FEB. 4</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Famine&quot; (2)</td>
<td>FEB. 3</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;In the Jury Room&quot; (2)</td>
<td>FEB. 2</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Law of the Wild&quot; (2)</td>
<td>FEB. 1</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;A Farewell Dinner&quot; (2)</td>
<td>JAN. 31</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Love Pirate&quot; (2)</td>
<td>JAN. 30</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Bottomless Pit&quot; (2)</td>
<td>JAN. 29</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Famine&quot; (2)</td>
<td>JAN. 28</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Through the Murk&quot; (2)</td>
<td>JAN. 27</td>
</tr>
</tbody>
</table>
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**BATTLE OF THE SEXES**
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6's and 18's
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WELDON, WILLIAMS & LICK
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News of the Trade

THE Hennegan Company, of Cincinnati,
Ohio, have just issued a series of new
letter-heads, designed to be printed up
for photoplay-houses, giving the suggestion
of special work for little more than a home-
printed head would cost, offering four designs
and envelopes to match. They also have
some new designs in colored-cover programs,
with hints on how to go out and get the
money, some of the samples being printed up
with advertisements to show how to swing
the space. All the exhibitor has to do is to
take the hint. They even supply the advertis-
ing contracts. This line is worth looking
into, even if an exhibitor already has a home-
printed program. By printing up in million
lots, they can sell you two-color work for
little more than the cost of your stock alone
purchased in small lots.

The following letter has been received by
the Automatic Ticket Selling Machine Com-
pany, of New York City, from Loew's The-
atrical Enterprises, who, at the present time,
are operating forty Automatic Ticket Selling
Machines: "In reply to your inquiry, I am
very glad to assure you that your electric
ticket selling machines, which we have pur-
chased for our various theaters, are most sat-
sisfactory in every respect; and we would
unhesitatingly recommend them to anyone con-
sidering the purchase of accurate, time-saving
effective machines. We might further add
that it is a source of real pleasure to deal
with so reliable a company as yours.

"Yours very truly,
"LOEW'S THEATRICAL ENTERPRISES,
"Nicholas M. Schenck, Sec'y."

Announcement has been made of the pur-
chase of the business of the A. R. Milner Seating
Company and the Hardesty Manufacturing
Company, of Canal Dover, Ohio, by the Mas-
sion Chair & Desk Co., Massillon, Ohio. They
will manufacture a complete line of all styles
of opera chairs and theater chairs.

Joseph Sampliner, formerly of the Kessel
Advertising Company, and well known in the
moving picture field, has established a com-
pany of his own, called the Sampliner Adver-
tising Company, 71 West 23rd Street, New
York City. The new concern specializes in
display cards and banners.

The Day and Night Screen Company has
opened an office at 107 West Washington
Street, Chicago, Ill., with Phil H. Solomon as
manager. Mr. Solomon is well known in all
branches of the motion picture industry in
that section of the country. He lately placed
a screen for demonstration purposes in the
Selig Poly-Scope Company's exhibition room
on Randolph Street.

The J. H. Center Company, Inc., Newburgh,
N. Y., maker of the Mirroirade screen, has
found it necessary to enlarge the present of-
fices and is now more thoroughly equipped
to handle its fast growing business. The sales
of the Mirroirade screen continue to increase
all over the world. Among shipments the
past week was one screen for the Cinemato-
graph, Fort Mills, Corridgor, Philippine Is-
lands. It can truthfully be said that the sun
never sets on the Mirroirade screen.

NIAGARA PLAYER SLIDES
$1.75 Per Dozen
NIAGARA SLIDE CO., Lockport, N. Y.

The Gold King Fiber Screen

The most famous Screen of the Age.
Absolutely Guaranteed to please.
Only 50c. per square foot.
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Have you failed to dispose of your
scripts? We will typewrite, correct
and revise and place your scenario
on the market for $1.00. Stories put
in scenario form. $1.25. Scenarios
critiqued. 50c., including plot
and technique. Send for circular.

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THE BIG IDEA

Paramount in the minds of exhibitors of motion pictures is to serve their patrons with the best pictures obtainable in the World of film and to present them in the most perfect manner.

The Universal demand for better pictures has already resulted in a General improvement and has added greatly to the uplift of the motion picture art.

It is conceded by all the motion picture trade that it is to the Mutual advantage of themselves and patrons to procure the projecting apparatus made perfect by years of experience.

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Write for Catalog "A1"

NICHOLAS POWER COMPANY

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NEW YORK CITY
New York Motion Picture Corporation

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THOS. H. INCE FEATURE

THE DEVILS

5 Parts

TAKEN FROM FRANZ MOLNAR'S FAMOUS PLAY OF SAME NAME BY CHAS. SWICKARD
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A Gripping Society Drama, with Broadway Favorites & supported by the Pick of the New York Motion Picture Corporation's Studio. Wonderful Acting-beautiful Sets & Scenes

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The First of the Full pages in
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THE LADIES' HOME JOURNAL,
and other Women's Magazines.

—the Biggest Business-building Idea in the History of Motion Pictures

Get your theatre in quick.

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Thirty-one

REEL LIFE

THE SATURDAY EVENING POST

March 27, 1915

Forty-eight free trips to the California Fairs as guests of Runaway June!

Think of spending a happy, care-free week in lovely California—seeing the wonderful sights of the two great Fairs—not as the usual visitor will see them, but with all the privileges that come to special guests. Think of being taken, if you wish, in a special moving picture with Runaway June herself. And all this without a penny of expense—without a thought or a worry about traveling.

Forty-eight young women—one from each state—will be chosen by their friends who vote for them at showings of

Runaway June

George Randolph Chester's thrilling motion picture serial now running at moving picture theatres throughout the country.

YOU, yourself, may be the lucky one—you never realize how many friends you have till they begin gathering coupons for you. Or, why not get your friends together and select one among your number as your candidate—then all try to win for her.

Quite aside from the enjoyment of the California trip—made in Pullman cars with all the luxuries you can imagine—the contest itself is no end of fun. For there's excitement at every showing of the film as to which young women will win the three votes for that installment.

Remember, this is not a contest of actresses or other well-known women; it's a friendly neighborhood competition among your own friends.

We are going to the great expense of the Runaway June California Trip Contest for good business reasons:

We want every woman to see this fascinating serial, in which George Randolph Chester's genius for interesting situations and exciting incidents is concentrated on the money problem between man and wife. The struggle begins before the rice has been shaken from the traveling dress of the lovely bride, and carries through scene after scene during scene—from the fashionable suburbs of New York to the mysteriously beautiful sea caves of Bermuda. Sometimes you find yourself in a restaurant, and the real crowds of real people who, more than chefs and orchestras, make the fame of restaurants; again, slipping quietly and swiftly between the little islands of the bay, you see a sleek white motorboat, manned only by a frightened girl, eluding the pursuit of the powerful racer which drags a great wave in its wake by its speed.

No description of the stirring drama that unfolds itself in episode after episode could possibly bring you to realize the fascination of this pictured story as you will realize it when you have seen even one installment. So our first business reason for the Runaway June California Trip Contest is to make acquaintances for Runaway June—which will ripen into friendships that will make this the most popular motion picture serial ever shown.

Let us repeat—every motion picture theatre which shows a Runaway June film can enter the Runaway June California Trip Contest and cast its votes according to the wishes of its patrons.

Runaway June may be booked by any theatre through any one of the fifty-six branch offices of the Mutual Film Corporation.

Produced by

RELIANCE MOTION PICTURE CORPORATION

Executive Offices: 29 Union Square, New York

Released exclusively through the United States and Canada by the Mutual Film Corporation.
What the Doctor Ordered

James Cruze
Marguerite Snow
Sidney Bracy
Frank Farrington
Harry Benham
Mary Elizabeth Forbes

Can be Filled at any Mutual Exchange

THANHOUSER SYNDICATE CORPORATION
71 WEST 23rd STREET, NEW YORK CITY

Produced by Thanhouser Film Corporation, New Rochelle, N. Y., Producers of “Million Dollar Mystery.”
DOMINO
Walter Edwards
in
The Fakir.

Thursday, April 1.

Enid Markey &
Jack Nelson
in
THE SPIRIT
of the BELL
FRIDAY, APRIL 2

BRONCHO
Shorty Hamilton
featured in
SHORTY among the Cannibals
WEDNESDAY, March 31.

KEYSTONE

KAY - BEE

Enid Markey &
Jack Nelson
in
THE SPIRIT
of the BELL
FRIDAY, APRIL 2

KEESLER
&
BAUMANN,
EXECUTIVES.

Released exclusively through the Mutual Film Corporation

Gusste's Day of Rest

Monday, March 29.

NEW YORK MOTION PICTURE CORPORATION
LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS
Released exclusively through the United States and Canada by the Mutual Film Corporation
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United States Government, War Department
Buys 66 Projectors

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One of the largest and finest Moving Picture Theatres in the world, uses

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LIBERTY THEATRE, New York
Another one of the largest and finest Moving Picture Theatres in the world, where the wonderful pictures of the “BIRTH OF A NATION,” taken from Thomas Dixon’s book, “THE CLANSMAN,” are shown in a TWO DOLLAR HOUSE, uses

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Have installed two

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this week
And LAST, but not LEAST

UNITED STATES WAR DEPARTMENT
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FIVE REELS
New York Motion Picture Corporation

APRIL 3, 1915

“A Man and His Mate”
FOUR REELS
Reliance
EVERYWHERE
LIKE THE RAYS OF THE SUN

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NICHOLAS POWER COMPANY
NINETY GOLD STREET  Leading Makers of Motion Picture Machines  NEW YORK CITY
SEE AMERICANS FIRST
Flying A and American Beauty Feature Films
MADE IN U.S.A.

"The Poet of the Peaks"

A Masterpiece of Dramatic and Cinematographic art.
In Two Acts.
Replete with Vampire Thrills.

Featuring VIVIAN RICH
Supported by An All Star Cast.
Under Direction of Reaves Eason

Release Monday, April 12th, 1915.

AMERICAN "BEAUTY" FILM, "PERSISTENCE WINS"
A gorgeous farce, featuring VIRGINIA KIRTLEY, WEBSTER CAMPBELL, JOSEPH HARRIS and other famous Beauty stars.
Under direction of Frank Cooley.
Release Tuesday, April 13th, 1915

OH, DADDY — Some Comedy

THE FLYING A "RELEASE, Wednesday, April 14th, 1915
THE WISHING STONE
Under direction of Henry Otto. Winifred Greenwood in the lead
DON'T MISS IT!

Released exclusively through the United States and Canada by the Mutual Film Corporation

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CHICAGO
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in five reels. The vital material would have made eight, but that isn’t Griffith’s way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. BOOK IT!

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(Six Reels)
BOOK IT NOW
AN IDYL—A SERMON—AN ABSORBING DRAMA
is showing in more theatres to more money than any motion picture ever produced.

THE WRATH OF THE GODS
SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA
PRODUCED BY THOS. H. INCE

GANGLERS
(Four Reels)
THE GREAT LEAP

MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

THE MOUNTAIN RAT

(Four Reels)

A tense, vital drama of Western Life.—A house-filler

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<table>
<thead>
<tr>
<th>RUY BLAS</th>
<th>FROU FROU</th>
<th>DOPE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROBIN HOOD</td>
<td>JOSEPH IN THE LAND OF EGYPT</td>
<td>ZU ZU, A Keystone</td>
</tr>
<tr>
<td>THE FLOOR ABOVE</td>
<td>SAPHO</td>
<td>MOTHS</td>
</tr>
<tr>
<td>or THE MYSTERY OF THE FRONT STAIRS</td>
<td>CARDINAL RICHELIEU'S WARD</td>
<td>LEGEND OF PROVENCE</td>
</tr>
</tbody>
</table>

FOR A WAR FEATURE DAY SHOW ONE OF THESE BIG SUCCESSES

MEXICAN WAR PICTURES
By Special Contract with General Villa

THE DISHONORED MEDAL
or THE CRACK OF DOOM
With French Troops in Action

BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced

CONTINENTAL FEATURE FILM CORPORATION
71 W. 23rd STREET NEW YORK CITY
It's done! My heart is glad—my judgment is confirmed!

I have told you of the material that the new Thanhouser releases will be made of, of the new inspiration, the high tone, the lofty ideal that will be put into them.

Well—all this time we have been hard at work, and two minutes before I sat down to write this I was in my projection room, looking at the first few of the new Thanhouser releases.

What I saw there made me rush back to my desk and get this off to you at once!

I can't be conservative now—I can't be modest! I feel like SHOUTING to you! They're great!—just positively and absolutely all that I want them to be! They're dozens of per cent, better than the best work I ever did before—and I don't need to repeat here what the name Thanhouser has meant to you in the past.

You are all men of business, men of enterprise, and many of you know what it is to have carried the spark of an ideal in your heart and mind for a long time—then to see it fanned into a flame from which, like Phoenix, the creature of your fancy arises!

That's where I stand now! I am satisfied, and you know that will mean satisfaction for you!

The new Thanhouser releases are ready, so be quick when I announce the release dates.

EDWIN THANHOUSER

OUR NEXT RELEASES

"THE CYCLE OF HATRED" (Two Reel Drama). Tuesday, April 6th.
"A DOUBLE EXPOSURE" (One Reel Comedy). Sunday, April 11th.
PRINCESS—"JUST KIDS" (One Reel Comedy). Friday, April 9th.

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

Book "The Twenty-Million Dollar Mystery"

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All-star cast includes James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Hembm, Frank Farrington.

Controlled by Thanhouser Syndicate Corp., 71 West 23rd St., N. Y.

THANHOUSER FILM CORP.
New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"
“La Belle Dame Sans Merci” and the Knight Errant

In this delightfully fanciful production Vivian Rich, as an arrant coquette from the city, ensnares the affections of David Lythgoe, who has the rôle of the simple-hearted poet, whose home is high in the mountain wilds. How he finds in her a modern specimen of the vampire-woman described by John Keats in his famous poem, “La Belle Dame Sans Merci”, is portrayed with wonderful effectiveness. “The Poet of the Peaks” will be released in the Mutual program, April 12, 1915.
THE announcement, made elsewhere in this issue of REEL LIFE, of the engagement of Lottie Pickford, sister to "Lovable Mary," as the feminine lead in The Diamond from the Sky, the $20,000 prize novel now being picturized at the Flying "A" studios at Santa Barbara, Cal., for the North American Film Corporation, will be received with interest everywhere. Miss Pickford, the exact type wanted by the author, was selected after more than twenty-five of the best known women of the screen had been considered for the part. Irving Cummings, the "James K. Hackett" of motion pictures, will play opposite Miss Pickford in a dashing, heroic rôle.

The versatility and dramatic power of these two artists make a combination that will bring to The Diamond from the Sky possibilities for vivid and realistic situations, which will be distinctly unique in their melodramatic and sympathetic appeal. Miss Pickford and Mr. Cummings will be given the strongest supporting cast, thus far offered in a serial production.

Charlotte Burton and William Russell, both recognized leads, themselves, will be among the principals. So, too, will be Eugenie Forde, George Periolat, Lilian Buckingham, Orra Humphreys and W. J. Tedmarsh, all well known favorites of the screen. Jacques Jaccard is producing director.

Charlotte Burton is too well known to REEL LIFE readers, to need any introduction here. She is admittedly one of the best feminine "heavies" now in motion pictures and the strength she will lend to the dramatic action of the serial will be apparent to all familiar with her work. Mr. Russell, one of the biggest men, physically, on the screen, is well known to photoplay lovers. His ability to interpret even the most subtle situations has made him a dominant factor in the numerous feature productions in which he has appeared for the Famous Players, Thanhouser, Lubin and other companies.

Eugenie Forde and George Periolat are recognized as two of the best character actors, in or out of filmdom. They have been cast for roles which will call for the display of their talents in the fullest measure. Mr. Periolat is an old Mutual favorite, but when engaged for the cast of The Dia-

EXHIBITORS in the Pittsburgh territory will be pleased to hear that on April 1, 1915, the Mutual Film Corporation opened a branch at 420 Penn Avenue, Pittsburgh, Pa., under the management of Mr. Sydney E. Abel. This branch will handle exclusively, all Mutual releases, commencing with those of April 1, 1915.

The Mutual Film Corporation invites the patronage of all exhibitors and pledges the same loyal care of their interests in this territory as throughout the rest of the country.

THE following letter sent to REEL LIFE by the representative of the Mutual Film Corporation in Memphis, Tenn., is self-explanatory and is an index of the popularity, which Mutual Masterpictures have already attained:

MEMPHIS, TENN., March 27, 1915.

"REEL LIFE:

74 West 23rd Street,

New York City.

GENTLEMEN:

We are just in receipt of a letter from the Crescent Theater, Little Rock, Ark., which ran the first Mutual Masterpicture this week. The following paragraph from their letter may be of interest to you and to REEL LIFE readers, the more so, as this comment was entirely unsolicited: "We ran The Quest today and think it, by far, the most wonderful picture ever run in the Crescent Theater. It is pleasing to all our patrons."

This brief excerpt from the letter from the Manager of the Crescent Theater, speaks volumes. It would be hard to say more even if ten times as much was written. Few, indeed, are the pictures of which an exhibitor can say, "It pleased all my patrons."

The Quest has merited this statement. As the first of the Mutual Masterpictures it has more than lived up to the prophecies made for it. Indeed, it is no exaggeration to say that it has greatly surpassed the rosiest expectations of the exhibitors who have booked it. In every case it has proved a tremendous business-bringer. Every photoplay lover, who has seen it has gone away pleased, and later urged their friends to see it.

And The Quest, as the forerunner of other multiple reel productions bearing the Mutual Masterpicture brand, is but typical of its successors. Each must be a motion picture of superlatively merit, before it can be listed in this series. Soon Mutual Masterpictures will be recognized in the furthest and most remote corners of the land, as already they are in the cities, as the highest and best type of motion picture thus far produced. This is what those who planned the Masterpictures intended. Competent critics of the trade and other press, photoplay lovers by the thousand, hailed the Mutual Masterpictures thus far released as registering a new high mark in film development.

Reel Life in New Quarters

AF TER more than a year in its offices at 29 Union Square, REEL LIFE is to move. Beginning with the current issue REEL LIFE will make its new home with other departments of the Mutual Film Corporation at 71 West Twenty-third Street. New and commodious quarters have been provided for the editorial and executive staffs and for the Mutual's publicity department, on the fifteenth floor of the Masonic Building, at that address, where the new offices of the Mutual Film Corporation are situated.

The advantages of the new arrangement are evident. With all departments of the Mutual's central organization under one roof, thus enabling all to keep in closest touch with each other, increased efficiency of service and ability to meet the exhibitors' needs are certain to result.

REEL LIFE takes this occasion to assure its readers, that it will endeavor to serve them in the future as faithfully as in the past, and to extend an invitation to all its friends to pay a call at its new home, at any time after this date.
Distinctive and Artistic Effects Win Popularity for American-Beauty Films

2. Vivian Rich and David Lythgoe in "The Poet of the Peaks."
5. David Lythgoe and Vivian Rich (same).
7. Virginia Kirtley in "Persistence Wins."
8. Same.
THE announcement in Reel Life and the trade press of the coming Flying "A" serial, The Diamond From the Sky, which is to be handled by the North American Film Corporation, has occasioned wide comment among exhibitors everywhere. The high artistic standards, in regard to plot, photography, acting and, indeed, every one of the intricate details which go to make perfection of screen production that have made the brands of the American Film Manufacturing Company notable in the past, are a guarantee that The Diamond From the Sky will make a record for itself in the field of film serials. This fact, coupled with the statement printed in Reel Life last week of John R. Freuler, president of the North American Film Corporation, whose name, with that of President S. S. Hutchinson of Flying "A", stands for distinctive quality in all branches of the silent art, means much to exhibitors and to the public as well. The first chapter of The Diamond From the Sky, which is to be released May 3, will be awaited with unusual interest.

**Stories of the New Photoplays**

**BY FAIR MEANS OR FOWL**
**Konic**
**One Reel**
**April 11, 1915**

*Wherein At Last Things Go Willie's Way*

**CAST**

Judge Short
Susie
Willie
Esmeralda
Chester

**THE**

THERE town marshal is in love with Susie, daughter of Silas Crank, who has another admirer in Willie, a friend of Judge Short, who is running for election against Crank. The town marshal makes life miserable for Willie, who resolves to get even. He buys a chicken and then pretends to steal it. The ostentatious marshal arrests him, but is much taken aback when Susie comes to Willie's rescue, proving that the chicken never was stolen at all. Silas Crank invites his political followers to a banquet. On the guests assembling, however, his wife informs him that the icebox containing the repast has been stolen. Meanwhile, Susie and Willie, in the park, have seen a tramp walking away with the refrigerator. They notify the marshal, who, having been fooled by them before, refuses to take the matter seriously. So they tell Crank and his friends, who start in hot pursuit of the thief. The marshal meets the hobo, takes the good things away from him, sends him packing, and then sits down to enjoy the toothsome loot. He is caught in the act by Crank and his constituency. The marshal is disgraced; and the disappointed banqueters forsake Crank and rally to Judge Short. Willie and Susie are left to make love in peace.

**RUNAWAY JUNE**
**(Episode 13)**
**Two Reels**
**April 7, 1915**

*By George Randolph Chester and Lillian Chester*

**CAST**

June Warner
Ned Warner
Gilbert Blye
Karma
Hierophant
Treaty

**JUNE**, returning to the hotel with Gilbert Blye, immediately after witnessing the tragic end of Durban, the artist, is conscious that the man with the black vandyke has become suddenly a dangerous companion. She flees from the protecting arm with which he has encircled her all too tightly, and running down to the shore, takes refuge under a net in a fishing-boat. Blye loses track of her. But, from a distance, Ned Warner witnesses the incident; also the arrival of a strange fellow, long-haired and in rags, who jumps into June's boat and pushes off with her to sea. Hiring two sailors to go with him, he gets a small craft and gives pursuit. Blye also is soon scouring the bay. Meanwhile, June struggles with her boatman, who turns out to be a half-witted barbarian, and the boat is capsized. She is rescued by a girl, attired like a dryad, who takes her to an island, where Hierophant, a charlatan mystic, celebrates weird orgies. June joins the dance of his captive maidens. Some time later Hierophant attempts to put the newcomer through an initiation dance of a kind which outrages her modesty; and with the help of one of the other girls, she flees the island. She succeeds in rejoining Ned on the bay and he boards her raft. But the man with the black vandyke also comes alongside. He tells Ned unconscious, and dragging the fainting June into his boat, heads his rapidly moving craft for shore.

**HIS BACHELOR DINNER**
**Reliance**
**One Reel**
**April 12, 1915**

*A Clever Playlet of Hoodoo and a Welsh Rarebit*
*By Albert S. Levino*

**CAST**

John Thornton
Edna Preston

**AT**

THORNTON's bachelor dinner, the unexpected arrival of an old friend makes thirteen at the table. While Thornton defies the superstition of the unlucky number as silly before his guests, subconsciously he carries the unfortunate impression to bed with him. Meanwhile, Edna Preston, his fiancée, has been entertaining some of her girl friends. Though she has no more dread of a welsh rarebit than Thornton has of thirteen, she has a curious feeling that she would rather not eat any of the chafing dish delicacy which her mother has prepared. However, she is persuaded to do so. That night Edna and Thornton have dreams—which are perturbing, to say the least. However, everything at last works out happily. (Continued Overleaf)
Humor and Pathos in Vivid Contrast in Latest Majestic-Komic Productions

Stories of the New Photoplays

THE LITTLE MATCHMAKER Majestic
One Reel
Starring the Beautiful Child Actress, Mildred Harris

CAST
Mildred Harris..........................Mildred Harris
Paul......................................Paul Willis
Margaret................................Margie Anderson

Margaret, a pretty school teacher, and Joe, professor in a nearby college, are lovers. Margaret’s little sister, Mildred, and Joe’s brother, Paul are childhood sweethearts. One day Paul lifts Mildred’s bunny by the ears—and finds himself banished from paradise. Joe and Margaret soon afterward quarrel and the children, heartsick over the broken engagement, cement their own differences and unite to bring their big sister and brother together again. A fire in the school-house nearly results in a tragedy. Joe rescues Mildred and Paul from the flames; and when the children beg him and Margaret to “make up,” the lovers again plight their troth.

PERSISTENCE WINS Beauty
One Reel

The Story of How a Determined Young Man Wooed and Won

CAST
Alice Longshore.......................Virginia Kirtley
Peter Parks................................Joseph Harris
Phil Broughton..........................Webster Campbell
George Benton............................Fred Gamble

Peter Parks lays siege to the affections of Alice Longshore, a prosperous young artist, who refuses to give up her freedom for a home with Peter. He persistently asks her to marry him, however, and each refusal, calmly goes on making preparations for the happy day. Alice, becoming provoked with the attentions and importunities of a man about town, the twenty-third time Peter proposes, accepts him. She is a bit piqued when, the next moment, he pulls from his pocket the ring and marriage license. So she tells him that before the ceremony they must find a house. The modest bungalow to which he takes her causes Alice many misgivings. She returns to her luxurious studio apartment, writes her lover that she has reconsidered, and encloses the ring in the letter. However, she finds that bohemian life has lost much of its charm. It strikes her that all the women either are cynical or in the dumps because nobody loves them. But she is glad to visit Mary Benton, a happy young wife and mother—and then it seems to her that the only thing in life really worth while is to be like Mary. She tries to phone Peter, and when she cannot reach him, is seized by the overwhelming conviction that he has committed suicide. But at last she finds him—in the bungalow, quietly getting things in shape. And this time she rushes him off, in his shirt-sleeves, to the minister’s, where they are married on the door-step.

THE JOB AND THE JEWEL Reliance
One Reel

The Story of How One Crook Saved Another

CAST
Kid Kennedy.........................Charles Gorman
Spider Morrissey.....................Charles Compton
The girl.................................Florence Crawford

Kid Kennedy, after serving a light sentence for burglary, resolves to go straight. When his old pal, Spider Morrissey, suggests to him that he join him in mak-
Side-Splitting Keystone Two-Reeler, Broncho, Domino, and Kay Bee Features

Stories of the New Photoplays

THE LIGHT IN THE WINDOW

One Rel.
April 16, 1915

Wherein Two Thieves Signal to Their Own Undoing

CAST
Blake
Jenks
His Sister
Mrs. Blake

OGER BLAKE hoards money behind a loose brick in the fireplace. He refuses to give any pocket money to his son, Joe, who works harder on the farm than any hired man ever would; and the boy attempts to steal a few coins from the miser's treasure. Being caught in the act by his father, he is turned out of the house. Joe's sister promises to beg her father to receive Joe back, telling her brother that when he shall relent she will place a light in the window. Night after night the homesick boy strains his eyes to see the signal—but it never is there. Two rowdies plot to rob Blake. The old man is roused; he hurries downstairs. His friend is overcome by the thieves. In the struggle the bag falls from the fireplace and the money spills. One of the thieves sets the lamp on the window sill so that it will shine on the floor. He is picking up the coins when Joe joyfully bursts in. A sharp struggle follows, in which Joe gets the better of the rowdies and has them locked up. Roger Blake relents, and takes his son into partnership.

THE TAKING OF LUKE McVANE

Kay Bee
Two Rel.
April 16, 1915

Featuring William S. Hart
A Strong "Western" by Richard V. Spencer and Thomas H. Ince

CAST
Luke McVane
Mercedes
Sheriff Stark

LUKE McVANE, a big, good-natured miner, arrives in the little town of Sage, in Arizona, with about three hundred dollars in his pocket. He is robbed by "Crooked Jim" Ashley. Crazed by drink, Luke kills Ashley and makes for the desert. He is pursued by the sheriff, whom he lures into the sand hills and shoots from his horse. Not having the heart, however, to leave his victim to die, he returns back to the man who had fallen by his own weapon. Later, Luke confesses to the sheriff exactly why he killed Ashley. The shot had been fired in self-defense. The sheriff promises that he will have the charge against Luke dismissed if the miner will go back with him to town. He decides to do this. On the way they are attacked by the Indians. Later, the two men are found by the posse. Luke, a revolver in either hand, is sitting, propped against a sand hill, his arm riddled with bullets. And across his knees is the body of the dead sheriff.

THE ACTOR AND THE RUBE

Falstaff
One Rel.
April 16, 1915

Wherein a Friendly Double Brings Luck

CAST

I JENKINS, the crankiest farmer in Dillville, gets the whole village down on him, including the spinster whom he wishes to marry. After losing heavily at poker in the local hotel, he leaves for New York to see the sights and forget his troubles. A well-known actor sees him pass the club window, and is seized with a fancy to impersonate the grotesque old fellow. An "accidental meeting" is arranged, and the actor studies his original. He makes up, and goes to Jenkins' home town, where his agreeable personality soon turns the popular mind in his favor. He wins at poker. The spinster smiles upon him. And when Jenkins returns, having received a tip from the actor, that if he is silent all will be well, he finds himself the best-liked man in the village. His ghoulish disposition never comes back. And he marries the lady of his choice. (Note: This is the first of the releases under the Falstaff brand, which replaces the Princess in the Mutual program. Refined, single reel comedies will be released under the Falstaff brand each week.)

A MAN FOR ALL THAT

Reliance
Two Rel.
April 17, 1915

How an Ex-Conduit Comes Into His Own

CAST
The Ex-Con
The girl
The detective

AN EX-CONVICT, James Guthrie, just out of prison, with the five dollars he has been given upon his discharge, helps a wayward boy back to his home in the country. The boy's parents, in gratitude, ask Guthrie to stay with them; and Miriam, their daughter, falls in love with the newcomer. The ex-convict, unwilling to couple his name, which is disgraced, with that of the girl's, goes away, leaving her a note of farewell. On the train the state detective, who had officiated at Guthrie's discharge from prison, sees him and recognizes that he is in trouble. He wins from him the whole story. Then, persuading Guthrie to return with him to the farm, the detective tells the family the story of the young man's past, showing them that he was a victim of political grafters. At last Guthrie finds love and a home which he can accept.

WHEN YOUTH WON OUT

Royal
One Rel.
April 17, 1915

Wherein Young Love Conquers

CAST
The deacon and Mrs. Brown quarrel when children.

The breach never is closed; and years later when they meet again, she a widow and he a widower, they strenuously object to the affection which has sprung up between their son and daughter. Tom, the deacon's son, induces Lillian Mrs. Brown's daughter, to pose as a cabaret dancer. He gets his father to the café and Lillian flirts with him. Tom notifies Mrs. Brown. While she and the deacon are fighting it out in the restaurant, the young folks run away and are married. When the belligerent parents see how happy their children are together, they are inspired to follow suit.

(Continued Overleaf)
Splendid Photography and Diversity of Theme in Latest Reliance Releases

Stories of the New Photoplays

BIG BROTHER BILL Thanhauser
One Reel
April 18, 1915
Wherein, For Helen Badgley's Sake, Somebody Gets Licked

CAST
Helen ........................................ Helen Badgley
Jack ........................................ Leland Benham
Big Brother Bill ......................... Jack Bowling

Jack, Helen's brother, never fails to defend her against bad boys who tease. When he slaps Tim for imposing on Helen, Jack is threatened with the dreadful things "big brother Bill" will do to him, and Bill goes home next day. This doesn't scare Jack. But little Helen worries so that that night she dreams of a ferocious giant, called Bill, who is on the point of overpowering her brother—when she wakes up, Tim's champion proves no such Titan as Helen has dreamed, and Jack gives him the trouncing of his life.

ETHEL'S NEW DRESS Komic
One Reel
April 18, 1915
Chapter 21 of the "Bill" Series
By Paul West

CAST
Ethel ........................................ Fay Tincher
Bill .......................................... Bobby Feurter
Mr. Hadley ................................. Chester Withey
The Countess ............................ Gladys Brockwell
The Climber .............................. Max Davidson

Mrs. Climber gives a reception in honor of the Countess de Shilac, whom she has never seen, and Ethel is honored with an invitation. On the failure of the titled guest to put in her appearance, Ethel, resplendent in a new dress, is persuaded to let her hostess palm her off as the Countess in order to satisfy the other guests. A crook and his adventurous wife, interpreting the titled personage's message of regret, go to the Climbers' and pretend that they are the Countess and a friend, forced to arrive a little late. Mrs. Climber manages to keep the impostors in the reception room while Ethel is being made much of in the parlor. The hostess is up a tree how to keep her guests from finding out the deception. Meanwhile, Ethel is 'on' and attempts to beat a hasty retreat. The guests begin to miss some of their jewelry, and suspicion fastens upon Ethel. When Bill arrives with word that the stenographer is wanted at the office, things really look black for Ethel. The belated arrival of the real Countess at last unravels the entire mix-up.

THE HIGHBINDERS Majestic
Two Reels
April 18, 1915
A Thrilling Drama of San Francisco's Chinatown

CAST
Maggie ...................................... Billie West
Ah Woo ...................................... Sige Auen
Pat Gallagher ............................ Walter Long
Donovan ................................... Tom Wilton

Maggie, daughter of Pat Gallagher, a brutal saloon-keeper, to escape being forced into marriage with a bully and protege of her father's, takes refuge in a shop in Chinatown, just around the corner from her father's resort. The Chinese merchant, who has given her shelter, at last persuades her to marry him. Thus she exchanges a miserable existence for another even more repugnant. Years later finds Hop Woo, the merchant, selling his daughter by his white wife into slavery. Ah Woo's brother, overhearing his father bartering with the highbinder, who is a member of the powerful Hip-yi-tong society, runs for help to Jack Donovan, an attractive young Irishman, who keeps a gambling hall on the borders of Chinatown. The brother shoots and kills the slave dealer. Hop Woo is suspected of the crime and visited with the "blood atonement" by the infuriated Hip-yi-tong. Ah Woo is carried away a prisoner. Her brother and Donovan, who loves the beautiful Chinese-American girl, rescues her from the Third Circle, the lowest of the underground passageways in Chinatown; and later, Donovan shoots dead the hounding highbinders. Maggie, the mother, meanwhile has committed suicide. The young Irishman sells his establishment and buys a ranch, where he takes his bride, Ah Woo and her brother.

THE DISILLUSIONMENT OF JANE Broncho
Two Reels
April 21, 1915
The Story of a Girl's Narrow Escape
By Richard V. Spencer

CAST
Jim Norton ................................. Frank Borzage
Jane Ellis .................................. Elizabeth Burbridge
Mr. Ellis .................................... J. Barney Sherry
Richard Bradley ........................ Roy Coulson

Jim Norton, a good-looking young city crook, is caught in a burglary and forced to flee town. He takes refuge in a country village where, under an assumed name, he wins the confidence of the people. Pretty Jane Ellis throws over her lover since childhood, Richard Bradley, and elopes with Norton. Their horses run away and they are hurled into a deep ravine. Bradley, driving home from town, finds Norton dead and Jane unconscious. He revives the girl. She goes to where Norton is lying. Beside him on the ground she sees a wallet belonging to her father. A search of his pockets brings to light a letter in which Norton has been offered $500 by a notorious woman of the underworld if he will bring Jane to her resort. The country girl realizes what a fate she has escaped. Then, gratefully, she accepts Bradley's assistance home.

THE ARTIST'S MODEL Domino
Two Reels
April 22, 1915
A Drama of the Studios
By Richard V. Spencer and Thomas H. Ince

CAST
Richard Kenton .......................... George Fisher
Marie Alder ................................ Violet McMillen
De Dion .................................... Harvey Clark
Mrs. Alder ................................. Fanny Midgley

Marie Alder poses for Richard Kenton, a penniless artist. He comes to love the beautiful Italian girl. But when De Dion, a rich, successful painter, offers Marie high wages, if she will be his model, Kenton urges her to accept. He can pay her scarcely anything. At the same time he warns Marie that De Dion has an evil reputation among women who have posed for him. To help Kenton, she continues to pose for him also in secret. Several weeks later Marie is lured one evening to De Dion's studio. Her mother goes to Kenton, begging him to help find her daughter. The young artist instantly is suspicious of De Dion and hurries to his studio. He reaches the place just as the painter is about to overpower the helpless Marie. Snatching from De Dion's hand the revolver which he has seized, Kenton deals him a blow over the head, knocking him unconscious. He then carries Marie to safety.
Amusing and Dramatic Scenes from the Latest Thanhouser Productions

“On the Night Stage”

DOWN in Nevada Ned’s dance hall a fight was in full swing. As the Rev. Alexander Austin strode near, on his nightly return trip from the post-office, he could hear an ominous scuffling of feet within and the hollow thwack of blows, punctuated with guttural curses. Now and again a scream or a chorus of shrill imperatives rose above the uproar. Austin pushed in the door of Dead Tree’s favorite rendezvous and entered.

The crowd of hissing, applauding on-lookers in the ring of overturned chairs and tables, was six men deep around the writhing, battling figures at the centre. Head and shoulders above the other combatants towered Texas Smith. “Silent Texas” he was called, in whom, as now, action habitually spoke louder than words. Rumor even had it that he was the daring robber, who again and again had held up the treasure stage. But, none dared say it openly. He was laying about him with the calmness of desperation. For he was one against three. In the rough, wooden gallery over the men’s heads, a bevy of gorgeously decked-out girls, excitedly gripping the balustrade, leaned over, looking on with dilating eyes and heaving bosoms.

“‘What’s the matter?” Austin asked the man nearest.

Without turning—he would not have taken his eyes off the fight for anything—the fellow answered him:

“Some of the boys got to kidding Texas about the new parson,” he explained. “They say Belle’s sweet on him—”

He broke off, clenching his fists, and butted into the mêlée. His man was down.

Austin paled. Then he flung off his coat. His deep-set eyes were like steel as he thrust himself through the crowd to Texas’ side. The new parson of this frontier town had learned something at school besides theology. He was fervently glad at that moment for his mastery of football tactics and the punching power of his stocky right arm.

Because his rival came to his rescue in that fight, by far the bigger part of Texas’ resentment that Belle should have shifted her affections to the parson, passed out of his system. At least his sweetheart had not erred in her judgment. She had fallen in love, not with a milkspop, but with a man. And Texas owed that man a debt of gratitude.

For Belle Shields—fascinating, fickle Belle of Nevada Ned’s dance hall—at last had met the man for whose sake she was anxious to give up all the excitement and glamour, understanding between Austin and herself from the first moment they had met. But always there had been Texas between them. Now that Texas and the parson had become friends, she believed each was too far a man not to meet his rival in the open. Far from capitulating to a mistaken sense of honor, Austin would be decided by her choice. It only remained for him to ask her.

Belle was right. Two months later she and Austin were married. At first she was rapturously happy. Then, as the unusualness of her new life began to wear off, and her husband became absorbed in his studies, she longed sometimes, despite herself, for the old gaiety. This was where Texas silently made himself useful. He was resolved not to let Belle side-step. He owed the parson more than he easily could repay.

One evening Belle came to her old sweetheart, in tearful agitation. “You must help me,” she said. “I can’t appeal to Alex.”

His gaze told her to continue. “Yesterday”—she hesitated. “Yesterday, I went to Lone Rock. There was something my hus-bond had asked me to attend to. He kept me late—and I went into Donovan’s place. They were dancing. I couldn’t resist. One fellow there—he was so much the sort that I used to like in the old days—asked me again and again to dance. Later, we were standing at the bar and he was buying me a drink. And then—he kissed me. I came to myself. I made him let me go, and I rode home at a gallop. This morning there was a letter from Malone—that’s his name—telling me to meet him to-night at the crossroads. Texas, I’m afraid of him. I’m afraid he’ll tell Alex when he finds I’m not there.”

That night the stage was held up. The highwayman dragged the one male passenger from the coach and marched him into the woods.

“I’ll turn you loose, Jack Malone,” said Texas, “if you’ll give me your word of honor you’ll go back the way you came.”

The captive muttered a surly consent, and felt the hand on his collar relax its grip. Malone ran. Then, suddenly, he wheeled. But Texas was too quick for him. His revolver spoke first. And Belle’s tempter fell dead.

“I reckon I’ve paid my debt to the parson,” said “Silent Texas” aloud. “But I wonder what is left for me.”
Betty Brockton was beloved by all who met her. She had a smattering of medical knowledge, an independence of spirit, and a face and figure that marked her as different from the general run of Blue Grass belles, beautiful as they are acknowledged to be. The first attribute, of course, had nothing to do with the admiration she caused among the opposite sex. But it had brought her far West, as the attendant of her semi-invalid father, Colonel Brockton, whose invalidism had led him to acquire a craving for morphine. It was the other attributes, however, which caused Walter Taylor to follow her and, in part, led to the story, which is about to be narrated briefly here.

Taylor tried to sell the Colonel a mine, which Choo, a young half-caste Chinaman, who held a diploma from the Yale engineering school, was called up to examine. When he turned the proposition down on behalf of the Colonel, Taylor was wrath. He would have been even more so, if he had known that Choo had fallen an easy victim to the charms of the fair Betty.

In the meantime it had happened that Betty had fallen quite as madly in love with Harry Ogden, the “black sheep” of a wealthy New York family, who had gone very far wrong indeed, as Choo had with her. Ogden, like the Colonel, had a weakness for the extract of the poppy plant, and his craving had led to his annexing a couple of horses, belonging to another man, which was regarded as a crime of the first magnitude in the rough and ready community in which they lived.

His had been a narrow escape, and it was to Betty that he came, lying hid in the girl’s own room for days, while his pursuers vainly sought a trace of him. Choo played no small part in his escape, for his devotion to Betty was almost dog-like in character. He stood ready to do her bidding, whatever it might have been. So it was that he was her principal aid in leading Ogden out of the pit he had digged and curing him of the horrible habit, which had been his downfall. When Ogden, sound in mind and body, determined to go East, where his wealthy people would furnish him with the funds, by means of which he hoped to return and “square himself” with the “boys”, at the same time enabling him to marry the peerless Betty, it was Choo, knowing all this, who helped him make his “getaway”.

But Taylor, who suspected something of what was in the wind, lay in wait. In the darkness, he took a shot at Ogden’s fleeing figure, and Colonel Brockton, riding toward the house, received the bullet in his own breast. And Betty, believing that her escaping lover had killed her parent, in an access of grief, vowed vengeance. Knowing the time of Ogden’s return, she informed the men, who had lately been his pursuers. “Leave him first with me,” she said bitterly. “When I am ready for you to come, I shall ring a bell three times.” Their plans soon were perfected and when, some days later, Ogden returned, he walked into the trap, with never a thought of what was in store for him.

Along with Betty, Ogden was nonplussed at the hauteur with which she regarded him. An instant later she had burst forth into a torrent of bitter accusation. Too amazed to defend himself, Ogden’s lame denials were of scant avail to stem the flooding tide of the girl’s wrath: Betty signalled to Choo, who stood on guard to ring the bell, which would bring in the lynching party, when Taylor, sullen and vindictive as ever, forced his way into the room.

The three turned in surprise at his entrance.

It was evident at once that he was very drunk. He looked at Ogden with the intent curiosity of the tipsy man. “Didn’t mean ter get zher Colonel,” he said thickly and somewhat incoherently, “zher night yer made your getaway. Meant ter get you. ’M goin’ ter getter now.” He made an awkward movement toward his holster.

The next instant Choo had leaped upon him, the half-caste’s knife flashed twice, and Taylor fatally stricken, pitched convulsively to the floor. Betty glanced scornfully at his prostrate figure, then turned impulsively to her lover who looked amazedly on.

“Forgive me, dear,” she said brokenly, the light of understanding coming into her eyes. “Until this creature spoke, I thought that you had killed my father. We must go away—quickly—or the men will be here.” Without explaining her meaning she turned to Choo, who had lifted the dead man’s body from the floor. “Will you help us?” she asked hesitatingly. The impassive face of the Celestial grew tense for an instant, with the emotions that struggled within his bosom, then outwardly calm again.

“Better hurry,” he said, as quietly, as if he had been saying good day. “Boys be here soon. Choo may not be able to stop, if you don’t get good start.”

When the “boys” entered some time later, to find both Betty and Ogden well on their way toward safety, Choo sat silently smoking in his chair, with the body of Taylor lying across his lap.
NED WARNER put up a sharp, heroic struggle. The sailors were clinging to his arms and legs, and no sooner would he rid himself of one set of Blye's hirelings before another set would be upon him. Even the strongest man would have had to quit exhausted. Under June's very eyes they dragged Ned off to the small boat in which they had rowed Blye to the island; and Warner realized that this time he was being taken to one of the strongly barred cabins of the yacht which the man with the black vandyke had hired for this pleasure jaunt.

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

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

June drew a quick breath. Durban's work was known to everybody. It was the admiration of critics and of schoolgirls. June felt at once an interest in the man's personality. Later, that same day, she had the opportunity of meeting him.

It was a bit difficult, perhaps, to judge of Durban on the surface. A thorough man of the world, at the moment he met June Warner he was skillfully concealing a chagrin from which he had been suffering ever since the previous afternoon. There had been a rather disagreeable scene between the artist and a girl of the neighborhood, whom he had engaged to pose for him. The painter of beautiful women had felt irresistibly the fresh charm of this exquisite young person, and had taken the liberty of putting his arm around her. She had fled, in affrighted repulsion, to the top of a high rock on the beach, daring him to follow if he wished to see her fling herself into the sea. He hadfollowed—and she had leaped—far out into the waves. Her brother had rescued her and Durban narrowly escaped a thrashing.

June's captivating personality was the first thing, which had enabled Durban to forget this somewhat sordid incident, which clung to his memory like a stain. Not that he was found himself free to go and come as he would.

One morning June and Durban met in a manner as unconventional as it was charming. The artist had risen early and set his easel near the lowlands, where he wished to picture what he called "The Spirit of the Marsh," but he found he could not paint. Mimi no longer seemed the type of model he wanted. And just then he looked up and saw the subject which all the while had been beckoning to him from the recesses of his mind—June Warner, in a thin silk kimono, standing with arms outstretched to the sun.

"Hold that position," he called rapturously. "Hold it! Hold it! It's wonderful."

She glanced around, and laughed to see him rapidly sketching her. Soon she was persuaded to come to where the easel stood; and the next moment was struggling to free herself from his embrace. She broke away, fleeing over the margin of the marshes. Presently she realized that he no longer was following her. She looked backwards, and saw that he was caught in the bog. Already he was up to his knees in it and slowly sinking further. With a little cry she ran back to help him. As the mud crept up past his waist, it came over her that she was powerless to aid. There was a sucking sound, a stifled moan—nothing more awful than the end of this unfortunate man had June ever seen.
LOTTE PICKFORD, sister of Mary, will be leading woman in the new $20,000 prize-picturized novel, The Diamond from the Sky. This is the first serial photoplay ever attempted by the American Film Manufacturing Company. The Flying "A" is producing it at the Santa Barbara studios for the North American Film Corporation. Miss Pickford has been chosen to share equal honors at the head of the cast with Irving Cummings, who has created big parts in the Reliance, the Thanhouser and Beauty films of the Mutual.

When the Pickford sisters were working together under D. W. Griffith at the Biograph studios, Lottie was considered the better actress. She is Mary's senior by two years. Small, like her sister, she is as dark as Mary is fair. Her big, soft brown eyes are full of appeal. Her personality is peculiarly gentle and winning. Since severing her connection with the Imp, two years ago, Miss Pickford has appeared, but once, on the screen. On this occasion she created the leading rôle in "The House of Bondage", the six-reel feature picture play, which made such a stir all over the country. Before that she was starred in Famous Player productions. She will make her début in The Diamond from the Sky on May 3, when the first installment, in three reels, will be released.

Inceville has lost two of the most interesting personages in its menagerie. The seal, which Pedro Leon, cowboy chief at the plant, roped and captured a few weeks ago, recently decided, that it preferred the broad Pacific for its habitat, and during the night waddled away from its sheltered cove. Pedro is bitterly disappointed, for he was making first rate progress in taming the big seal. The very next day after the disappearance of the seal, Bruin, the giant cinnamon bear which long has been a pet at the studios, suddenly had an attack of hydropobia. Placid and affectionate when normal, Bruin was turned into a raving maniac, and it became necessary to end his agony with a bullet. Thomas H. Ince, production chief of the New York Motion Picture Corporation, says that he intends soon to replace the missing animals.

A very young leading man, but one of exceptional ability, was discovered by D. W. Griffith in "Bobby" Harron. In The Birth of a Nation, Harron plays the striking part of the Federal soldier who kills in battle a former chum from the South. Vengeance is the play which finds him in the predicament here represented. The script called for a plunge off a dock into the river, and as the season in California was a trifle chilly, "Bobby" ventured to plead for a little less realism. Spartan George Siegmann, however, said, "Go!"—and, realizing that the scene actually required this heroic leap, Harron took a header into the water. That night when he reached home it was necessary for his mother to administer restoratives in the form of hot lemonade and plenty of red flannel, in order that he should be in shape to report at the plant next morning.

Harron is one of the most popular chaps among his colleagues. He has not missed a single one of the good fellowship dinners held every Wednesday evening at the Photoplayers' Club, Los Angeles, and was one of the charter guests at the first dinner when the club was opened. Some of the other Mutual boys who hold reservations at the conivial board are Jack Dillon, Ed Dillon, Chester Withey, Ralph Lewis, Jack O'Brien and George Siegmann.

With the return of Edwin Thanhouser to the New Rochelle plant the famous photoplays bearing his name have leaped forward to a yet higher plane of excellence. Mr. Thanhouser's personality permeates the studio; and the rich experience in motion picture production, which he has gleaned during his three years tour of Europe and the Orient, is taking form in dramas of artistic power. "I want a hundred percent improvement," declares this eminent manager-producer. "My energy is fresher. My material is newer. And my staff is the most tip-top aggregation of loyalty that ever made a man's heart glad." It might be added that the impress of Mr. Thanhouser's personality upon the work at the New Rochelle studio, is speedily making his wish come true.

Enid Markey, beautiful brunette leading woman with the Broncho, Kay-Bee and Domino films, says that her favorite part is that of a senorita. Perhaps this is why, in Spanish roles, she is doubly fascinating. In The Taking of Luke McVane, Miss Markey supports William S. Hart, and plays Mercedes, a dancing girl, with dashing vivacity.
A Startling Offer
Open To Your Patrons!

Ten thousand dollars will be given to the man, woman or child sending in the most acceptable suggestion for a sequel to "The Diamond from the Sky." $10,000.00 was recently paid to Miss Ida Damon, a St. Louis stenographer, for the solution of "The Million Dollar Mystery." We follow this with the remarkable offer of Ten Thousand Dollars for a suggestion for a sequel to the newest—the most stupendous—photoplay ever presented—"The Diamond from the Sky."

"The Diamond from the Sky" is the $20,000.00 prize photoplay. It was selected as the best of the 19,846 scenarios submitted in the Chicago Tribune's $10,000.00 photoplay contest. The story will appear in 500 newspapers throughout the country. $10,000.00 was paid for the scenario—and now $10,000.00 is offered for a sequel.
A Picturized
Romantic Novel in Chapters!

THE DIAMOND FROM THE SKY" will be a picturized romantic novel. It will be presented in feature chapters. It will be enacted by an all-star cast of "Flying A" players. It is now being produced in the "Flying A" studios at Santa Barbara, California. Bookings are now being arranged by representatives of the North American Film Corporation at Mutual Exchanges throughout America.

First Release May 3rd—Book NOW!

The first chapter of this mammoth production will be released May 3rd. It will be in three reels. Thereafter, a two reel chapter will be released each week. It will be an independent release, and may be obtained regardless of the regular program being used.

EXHIBITORS: See our representative at the Mutual Exchange nearest you for full booking information or write us at once. Don't miss YOUR opportunity to secure this sensational attraction. Act Now!

North American Film Corporation
John R. Freuler, Pres.
Executive Offices: 222 S. State St.
Chicago, Ill.
Little Stories of Reel Life

WILLIAM S. HART has wonderful control over a horse. In the closing scene of On the Night Stage, the former Broadway star proves that he was brought up on the range. Mr. Hart is required in this strong western film to run Jack Malone (Herschel Mayall) out of town. He forces the amoyer of women to walk while he rides. Several times Malone stops, exhausted from his long hike over the mountains. Instead of dismounting to drive the captive ahead, Mr. Hart gives his horse the signal to spin, and Malone is knocked forward by the animal's flanks. Mr. Ince had no delays to overcome in photographing this scene. Mr. Hart has Midnight, his wonderful equine pet, trained so perfectly that every time the producer called to the actor to "bump Mayall" the horse responded on the minute. Taken on the mountain ridge near Inceville, the picture shows an especially striking sky-line effect, with the figures of Hart, his mount and Mayall in strong silhouette.

The American studios recently entertained B. M. Clinedinst, a well-known newspaper man of Washington, D. C. Mr. Clinedinst represents the Philadelphia Press, the Baltimore American and the Washington Star on an extensive tour of the coast states. He was intensely interested in every detail of the Santa Barbara plant.

Realistic fire scenes are a fascinating feature of motion pictures. One of the most thrilling episodes of the sort occurs in the Majestic play, The Little Matchmaker, in which two children are rescued from the flames. The story was suggested by the recent burning of a California schoolhouse. The actual incidents were literally represented, showing the carelessness of the janitor and the terrible results which jeopardized the lives of several hundred youngsters. The Little Matchmaker has a romantic plot and a vast amount of dramatic suspense. Mildred Harris, the beautiful blonde child actress, is featured in the stellar rôle.

Irving Cummings who plays across from Lottie Pickford in The Diamond from the Sky, the new Flying "A" serial, handled by the North American Film Corporation, has become enthusiastic about aviation, through his friendship with De Lloyd Thompson, the California bird-man. At Hope Ranch recently Mr. Cummings took several "ground lessons" and expects to be able to explore the clouds in the very near future.

Neva Gerber, new leading woman of the Beauty Company, is a talented actress, well known both on the screen and the speaking stage. She is very appropriately cast opposite Webster Campbell. Her début under the Beauty brand is eagerly awaited.

George Periolat, formerly with the American, has been engaged specially by President Hutchinson to play character lead in the $20,000 prize serial, The Diamond from the Sky. His striking features, particularly under the broad brim of a sombrero, are vividly remembered by all Mutual enthusiasts. A newcomer to the American feature company is William McDonald, who, until lately, has been performing burlesque lover parts at the Keystone studio. He will work under the direction of Thomas Ricketts.

Spottiswoode Aitken, the most recent proud father of the Reliance and Majestic studios, reports that the newest member of his family can already utter "Mutual" now without any trouble. Of course, Spottiswoode taught the little one.

Owing to needed repairs, Harry Von Meters of Flying "A" has suffered the extraction of his big gas-wagon for a few days and has to be satisfied with a small patrol buggy instead of his seven passenger go-get-there. With this superannuated transfer, Harry dare not ramble more than three miles from the American studios for fear of missing his daily fodder.

EASTER CLOTHES
Easter is near. To see, to feel it. It is a time set apart for laying aside the old sombre garments and putting on apparel of bright, clean colors, to begin the freshness of Springtime.

And while you think of your own Spring suit—if you can afford one—think also of the poor actors on your screen. Do they look grimy and gloomy? Are their features indistinct, their motions hazy? Can you afford not to give them the white linen, the clean appearance, the clearness of expression, the beauty of well-defined actions, so easily produced on the

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Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY Thanhouser (2), Majestic, Beauty.

WEDNESDAY Broncho (2), American, Reliance.


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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanhouser.

American

Feb. 10 — A Heart of Gold
Feb. 12 — The Willy Champion
Feb. 13 — In the Twilight (2)
Feb. 22 — The Decision (2)
Feb. 24 — She Never Knew
Feb. 27 — The Heart of Flame
Mar. 5 — The Derelict
Mar. 8 — A Story of Fiction (2)
Mar. 17 — Competition
Mar. 22 — Ancestry (2)
Mar. 24 — The Heart of the Woods
Mar. 29 — In the Sunlight (2)
Mar. 31 — Information
Apr. 5 — His Brother’s Debt (2)
Apr. 7 — The Touch of Love
Apr. 9 — Mr. Busy
Apr. 12 — The Post of the Peaks (2)
Apr. 14 — The Wishing Stone
Apr. 19 — The Castle Ranch (2)
Apr. 21 — She Walketh Alone

Beauty

Jan. 12 — The Spirit of Giving
Jan. 14 — A Girl and Two Boys
Jan. 26 — Even a Lucky Day
Feb. 2 — What Would You Rather Be?
Feb. 9 — Mrs. Cook’s Cooking
Feb. 16 — The Happy Man
Feb. 23 — A Daughter of Father
Mar. 2 — The Haunting Memory
Mar. 10 — The New Strategy
Mar. 16 — In the Mansion of Loneliness
Mar. 23 — The Bee Bell Rang
Mar. 30 — The First Stone
Apr. 6 — Pure Over
Apr. 13 — Persistence Wins
Apr. 20 — Oh, Daddy
Apr. 27 — No Quarter

Broncho

Feb. 10 — The Chinatown Mystery (2)
Feb. 17 — Shorty’s Secret (2)
Feb. 24 — The Grudge (2)
Mar. 2 — Winning Back (2)
Mar. 9 — The Wells of Paradise (2)
Mar. 17 — A Case of Poison (2)
Mar. 24 — In the Switch Tower (2)
Mar. 31 — Shorty Among the Cows (2)
Apr. 7 — Molly of the Mountains (2)
Apr. 14 — Shorty Turns Actor (2)
Apr. 21 — The Disillusionment of Jane (2)
Apr. 28 — The Rendezvous (2)
May 5 — The Four Embers (2)
May 12 — His Affianced Wife (2)

Domino

Feb. 25 — The Man at the Key (2)
Mar. 5 — To the Wonder’s Garden (2)
Mar. 11 — Sweet Master Heir (2)
Mar. 18 — The Mill by the Zuyder Zee (2)
Mar. 25 — A Decent Proposal (2)
Apr. 1 — The Fakir (2)
Apr. 8 — The Angel Messenger (2)
Apr. 15 — The Sons of Toll (2)
Apr. 22 — The Victory (2)
Apr. 29 — The Power of the Street (2)
May 6 — The Man from Nowhere (2)
May 13 — On / (2)

Kay Bee

Jan. 29 — The Bottomless Pit—The Famine
Feb. 2 — The Clouds of Fate
Feb. 12 — In the Tennessee Hills (2)
Feb. 19 — The Country (2)
Feb. 26 — The Sheriff’s Streak of Yellow (2)
Mar. 5 — A Girl With Sass
Mar. 12 — The Girl Who Must Have Been (2)
Mar. 19 — The Phantom on the Hearth (2)
Mar. 26 — His Mother’s Keeper (2)
Apr. 2 — The Spirit of the Bell (2)
Apr. 9 — He Sought Her (2)
Apr. 16 — The Taking of Lake McVane (2)
Apr. 23 — A Riddle of the Golden Leg (2)
May 30 — The Valley of Hate (2)
May 7 — The Rite (2)

Keystone

Feb. 27 — Hogan Out West
Mar. 4 — A Journal of the Ambrose
Mar. 11 — Ambrose’s Sour Grapes (2)
Mar. 18 — A Fair in the Ambrose
Mar. 25 — His Luckless Love
Mar. 32 — A Fair in the Ambrose
Mar. 39 — At the Steeple—A View of the Shrinking Woman (2)
Apr. 12 — A Drop from A Family Tree (2)

Komic

Feb. 7 — Bill Turns Valet (No. 16)
Feb. 14 — Music Hall Chums
Feb. 21 — A Pink Slap (No. 17)
Feb. 28 — A Costly Exchange
Mar. 7 — Bill gives a Smoker (No. 18)
Mar. 14 — Bought by the Handle
Mar. 21 — The Doggone Luck (No. 19)
Mar. 28 — Mixed Values
Apr. 4 — A Devilish Alarm Clock (No. 20)
Apr. 11 — Fair Means or Fowl
Apr. 18 — A New Dress (No. 21)

Majestic

Feb. 14 — How Hazel Got Even (2)
Feb. 16 — A Man and His Woe
Feb. 23 — The Fatal Black Bean
Feb. 30 — The Return of the Bee Bell Rang
Mar. 6 — His Brother’s Bandit
Mar. 13 — Missy’s Mission (2)
Mar. 20 — A Conquering Love
Mar. 27 — Her Buried Past (2)
Apr. 3 — The Empty Basket
Apr. 10 — The Forged Testament (2)
Apr. 17 — The Greaser
Apr. 24 — The Old Chemist (2)
Apr. 31 — An Image of the Past
Apr. 8 — The Artist’s Wife
Apr. 15 — Doctor Jim (2)
Apr. 22 — The Highsiders (2)
Apr. 29 — The Story of a Story
May 6 — The Four Embers (2)
May 13 — The Comeback (2)

Falstaff

(PRINCESS)

Jan. 29 — The Home of Silence
Feb. 5 — The Story of a Story
Feb. 12 — Across the Way
Feb. 19 — Where is the Man?
Feb. 26 — On Account of a Dog
Mar. 5 — And He Never Knew
Mar. 12 — The Unseen
Mar. 19 — Joe Harkin’s Ward
Mar. 26 — Acquaintance
Apr. 2 — The Schemers
Apr. 9 — The Highsiders (2)
Apr. 16 — The Actor and the Rube
Apr. 23 — The Handicap of Beauty
Apr. 30 — Slave Fane

Mutual Weekly

Jan. 14 — No. 2
Jan. 21 — No. 4
Jan. 28 — No. 6
Feb. 4 — No. 8
Feb. 11 — No. 10
Feb. 18 — No. 12
Feb. 25 — No. 14
Mar. 3 — No. 16
Mar. 10 — No. 18
Mar. 17 — No. 20
Mar. 24 — No. 22
Mar. 31 — Nor. 24
Apr. 7 — No. 26
Apr. 14 — No. 28
Apr. 21 — No. 30

Reliance

Feb. 22 — The Muffled Bell
Feb. 24 — The Double Crossing of Slim
Feb. 31 — The Man With a Record (2)
Mar. 7 — The Lawbreaker
Mar. 14 — Your Baby and Mine
Mar. 21 — The Hunchback
Apr. 4 — The Lucky Transfer
Apr. 11 — The Sacred Tree (2)
Apr. 18 — The Light in the Window
Apr. 25 — A Man for Death (2)
May. 2 — The Stain of Dishonor
May 9 — The Rose Leaves
May 16 — God is Love (2)

Royal

Feb. 20 — Two Jones
Feb. 27 — Self-Hypnotized
Mar. 6 — Checked Through
Mar. 13 — In Wrong
Mar. 20 — Stag On
Mar. 27 — Journey’s End
Apr. 3 — Corner in Habs
Apr. 10 — Burglary by the Jewels
Apr. 17 — When Youth Won Out
Apr. 24 — With Himself the Fair
May 1 — Locked Out

Thanhouser

Feb. 22 — The Adventure of Florence
Feb. 29 — $1,000 Reward
Feb. 26 — A Newspaper Nemesis
Mar. 5 — On the Brink of the Abyss (2)
Mar. 12 — Don’t Miss My Lovely (2)
Mar. 19 — The Final Reckoning (2)
Mar. 26 — Little Bobby
Mar. 33 — The Master’s Model (2)
Mar. 30 — A Stolen Jewels
Apr. 6 — The Devil in the Dark (2)
Apr. 13 — Jealousy
Apr. 20 — The Spirit of Uplift
Apr. 27 — The Magnet of Destruction (2)
Apr. 4 — The Life Worth While
Apr. 11 — A Double Exposure
Apr. 18 — The Moment of Sacrifice (2)
Apr. 25 — The Heart of Mrs. Harkin
Apr. 2 — The Reformation of Peter and Paul
Apr. 29 — The Six Cent Loaf
Apr. 27 — Blanca Forgets (2)

Mutual Masterpictures

THE QUEST (5 Reels)
TWO MERRY SEASONS (5 Reels)
ROYAL HOUSE (4 Reels)
Majestic

THE LOST CAST (4 Reels)
Reliance

THE DEVIL (5 Reels)
N. V. M. Corp. (1)

THE OUTLAW (4 Reels)
Reliance

ENOCH ARDEN (4 Reels)

ON THE NIGHT STAGE (5 Reels)

A MAN AND HIS MATE (4 Reels)
Reliance
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Winnipeg, Manitoba, M. F. C. of Canada, Ltd...McDonald Ave.

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Special Productions

NEW MAJESTIC...Sapho
THANHOUSER...Robin Hood
THANHOUSER...A Legend of Provence
KAY BEE...The Battle of Gettysburg
KEYSTONE...The Headliner
THANHOUSER...Frou-Frou
MAJESTIC...Ruy Blas
R & M...The Great Leap
THANHOUSER...Journey to the Land of Egypt
R & M...The Gangsters of New York
MUTUAL SPECIAL...Mexican War Pictures
R & M...The Battle of the Dunes
THANHOUSER...National Richello
R & M...The Floor Above
R & M...The Dishonored Medal
R & M...The Mountain Rat
R & M...Home Sweet Home
THANHOUSER...Dope
N. Y. MOTION PICTURE...The Wrath of the Gods

Mutual Program
(Week of April 12th to April 18th, inc.)

THANHOUSERS...The Poet of the Peaks
(RELIANCE...His Bachelor Dinner
KEYSTONE...Not yet announced
THANHOUSER...The Moment of Sacrifice
MAJESTIC...The Little Matchmaker
BEAUTY...Persistence Wins
(Drama)
BRONCHO...Shorty Turns Actor
AMERICAN...The Wishing Stone
RELIANCE...The Job and the Jewels
DOMINO...The Sons of Toil
KEYSTONE...Not yet announced
MUTUAL WEEKLY...No. 15
     Friday, April 16, 1915
KAY BEE...The Taking of Luke McVane
FALSTAFF...The Actor and the Rube
     (Comedy)
RELIANCE...The Light in the Window
     (Comedy)
     Saturday, April 17, 1915
RELIANCE...A Man For All That
KEYSTONE...Not yet announced
ROYAL...When Youth Won Out
     (Comedy)
     Sunday, April 18, 1915
MAJESTIC...The Highbinders
KOMIC...Ethel's New Dress (No. 21)
     (Comedy)
THANHOUSER...Big Brother Bill

NOTE—With the release of Friday, April 16, the name of the Princess brand will be changed to the FALSTAFF. Under this brand, refined, one-reel comedies will be released each Friday, beginning with the above date. The Princess release of Friday, April 8, listed as "The Reformation of Peter and Paul," is now listed for release under the Than- houseo brand, Friday, April 23, 1915.

MUTUAL WEEKLY No. 13—1915
LATEST PICTURES FROM THE SEAT OF WAR.

In accordance with President Wilson's policy of U. S. neutrality, etc.
Trenches are hastily dug in preparation for a battle.
British hospital in France.
Belgians flee from bomb-dropping aeroplanes.
Guns are covered with bundles of straw to deceive birds.
Ruis of Drouville.

SOCIETY AND COLLEGE GIRLS DISTRIBUTE SAND-WICHES AT OPENING OF COLUMBUS DE JOHANNES.
PLACER MINING METHODS SALVAGE MILLIONS OF BUSHEL OF WHEAT AFTER BIG ELEVATOR FIRE AT PORTLAND, OREGON.
THE PAINTER MAN AND THE TALLEST MAN IN THE WORLD FOR THE MUTUAL WEEKLY.

BIG 14-INCH GUNS FOR UNCLE SAM'S NEW DREAM-NIGHTS.
Length 53 feet. Projectile weighs 1,400 pounds. Range 10 miles.

THE NEW FEDERAL TRADE COMMISSION BEGINS ITS DUTIES AT WASHINGTON, D. C.

MAY 29th, Sitting, left to right—Edw. Nash, Jos. E. Davies, and Wm. J. Harris. Standing—Wm. H. Parry and Geo. Rublee. TWO NEW U. S. NAVY TANKERS WHICH WILL SUPPLY FUEL TO THE PACIFIC squadron, taken to the water at Mare Island March 29th.

PROSPECTIVE CALIFORNIA SOCIETY WOMEN HOLD A "PROTEST FETE" AT A. P. UNION, ORANGEBURG RELIEF FUND.

BEACHEY'S LAST FLIGHT, REMARKABLE PHOTOGRAPHS OF DARING AVIATOR'S FAIL TO DEATH IN SAN FRANCISCO BAY.
Sub: Beachey falls 2,600 feet, and is buried in the soft mud of the bay; sailors from the S. S. "Oregon" recover his body and machine.
### Regular Mutual Program Features

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The High-Binders&quot; (2)</td>
<td>APR. 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Man For All That&quot; (2)</td>
<td>APR. 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Taking of Luke McVane&quot; (2)</td>
<td>APR. 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Sons of Tom&quot; (2)</td>
<td>APR. 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Turns Actor&quot; (2)</td>
<td>MAR. 14</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Moment of Sacrifice&quot; (2)</td>
<td>MAR. 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Poet of the Peaks&quot; (2)</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fencing Master&quot; (2)</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Station Contest&quot; (2)</td>
<td>FEB. 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Roughneck&quot; (2)</td>
<td>MAR. 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Winged Messenger&quot; (2)</td>
<td>APR. 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Molly of the Mountains&quot; (2)</td>
<td>FEB. 7</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Cycle of Hatred&quot; (2)</td>
<td>MAR. 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;His Brother's Debt&quot; (2)</td>
<td>APR. 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Dr. Jim&quot; (2)</td>
<td>APR. 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Sympathy Sale&quot; (2)</td>
<td>APR. 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot; (2)</td>
<td>FEB. 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Fakir&quot; (2)</td>
<td>APR. 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Among the Cannibals&quot; (2)</td>
<td>MAR. 31</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Magnet of Destruction&quot; (2)</td>
<td>MAR. 30</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Sunlight&quot; (2)</td>
<td>MAR. 29</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old Chemist&quot; (3)</td>
<td>MAR. 28</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Bubbling Water&quot; (2)</td>
<td>FEB. 27</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Broome's Brother's Keeper&quot; (2)</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Tricked&quot; (2)</td>
<td>MAR. 25</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;In the Switch Tower&quot; (2)</td>
<td>MAR. 24</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Duel in the Dark&quot; (2)</td>
<td>MAR. 23</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Ancestry&quot; (2)</td>
<td>MAR. 22</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Forged Testimony&quot; (2)</td>
<td>FEB. 21</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Slave Girl&quot; (2)</td>
<td>MAR. 20</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Phantom On the Hearth&quot; (2)</td>
<td>MAR. 19</td>
</tr>
<tr>
<td>DONALDSON</td>
<td>&quot;In the Warden's Garden&quot; (2)</td>
<td>FEB. 18</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Case Of Poison&quot; (2)</td>
<td>MAR. 17</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Master's Model&quot; (2)</td>
<td>MAR. 16</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Two Sentences&quot; (2)</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Her Buried Past&quot; (2)</td>
<td>MAR. 14</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Ex-Convict 4287&quot; (2)</td>
<td>FEB. 13</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Girl Who Might Have Been&quot; (2)</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Satan McAllister's Head&quot; (2)</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Wells of Paradise&quot; (2)</td>
<td>MAR. 10</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Final Reckoning&quot; (2)</td>
<td>MAR. 9</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Truth of Fiction&quot; (2)</td>
<td>MAR. 8</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Minerva's Mission&quot; (2)</td>
<td>MAR. 7</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Green Idol&quot; (2)</td>
<td>MAR. 6</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;On the High Seas&quot; (2)</td>
<td>MAR. 5</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Mill By the Zuider&quot; (2)</td>
<td>FEB. 4</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Winner's Back&quot; (2)</td>
<td>MAR. 3</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;On the Brink of the Abyss&quot; (2)</td>
<td>MAR. 2</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Heart of Flame&quot; (2)</td>
<td>MAR. 1</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;A Day That Is Gone II&quot; (2)</td>
<td>FEB. 28</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man With a Record&quot; (2)</td>
<td>FEB. 27</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Sheriff's Streak of Yellow&quot; (2)</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man at the Key&quot; (2)</td>
<td>FEB. 25</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Grudge&quot; (2)</td>
<td>FEB. 24</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Adventure of Florence&quot; (2)</td>
<td>FEB. 23</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Decision&quot; (2)</td>
<td>FEB. 22</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Lost Lord Lovell&quot; (2)</td>
<td>FEB. 21</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Boundary Line&quot; (2)</td>
<td>FEB. 20</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Mr. Silent Haskins&quot; (3)</td>
<td>FEB. 19</td>
</tr>
<tr>
<td>DONALDSON</td>
<td>&quot;The Secret of the Dead&quot; (2)</td>
<td>FEB. 18</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Secret&quot; (2)</td>
<td>FEB. 17</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;A Man of Iron&quot; (2)</td>
<td>MAR. 16</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Twilight&quot; (2)</td>
<td>FEB. 15</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;How Hazel Got Even&quot; (3)</td>
<td>FEB. 14</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Death Dice&quot; (2)</td>
<td>FEB. 13</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;In the Tennessee Hills&quot; (2)</td>
<td>FEB. 12</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Bride of Guadeloupe&quot; (2)</td>
<td>FEB. 11</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Chinatown Mystery&quot; (2)</td>
<td>FEB. 10</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Smuggled Diamond&quot; (2)</td>
<td>FEB. 9</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Justified&quot; (2)</td>
<td>FEB. 8</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;I'm胶 the Servitude&quot; (2)</td>
<td>FEB. 7</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Heart Beats&quot; (2)</td>
<td>FEB. 6</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;College Days&quot; (2)</td>
<td>FEB. 5</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;A Modern Noble&quot; (2)</td>
<td>FEB. 4</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Adventures in the City&quot; (2)</td>
<td>FEB. 3</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;In the Jury Room&quot; (2)</td>
<td>FEB. 2</td>
</tr>
</tbody>
</table>

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The Newest Idea  The Greatest Ballyhoo

A life-like figure in characteristic pose of leading comedian in front of your theatre

**WILL STOP THEM ALL TO LOOK AND LAUGH**

Any Player—Any Height

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<table>
<thead>
<tr>
<th>SPECIALS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chas. Chaplin Mabel Normand  Roscoe Arbuckle</td>
</tr>
<tr>
<td>Ham Ford Sterling Hand Painted BANNERS</td>
</tr>
<tr>
<td>Kessel Advertising System</td>
</tr>
</tbody>
</table>

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**Gundlach Projection Lenses**

which we guarantee will make the picture as sharp and bright as it can be produced. Clear-cut brilliant titles and announcements demonstrate the superior quality of these lenses.

Sold subject to approval

Try them and form your own opinion

**Gundlach-Manhattan Optical Company**

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HUNDREDS of the best motion picture houses throughout the country are entering their patrons in this contest—the biggest business building idea in the history of the movies.

A PLAN to help you to build a great and steady neighborhood clientele—

A PLAN to put you in closer touch with your patrons—

A PLAN to center at your theatre the force of thousands upon thousands of dollars in national advertising in the Saturday Evening Post, Ladies’ Home Journal and other women’s magazines. Get in quick.

Write to
Serial Publication Corporation
29 Union Square, New York

PRODUCED BY RELIANCE
THE MAJESTIC MOTION PICTURE CO.

TWO-PART FEATURE
FOR RELEASE

SUNDAY, APRIL 11

THE FENCING MASTER

Featuring

“TEDDY” SAMPSON
AND
THOMAS JEFFERSON

A fascinating picture with thrilling suspense that holds to the end.

Majestic and Komic Guide for Exhibitors
(If we try to tell only the truth about all Majestic and Komic releases)

AN IMAGE OF THE PAST—(1 Reel Majestic). Release date Tuesday, March 30. An interesting story of a daughter's reconciliation with her father through the medium of her child. A picture of fair quality.

THE ARTIST'S WIFE—(1 Reel Majestic). Release date Friday, April 2. The model's sacrifice reclaims the wavering love of her artist sweetheart. A picture with a thrill.

DOCTOR JIM—(2 Reel Majestic). Release date Sunday, April 4. The kind-hearted Doctor Jim is misunderstood in the western community, but in the end wins the hand of the sheriff's daughter.

ETHEL'S DEADLY ALARM CLOCK—(1 Reel Komic). Release date Sunday, April 4. One of the best of the "Bill" series, in which a dynamite bomb and an alarm clock cause confusion and terror.

THE LITTLE MOTHER—(1 Reel Majestic). Release date Tuesday, April 6. A very interesting child story, telling how a little orphan girl at last finds a home with her baby sister.


BY FAIR MEANS OR FOWL—(1 Reel Komic). Release date Sunday, April 11. A rural farce with Fay Tincher and Elmer Booth. Not quite up to Komic standard in story or production.

Majestic Motion Picture Company

STUDIOS: 4500 Sunset Blvd.,
Los Angeles, Calif.

BUSINESS OFFICE: 29 Union Sq. W.,
New York City

Released exclusively through the United States and Canada by the Mutual Film Corporation
News of the Trade

THE headquarters of the Quartermaster's Department of the United States Army, Washington, D.C., has just awarded a contract to The Precision Machine Company, Inc., of New York, for the supply of sixty-six Simplex Projectors, to be distributed among the various army posts. For several months Captain Gordon Robinson, U. S. A., with several electrical experts, has been testing the various types of projecting machines. A large space on the fifth floor of the army building was fitted out with a screen and practical demonstrations were given daily. These tests were witnessed by scores of army and navy officers, great interest being shown in this move to provide amusement for the eighty or more thousand men serving under Uncle Sam's orders, and many of the films so exhibited showed target practice in the navy and at the several army posts. The equipment at each of the favored posts will consist of a large assembly tent, each capable of accommodating more than 1,200 people; a screen, the necessary number of chairs, a graminotor and an electric generator, to be used for lighting purposes as well as for the projecting machine. These latter have not as yet been purchased. The machines and equipment are to be turned over to the care of the chaplains at the posts and field headquarters, and to them will be delegated the matter of securing films. To make this possible, a small sum will be charged for each admission, varying from two to five or ten cents, as the need may be. The purchase of lantern slides will be made from a small fund to be set aside for that purpose by the War Department. It is expected that the motion picture exhibitions to be thus provided will be of great aid in the maintenance of discipline and will tend to keep the soldiers at the posts or in the camps at night, as it will not be necessary for them to go elsewhere for amusement.

Under date of March 24th, The Precision Machine Co. have requested the publication of the following notice:

"The Management of The Precision Machine Co. has this day appointed Mr. L. W. Atwater, Sales Manager. Mr. J. E. Robin has no further connection with The Precision Machine Co., his resignation having been accepted."

The Amusement Supply Co., of 160 North Fifth Avenue, Chicago, Ill., in preparing for their Spring season have enlarged their line considerably and they are now in a position to furnish complete outfits for motion picture theaters. Among some of the most recent additions to their already large line is a splendid assortment of ticket dispensing machines, using the regular roll tickets, lighting fixtures and poster frames for lobby displays. This concern is also distributor for the Power, Simplex, Edison, Motograph and Standard Projectors. They also carry in stock a complete line of repair parts for all these machines.

Banners for theater fronts are used in many instances instead of larger sized posters, because they are so much cheaper. This is largely due to the fact that they are nearer in appearance and at the same time can be used for a greater length of time. Hennegan & Company, of Cincinnati, are specialists in this line and some of their banners, which are 12 feet in length and cover practically every big feature. They sell for $1.25 each. A postal addressed to Hennegan & Company will bring full particulars.
Book—
"Enoch Arden"

The Sixth in the Series of MUTUAL MASTER-PICTURES for your Theatre

Book it NOW
Book it FIRST

Advertised in

Released exclusively through the United States and Canada by the Mutual Film Corporation
This magnificent reproduction of Lord Alfred Tennyson's famous poem is already known to many people in your community.

More will know about this Majestic four-reel wonder-picture through full-page advertisements in The Saturday Evening Post and other magazines.

You will create interest in this picture just as soon as you announce it, and you'll cash in on this interest when you run this four-reel Mutual Master-Picture in your theatre.

Book it Now—Book it First

Released through THE MUTUAL FILM CORPORATION
made by

The MAJESTIC Motion Picture Corporation
29 Union Square, New York

The Saturday Evening Post
Full pages in THE SATURDAY EVENING POST

The Outlaw's Revenge

Enoch Arden

Book these pictures for your theatre NOW
The Inside Story of a Big Film

Just about a year ago, I went to Mexico to see General Villa about the moving pictures of the Mexican War, at which all the world marvelled. Some of the best camera men and two of the greatest directors in the United States were with me. Quite accidentally we stumbled upon a tragic story of Villa’s own early life. Of how, in seeking revenge for the death of his two unprotected sisters, at the hands of officers of the Mexican Army, he was thrown into prison—escaped with the aid of an Indian half-breed whom he had earlier befriended, became an outlaw—and—finally was made Chief of the band that formed the nucleus of the Mexican Rebel Army.

Here was a tremendously epic of real life—a theme big with every human emotion—ready to hand. Here was almost the very scene of the tragedy; here were thousands of restless Mexicans—as there had been when only a few years before Villa was living the story we had just heard. Then the telegraph wires began to hum. Well-known actors and actresses came—learned the story—lived the life—and then re-lived the Story before the Camera.

The result is a wonderful picture—doubly intense because of its reality. The battle scenes are tremendous; hundreds of the actors in them were actual Mexican soldiers—members of the old rebel band. A few scenes are pictures of real battles “cut” into the story.

Frankly, this film wasn’t made as a Mutual Master Picture. It was made to go out alone as one of the big motion picture accomplishments of the decade. Thrilling—intense—overpowering, yet full of trembling sunshine and tremendous spaces—where the horizon is miles away and the foreground frighteningly near—it is truly the great melodrama of the blood-red dawn of a new republic.

I am sending it out now—big as it is—as a fitting companion to the four Mutual Master Pictures which have already appeared.

You’ll be glad you saw it—and ten years from now—your children will be glad you took them with you.

I have called this picture

THE OUTLAW’S REVENGE
In the Dawn of a New Republic.

The tears would come—I couldn’t help it—and I’m not ashamed.

I wonder if there’s a school-boy who hasn’t had all he could do to keep them back when he read Enoch Arden? Yet was a sweeter story ever told than in Lord Tennyson’s poem? How simple and direct and wonderful it all is. And how very, very beautiful.

With me, when I saw the film at the Majestic Studios today, were half a dozen picture-hardened men, and two no less practiced women. It is not unnatural that we talk over the pictures as they are shown. There’s a running comment always. But somehow—as scene followed scene in Enoch Arden—the room became very still. The click of the machine was lost in the booming of breakers on far-off beaches. Long-forgotten lines of smooth-running verse came back to us all, I think—and the old New England fishing village seemed like the brightening of some dim recollection.

For nearly an hour no one had spoken; then one of the women sniffled, the lights came on, and both my cheeks were wet.

Go to see ENOCH ARDEN.
Some good theatre near you should show it soon.

You will enjoy every minute of it—and so will your mother and your sister—and your sweetheart. So, too, will your son if he’s red-blooded and the right sort.

And if—at the very end—your eyes fill up and there’s a tightening in your throat—it’s a good sign.

Meantime—while you think of it—

Say at the box office of the theatre you attend: “I want to see Mutual Master-Pictures”

American Film Manufacturing Company
Majestic Motion Picture Corporation
New York Motion Picture Corporation
Reliance Motion Picture Corporation
Thanhouser Film Corporation

I like to answer letters about these pictures. Very sincerely, 

H.S. Tait
President
MUTUAL FILM CORPORATION, New York
"The Outlaw's Revenge"

From Bandit to General

The Fifth in the Series of

MUTUAL MASTER-PICTURES

THE OUTLAW'S REVENGE is the story of Mexico's famous rebel chief as pictured in the fifth of the series of Mutual Master-Pictures.

The life of General Villa is wonderfully and vividly portrayed among the hills and valleys along the Rio Grande.

Advertised in the

Released exclusively through the United States and Canada by the Mutual Film Corporation
It's a stirring four-reel Reliance production that will draw crowds to your Theatre—

Because—

this Mutual Master-Picture is being advertised in full-pages in The Saturday Evening Post and other magazines to over 10,000,000 readers.

Because—

General Villa is now almost constantly in the public eye, and

Because—

the cast of players, the beautiful scenery and the excellence of the production will bring big business to your house.

Get this picture for your theatre—QUICK.

Released through THE MUTUAL FILM CORPORATION

made by

The RELIANCE Motion Picture Corporation

29 Union Square, New York

Saturday Evening Post
He’s the Most Special of all the Special Film Men you ever met—you must meet him Specially!

Here’s what he WON’T TELL YOU about

THE

$20,000,000 MYSTERY

That it’s the greatest serial ever made.
That it has more breath-jamming wallop than was ever crammed into a short-length picture.
That James Cruze, Marguerite Snow, Sidney Bracey, Harry Benham, Frank Farrington and Mary Elizabeth Forbes make the greatest all-star cast ever offered.
That it’s the biggest, heaviest advertised serial in existence.

No—Siree! These are things he WON’T tell you, because only the dead don’t know them already.

But here’s what he WILL do! He’ll show you some figures—plain, hard, cold, untrimmed factmakers that will point out to you that popular houses are made by popular pictures—also that Mr. Special Man will be mighty popular with you!

Give him a few minutes! Go to the nearest Mutual Exchange and shake his hand! You’ll learn to put your arms around him, too!

THANHouser SYNDICATE CORP.
71 WEST 23rd STREET
NEW YORK CITY

Produced by THANHouser FILM CORPORATION, NEW ROCHELLE, N. Y., producers of “THE MILLION DOLLAR MYSTERY”
HIS announces a startling departure in the motion picture industry—the first continued novel ever presented on the screen; a romantic story similar to those appearing in the Saturday Evening Post and other leading magazines; a "Flying A" production selected as the best of 19,846 scenarios submitted in the Chicago Tribune's $10,000 Photoplay contest; a story that will appear in the Chicago Sunday Tribune and 500 other leading newspapers; a novel now being produced in chapters at the magnificent Santa Barbara studios of the American Film Mfg. Co.; and $10,000 is offered for a sequel to the story—a $10,000 offer open to every man, woman and child.

The First Continued Story

The Saturday Evening Post and other leading magazines depend largely on the continued story for their steady circulation. The announcement of this first continued story to be offered Theatres, means to exhibitors the same steady patronage given the leading magazines; it means a story similar to those being run in the Saturday Evening Post, produced in motion pictures—a suspense story full of heart-interest—a story that will bring patrons back each week to see the next chapter, just as they follow the stories in the Saturday Evening Post.

Feature Chapters

This mammoth production will be brought out in feature chapters; the first chapter will be a feature in three reels, and will be released May 3rd. Thereafter a two reel feature chapter will be released each week.

Each chapter will be an absorbing recital of love and adventure, based on true-to-life experiences. There will be logical thrills—heart throbbing suspense—deep interest.

This will be picturized romantic novel—the portrayal of a story that will touch every heart.

"Flying A" Quality

$800,000 is being expended to make this the most phenomenal film production ever brought out. The entire resources of the American Film Mfg. Co.—acknowledged one of the greatest film organizations of the world—are being used to make this a master production.

It will be a "Flying A" feature with the assurance of "Flying A" quality—representing the very highest standard of motion picture production.

A Money Maker for Exhibitors

This mammoth feature is bound to be the greatest money maker ever offered exhibitors. Think of running such a story as appears in the leading magazines, in picturized form at your Theatre. Think of the continued interest that will bring your patrons back each week to see each feature chapter. Think of the $10,000 prize offered to any man, woman or child, sending in the most acceptable suggestion for a sequel to this story—"The Diamond From the Sky." Think of this "Flying A" feature, with all these powerful attractions, and you will realize that this is the greatest production ever offered exhibitors.

See Next Page
The Men and the Companies
Back of this $800,000 Production

BACK of this gigantic “Flying A” feature are two of the most successful men in the film industry—S. S. Hutchinson, President of the American Film Manufacturing Company, and John R. Freuler, President of the North American Film Corporation.

These men are film producers; they have planned this great effort for many months. They bring into play the entire power of the magnificent “Flying A” studios at Santa Barbara, California; Chicago, Illinois, and London, England.

A Master Stroke

The producing of this “FLYING A” feature represents a master stroke in filmdom. It represents the combined effort of many of America’s greatest film experts and literary lights. It means careful planning and study to give exhibitors the production that will draw packed houses regularly. Its success is already assured.

The payment of $10,000 for the scenario alone, indicates the effort that is being expended to make “The Diamond From the Sky” the most powerful box office attraction ever presented.

The Story in 500 Newspapers

The Chicago Sunday Tribune—the World’s Greatest Newspaper—and 500 associated newspapers will run this story simultaneously with the appearance of the films.

The story itself is a literary masterpiece. It was written by a genius. It has style—the style that grips and thrills. It has deep heart-interest, suspense, true-to-life adventures. It will appeal to man, woman or child.

If you are interested in seeing some particular newspaper in your vicinity run this story, call on the Editor at once, and have him address the Syndicate Department of the Chicago Tribune, Chicago, Ill., for full particulars. The story “The Diamond From the Sky” will be released by the Syndicate Department of the Chicago Tribune each week.
JOHN R. FREULER is known throughout America as one of the greatest film merchants. His knowledge of film distribution has won for him a high place in film circles. His word is taken by thousands of exhibitors as gospel. He is known never to make a false promise. And Mr. Freuler assures every exhibitor that "The Diamond From the Sky" will be our greatest play.

**What Mr. Freuler Promises**

- Mr. Freuler promises a totally different production.
- A picturized romantic novel in feature chapters.
- A heart-interest story that will typify the highest form of literary activity.
- A story in word and photoplay form that will parallel the stories run in the Saturday Evening Post.
- An independent release that may be obtained regardless of the regular program being used.
- Box office receipts that will outstrip all precedent.
- Territorial protection for exhibitors.

**Distributed by North American Film Corp.**

"The Diamond From the Sky" will be distributed by the North American Film Corporation—through representatives at every Mutual Film Exchange in America. Full information can be obtained from any Mutual Exchange or from the North American Film Corporation.

A great cast of "Flying A" stars will be seen in the film interpretation of this romantic novel.

The entire distribution of "The Diamond From the Sky" is under the personal supervision of John R. Freuler, President of the North American Film Corporation, Executive Offices, 222 So. State St., Chicago, Ill.

Exhibitors who are seeking a powerful box office attraction—exhibitors who realize the value of this interesting continued story, should write the Executive Offices of the North American Film Corporation at once, for full booking information. Territorial protection will be given exhibitors; consequently it is vital that you apply for this big feature immediately.

See Next Page
Apply For This Big Feature NOW!

Fill out the blank below and mail it at once to the North American Film Corporation, John R. Freuler, President, 222 South State St., Chicago, Ill. It involves no obligation—it simply gives you complete booking information in advance.

**Information Blank**

This blank is designed simply to give exhibitors complete advance information about the big feature—"The Diamond From The Sky." You incur no obligation by sending this blank. Fill out and mail at once.

North American Film Corporation,  
John R. Freuler, President,  
222 So. State St., Chicago, Ill.

I hereby apply for booking information about your coming feature "THE DIAMOND FROM THE SKY." Please send me prices and complete information at once.

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Always

APPEAL TO

THE GOOD

SYMPATHY
PLEASURE
LOVE
JOY
MIRTH

THE BAD

JEALOUSY
PAIN
HATRED
FEAR
ENVY

The Latest Appeal:

"STATION CONTENT"
RELEASED APRIL 10, 1915—TWO REELS
The Eloquent Story of a Young Man and Wife

"HIS BACHELOR DINNER"
RELEASED APRIL 12, 1915
Unlucky Numbers and Rarebits Produce Dreams

"THE JOB AND THE JEWELS"
RELEASED APRIL 14, 1915
The Man Who "Goes Straight" Saves a Prison Pal

"THE LIGHT IN THE WINDOW"
RELEASED APRIL 16, 1915
Wherein Accident Brings Forgiveness to an Erring Lad

RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE MUTUAL FILM CORPORATION

Reliance Motion Picture Corp.

STUDIOS
29 Union Square, New York City
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
“GOOD ENOUGH FOR UNCLE SAM”

United States Government, War Department

Buys 66 Projectors

Although higher in price and notwithstanding protests of competitors

SPECIAL BOARD OF GOVERNMENT EXPERTS

Decides On

STRAND THEATRE, New York

One of the largest and finest Moving Picture Theatres in the world, uses

LIBERTY THEATRE, New York

Another one of the largest and finest Moving Picture Theatres in the world, where the wonderful pictures of the “BIRTH OF A NATION,” taken from Thomas Dixon's book, “THE CLANSMAN,” are shown in a TWO DOLLAR HOUSE, uses

NEW YORK HIPPODROME

Have installed two

MACHINES

And LAST, but not LEAST

UNITED STATES WAR DEPARTMENT

66

MACHINES

MR. EXHIBITOR—Send for Catalogue “R”

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO., INC.

317 East 34th St——New York

Guide Printing and Publishing Co.

353 Jay Street, Brooklyn, N. Y.
EACH DAY IN THE YEAR
Power's Cameragraph, No. 6A
GIVES PERFECT SATISFACTION
NICHOLAS POWER COMPANY
NINETY GOLD STREET Leading Makers of Motion Picture Projecting Machines NEW YORK CITY
SEE AMERICANS FIRST
Flying "A" and American "Beauty Feature Films"
MADE IN U.S.A.

"The Castle Ranch"
Comedy-Drama in Two Acts
A story of two Continents
Featuring
WINIFRED GREENWOOD
and ED COXEN
Direction of HENRY OTTO
Released Monday, April 19, 1915

Watch for
"THE DAY OF RECKONING"

AMERICAN BEAUTY FILMS
A De Luxe Comedy, "OH, DADDY" Classy and refined.
Release Tuesday, April 20, 1915
Direction of Frank Cooley.
Coming Next Week—"NO QUARTER"—It's a scream!

To be Released Wednesday, April 21, 1915
Flying "A" Subject:
"SHE WALKETH ALONE"
Vivian Rich in titular role in psychological drama of marked impressiveness. Supported by David Lythgoe and other stars. Under direction of Reaves Eason.

AMERICAN FILM MFG. CO.
CHICAGO

Released exclusively throughout the United States and Canada by the Mutual Film Corporation
Full pages in THE SATURDAY EVENING POST

On the Night Stage

A Man and His Mate

Book AT ONCE

Released exclusively through the United States and Canada by the Mutual Film Corporation
The Sky Pilot—The Road Agent—The Dancing Girl—and a “Skunk”

Miracles DO happen.
I have just experienced one—I have lived a miracle.

For one hour, while sitting in a comfortable chair in our little private theatre, my sight, my feelings, my emotions, my whole being has really lived through tense dramatic moments in the lives of men and women two thousand miles away from where I sat.

And the miracle was that I, the spectator, was also an actor in that wonderful Master-Picture—that I had loved, hated, schemed, triumphed with the characters as they played their parts before my eyes.

And, as the last scene of "On the Night Stage" faded, I realized that I and the millions of good folks who see our Master-Pictures do live in an age of miracles.

For one hour I had lived in Arizona.

The hot blue sky, nature’s tumbled mountains, the color, the glare, the throb of the pitiless sun in the wild blood of man, the human scenes riotous with action—the best and the worst in us at war—with the love of a woman to sway the balance—but, I’m telling too much . . . . . .

You shall see and live this miracle as I saw and lived it—you will forget my enthusiasm in your own.

How you’ll love it—if you’ve any of the boy left in you. And most of us have, praise be!

This is

ON THE NIGHT STAGE. It is the seventh of the Mutual Master-Pictures I promised you.

It was made by the New York Motion Picture Company under Mr. Thomas Ince’s personal direction, and will be shown soon in a theatre near your home.

Were You Ever on the Spot when They Started to Lynch the Wrong Man?

When the picture flashes the ruggedness and blunt strength of the Golden West on the screen I seem to feel I’m booked for action—big, thrilling, red-blooded action—and a climax to satisfy the hungriest moving picture fan in the country.

That’s what you get all the way through the four-reel Reliance production of

A MAN AND HIS MATE.

If you know the story—or if you have seen the play—you know what a vital, gripping subject it is.

But you haven’t seen it lived.

That’s it—it’s alive, terribly, wonderfully alive!

There is nothing more sinister than a mob bent upon the destruction of some human life, but when you know that the blood-thirsty crowd is going to lynch the wrong man, you just want to shout, to force your way through the throng, to fight to save him . . . . . .

Here I am, getting too enthusiastic—but the humanity of this picture gets me again, even as I write—and it will get you.

There’s a climax to this story, a climax to "A Man and His Mate" that makes you glad you’re a man—for what greater thing is there in all the world than to lay down your life for the woman you love?

Yes—these are two great moving pictures. You can see them sooner if you will.

Say to the theatre nearest you: “I want to see

Mutual Master-Pictures”

Write me your views on moving pictures. First of all—what do you think of these, the Mutual Master-Pictures? They are made to please YOU, you know. Then—tell me the one thing you have ever seen in any moving picture anywhere you would most like to see again.

Sincerely,

H. SAILON

President

MUTUAL FILM CORPORATION, New York
A Man and His Mate

with

Henry Woodruff

and a cast of popular players, including F. A. Turner, Walter Long, Miss Rockwell and others, will bring big business to your theatre.

This spectacular four-reel Reliance production is a Western drama full of the spirit of the untamed West.

THE RELIANCE MOTION
29 Union Square

Advertised in the
IT is just chuck full of action—vivid, exciting, intensely dramatic action—the kind that makes your audiences tell you “It’s a good picture.”

Then Henry Woodruff has made a great success long before he went into the movies.

Your patrons know him and they will know about this four-reel Reliance wonder-picture advertised to over ten million people in the Saturday Evening Post and other magazines.

Cash in on this publicity—Book this Master-Picture now.

Booked Through the Mutual Film Corporation

PICTURE CORPORATION
New York City

Saturday Evening Post
Horatio Flivver, the great film star, the idol and charmer de luxe of all beings in skirts, resigned from the Bingo Film Company, and the board of directors were having a tearful session. The sales on their other releases were very low, and Flivver's name was all they had to play on; true, even the pictures he appeared in were not so good, but Horatio's handsome face pushed them over. And now Horatio takes exception to the ingenue's remark about the length of his eye-brows and resigns—just like that!

So there's no use releasing only those other films on which the company is losing money, and that's what put the match to the Bingo! Also, it illustrates a big point I want to get over to you:

A chain is only as strong as its weakest link! Grasp that? A film must be powerful in every link and these links are story, action, cast and photography. A brand must be strong in every link, and that means every release, not a portion of them. Then it's bound to follow that the performers appearing in such a brand become great favorites, because all the other links that make good films are just as strong!

NOW! DO YOU SEE MY POINT? Just compare my idea of a film-making organization with the fate of the Bingo Company—then write me if I'm wrong.

If I'm right, you belong on my mailing list. You can't dodge that!

OUR NEXT RELEASES

Tuesday, April 13th. "Moment of Sacrifice" (Two Reel Drama).
Sunday, April 18th. "Big Brother Bill" (One Reel Kid Story).
FALSTAFF—That New Comedy Brand—First Release, Friday, April 16th. "The Actor and the Rube" (One Reel).

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

Book "The Twenty-Million Dollar Mystery"

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada. All-star cast includes James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Benham, Frank Farrington.

Controlled by Thanhouser Syndicate Corp., 71 West 23rd St., N. Y.

THANHOUSER FILM CORPORATION
New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"
Where Closing Episodes of "Runaway June" Were Filmed

Director Oscar Eagle and Members of His Staff Planning Scenes For Big Reliance Serial At Picturesque Spanish Point, Bermuda.

In the concluding chapters of this famous photo-story by George Randolph Chester, produced by Reliance, Bermuda, the wonderful "Island of Romance," was chosen as being the only spot where natural beauty of scenery and climatic advantages combined to furnish an adequate setting for the romantic and thrilling episodes of this great film serial. "Runaway June" has many startling and surprising adventures amid these picturesque surroundings, which every photoplay lover will wish to see.
FACTS AND FIGURES AND SUCH

MUTUAL Masterpictures are steadily growing to mean more and more to the public and the exhibitor. So far six have been released, and each has brought to the screen something distinctive, something out of the ordinary, something unique in motion picture artistry. The wide advertising which Mutual Masterpictures have received, while of the highest importance to the exhibitor in bringing increased business, would be absolutely detrimental in the end, if the productions did not measure up to the expectations which this advertising created.

That they have done more than this, is already obvious to every motion picture theater manager, who has shown them. The name— Mutual Masterpicture—in little more than a month has grown to mean something to the photoplaygoing public. It has become synonymous with the best.

Every day more people are going to see Mutual Masterpictures. A theater has but to announce that any one of the series, thus far released, will be shown on a certain date, and its box-office receipts at once take a jump. Managers are requested by their patrons to show Mutual Masterpictures, which is the best evidence that they have already won a deserved popularity, entirely on their merits as artistic and satisfying productions.

Mutual Masterpictures never disappoint. They create satisfied patrons, bring new business to the house showing them, and vastly increase its box-office receipts.

Have you booked any of them yet? If you haven’t, do so today.

MISSION CANYON, one of the show spots of California, affords the setting for the opening chapter of The Diamond from the Sky, the $20,000 prize photoplay, being produced by Flying “A”, which will be released by the North American Film Corporation. A number of highly spectacular night scenes were taken, and through the courtesy of President S. S. Hutchinson, of the American Film Manufacturing Company, hundreds of tourists, sojourning in Santa Barbara and Montecito, were permitted to enjoy the staging of the initial scenes of the big serial photoplay.

Lone Star, a full-blooded American Indian, and forty of his tribe led the way before the camera, a complete Indian village having been built in the canyon by Lone Star’s people, who were brought from the Navajo reservation expressly for this picture. The final scene showed a great meteor darting its luminant way across the heavens and then striking the canyon wall with a tremendous shock, that sent up a shower of fire, lighting up the entire valley.

These scenes will run in the prologue to the story, the action of which takes place a century before the opening of the story proper. In the opinion of those who have viewed the opening chapters of The Diamond from the Sky, it promises to be the greatest “all American” picture, thus far put on the screen. It will be released May 3.

NO SERIAL photoplay has ever been advertised as Runaway June, the great George Randolph Chester photoplay, will be. Millions of people in all parts of the country will read of the adventures of the runaway bride. Not only have thousands of newspapers been running the story, but full-page advertisements are about to appear or have already been published in The Saturday Evening Post, The Ladies Home Journal, The Delineator, The New Idea, The Woman’s Magazine, The Ladies’ World and many other high-class weeklies and monthlies of enormous circulation.

These advertisements will call attention to the greatest voting contest ever put out in connection with a motion picture. The winners of the contest, full particulars of which are furnished by every theater showing Runaway June, will be given a trip de luxe to the Panama-Pacific Exposition and the San Diego Exposition, with all expenses paid. Runaway June, herself, will accompany the party. The fortunate ladies, who are chosen for the trip by their friends, who patronize theaters where Runaway June is shown, will have no expenses at all, and will travel in the best possible manner, not only the necessities, but even the luxuries being paid for by Runaway June.

The contest will close at midnight, September 30, 1915, and the votes will be counted by Lybrand, Ross Bros. & Montgomery, of New York, certified public accountants. The decision will be announced through the theaters and daily newspapers by October 10. Under the terms of the contest, every contestant will have an equal chance, wherever located, for each theater will have three votes for each installment of the picture, the smallest house thus swinging as much influence as the largest.

THE Mutual Film Corporation, at its executive offices, 71 West 23d Street, New York City, announces the purchase of the Pittsburgh Photoplay Company, of 412 Ferry Street, Pittsburgh, Pa. The details of the sale were completed during the present week, and the Mutual Film Corporation has taken possession of the offices. The Pittsburgh Photoplay Company has handled Mutual pictures in Pittsburgh and adjacent territory. Its officers were J. B. Clark, President, and H. B. Miller, Secretary and Manager.

Mr. Miller will continue as manager, and exhibitors are assured of a careful consideration of their interests.
Splendid Photography and Notable Histrionic Art in American-Beauty Releases

Stories of the New Photoplays

THE LEAD which the Mutual Weekly has long held in the newsfilm field was emphasized recently, when the New York Hippodrome discontinued its big spectacular production and became the largest motion picture house in the world. The necessity for offering the public the best that could be obtained in up-to-the-minute photo-news, if the Hippodrome's great auditorium was to be filled, led to a most thorough investigation of the merits of the different newsfilms on the market and resulted in the selection of the Mutual Weekly.

This decision was arrived at only after the news and feature values of all the film weeklies had been carefully analyzed and the fact that the Mutual Weekly was chosen to be run exclusively at the Hippodrome in preference to all these is significant. It might be interesting to note that the Hippodrome, in addition to being the largest motion picture house in the world, projects the largest picture and has the longest "throw" also. Mutual Weekly service is one of the principal features of its program.

RUNAWAY JUNE

(Continued)

(The poet the story of the beautiful Lydia's past. The tale reads very much like the history of Sapho, and the young lover, in an agony of doubt, returns that night to learn the truth. As he comes near Lydia's home he hears her through the open window amusing two men callers with a lively description of her affair with Strong. The poet returns to the mountains. He is haunted by Lydia. At last the phantom leads him, in a crazed condition, over the edge of the cliff to his death.)

THE STAIN OF DISHONOR

Reliance

A Critical Situation Cleverly Dramatized by Howard Irving Young

Col. Lane.......................... Alfred Sidwell
Bess, his daughter.................. Glynna Braun
Frank Barton....................... Bradley Barker
Paul Greer.......................... Carlyle Sherlock

P AUL GREER proposes to Bess, Colonel Lane's daughter, and is rejected. That same night while the ball still is in progress, Frank Barton asks Bess the same question (Continued Overleaf)
Superb Screen Stories That Amuse and Thrill from Majestic-Komic Studios

Stories of the New Photoplays

REEL LIFE

THE CASTLE RANCH

American

Two Reels
April 19, 1915

Wherein a Crafty Land Shark Plays a Losing Game

CAST

Lord Hickey
G. E. Rainey
Lady Hickey
Josephine Ditt
Algy, their second son
Ed Coxen
Simpson, his valet
John Stepling
Wells Dunn
Harry Edmundson
Sally, his daughter
Winifred Greenwood
Jeff Todd
Joseph Harris
Sprout
Frank Nicely
Big Chief Bill
William Bertram

ORDER HICKEY buys for his second son an estate in Montana. On the photographs submitted by Jefferson Todd, a land shark, “Castle Ranch” is represented to be a magnificent pile rising in the midst of mountain grandeur. However, when Algy arrives with Simpson, his valet, to take possession, he finds that his mansion is only a one-room shack with a high board front, turreted and painted to imitate a castle. He is secretly amused to think that his father has been swindled. Though Simpson is in a perpetual state of terror at the thought of being in a country where savage Indians abound, Algy determines to make the best of a bad bargain for a while at least. The morning after his arrival, the young Englishman breakfasts at the Dunn ranch, where he meets Sally, his neighbor’s attractive daughter. News is brought of the discovery of oil nearby. Todd, later in the day, examines by stealth the well on Algy’s land and finds the water coated with a blackish substance. He offers to buy back the ranch and Algy accepts. The deal has been legally transferred when Sally appears upon the scene. She begs Algy not to sell. “Didn’t you know,” she says, “that it was oil which Jeff Todd found in the well?” “If I knew it, I didn’t,” replied the astute Englishman. “I put it there myself, don’t you know.” Todd realizes that he has been beaten at his own game. More, that he hasn’t a ghost of a chance with Sally.

A STORY OF A STORY

Majestic

One Reel
April 20, 1915

The Drama of an Author’s Conscience

CAST

The Author
Eugene Pallette
His Daughter
Miriam Cooper

JOHN PENHALLOW, a poor author, refuses to prostitute his talent and write morbid books, though these are the type which sell. However, as times become even harder, he is tempted to sacrifice his ideals. He writes a novel of which he is thoroughly ashamed. Falling asleep at his desk, he dreams of the havoc his book causes. A young girl, misled by it, is betrayed by a man who is the prototype of the author’s hero. She is on the point of ending her life, when Penhallove wakens—to see Miriam, his own daughter, eagerly reading his manuscript. He snatches it from her. When she has gone he flings the half-finished story into the fire. “That is the best ending,” he says.

OH, DADDY

Beauty

One Reel
April 20, 1915

The Story of How Father “Got One” on the Boys

CAST

Mr. Hymens
Fred Gamble
Mrs. Valerie
Virginia Kirtley
Jimmy Hymens
Joseph Harris
Johnny Hymens
Webster Campbell

J O H N and Jim are in love with the fetching young widow next door. On the strength of a slight acquaintance only, the brothers vie with one another for her favor. One night while they are away at a dance—having plagued their father unmercifully for leading such a quiet life—Mr. Hymens, an amiable widower, is rushed from sleep by the screams of the fair neighbor. The boys return just in time to see father clad in his pajamas, supporting the swooning form of Mrs. Valerie, who is airily attired in her robe de nuit. Of course there were no burglars in the house, but the pretty widow had been perfectly certain she heard one. The next morning the boys clear the library floor to fight it out. They are interrupted by the appearance of their father escorting the blushing object of their contention. Father introduces the lady as his prospective wife. “Oh, Daddy!” she cries, throwing both arms about their delighted parent. John and Jim collapse in a heap, then offer their congratulations.

THE UNDERTOW

Thanhouser

Two Reels
April 20, 1915

A Strong Crook Drama

JACK, a country boy, falls into evil hands in the city and becomes identified with a gang of thieves. In a fight with the police, the gang is chased over the roof of a house. Jack seeks refuge in one of the apartments, occupied by Detective Sergeant Grey and his sister, Florence. The girl takes pity on Jack and hides him while the search, headed by her brother, is going on. Jack promises to reform. His old associates, however, bend all their powers to drag him back. At last they manage to implicated him in a safe robbery and he is arrested. Jack, apparently escaping from prison, goes to the rendezvous of the thieves. They taunt him with his helplessness, and believing that the case against him is overwhelming, they tell him just how the evidence was planted. A detective and several officers, concealed within hearing, rush out and overcome the criminals. Jack, proven innocent, wins Florence for his wife.

(Continued Overleaf)
New York Motion Picture Corporation Productions of Supreme Quality

Stories of the New Photoplays

ROSE LEAVES

Wherein Sentiment Outwits Folly

HARRISON finds himself left alone with his motherless daughter, Rose. He tries to comfort himself by giving the beautiful little girl every advantage of education and society. Mildred, her mother, had been happy in her rose garden, where Harrison had wooed and won her. The scent and the soft caress of falling rose leaves are embedded in his memory, symbolizing the tenderest sentiments of his life. Twenty years later, Harrison, now high in government councils, becomes infatuated with Vera Daraucq, a foreign diplomatic spy. Rose is in love with Dick Charlton, a young clerk in the state department, whom her father does not encourage because he is not well off. Charlton suspects that Vera has designs upon Harrison and the young clerk asks his friend, Miller, of the secret service, to investigate. On the night of the embassy ball, the fascinating foreigner tries to force Harrison's hand. He meets her by appointment in the conservatory. But when he reaches to embrace her, she steps back and his hand closes upon her corsage bouquet. The rose leaves sift through his fingers, and, turning, he sees Rose enter, dressed in her mother's wedding gown. Miller arrests Vera, against whom he has gathered plenty of evidence. Harrison's revulsion of feeling is complete. He gladly gives Rose and her lover his blessing.

SHE WALKETH ALONE

The Story of a Woman's Sacrifice

RITA HORTON, a society butterfly, and Loring Page, a young lawyer are engaged by their parents. While Loring is away on a vacation he meets Edith Evans, a nurse, with whom he falls in love. Knowing of his betrothal to Rita, however, Edith rejects him, all the while loving him deeply. Some time later, she is called on a case and is surprised to find that her patient is Loring. As Rita's husband is delirious she decides to take care of him. In his raving she learns the story of his unhappy married life. Rita's childlessness and her affairs with a former suitor, Roy Ferris, really are at the bottom of Loring's illness. Edith, discovering the frivolous wife with her admirer, dismisses Roy from the house. She then shows Rita that if she does not wish her husband to die she must lead a very different life. When the crisis of the fever is past Edith goes away before the sick man can recognize his nurse. A little over a year later she reads of the birth of a son to Mr. and Mrs. Loring Page.

THE RIDDLE OF THE WOODEN LEG

Kay Bee

A Thrilling Detective Drama

By C. Gardner Sullivan and Thomas H. Ince

S Duntry, secretary to John Graydon, a wealthy banker, commits many burglaries in the city. He disguises his identity by attaching over one of his legs a wooden leg, thus, by footprints, putting the detectives off the track. The Graydon diamond disappears. The chain to which it was attached is found by Limpy Fisher, a wooden-legged boy of the East Side. He offers it for sale in a saloon. A stoop pigeon buys it and takes it to police headquarters, declaring that he has found the famous wooden-legged burglar. Limpy is arrested, protesting his innocence. A few days later, Edith Lee, a noted scientific detective, goes to Graydon and offers her services. She disguises herself as a maid in his household and soon traces various burglaries to Sundry. A trap is set for the secretary and the famous diamond found. The mystery of the wooden leg is revealed and Limpy is set free.

THE HANDICAP OF BEAUTY

Falstaff

Wherein a Much Persecuted Young Woman Succumbs at Last

MARY RUSH, a stenographer, is so pretty that she is obliged constantly to change her position because all her employers fall in love with her. Going to apply at the office of a young lawyer, she determines to disguise herself. She combs her hair straight back, puts on spectacles and a severely plain dress—and gets the job. One evening, after the lawyer has left, Mary, who has brought a suitcase to the office, changes her old maid make-up for her prettiest clothes, as she has planned to take dinner with Frances, her younger sister, at a restaurant. Her employer unexpectedly returns and is badly smitten with the attractive girl, whom he takes to be his stenographer's sister. Next day he begs permission to call. He finds Mary at home in her soberest rags. "Little Sister" is out. Then the phone rings and they learn that Frances is about to marry the man of her choice at the office of the justice of the peace. Determined to stop the ceremony at any cost, Mary hurries into a very becoming hat and coat, and her employer calls a taxi. When she takes off her spectacles he recognizes the girl who has fascinated him the evening before. In the taxi the lawyer loses no time in getting to the point. Arrived at the city hall, they find "Little Sister" already married to a young man by no means so bad as Mary's horrified fancy had painted him. And the justice is persuaded to perform the service all over again for the newcomers.

(Continued Overleaf)
Many Novel Photographic Effects in Latest Productions from Reliance Studios

Stories of the New Photoplays

HUNGARY HANK AT THE FAIR Royal
ONE REEL
APRIL 24, 1915

Hungary Hank wanders into a county fair and tries to climb the greased pole. He is not a success. But, later, the Knock Out Kid failing to show up, Hank is engaged by the management to take his place. By means of electric plates fastened to the sole of his shoes, Hank’s gloves are charged, and everybody he hits he knocks flat. At last, however, the manager who operates the electric switch, falls asleep. Then Hank gets the worst of the fight. But he ends by getting even with the manager.

GOD IS LOVE Reliance
TWO REELS
APRIL 24, 1915

The Story of a Silas Marner of the West

CAST
Robert Warren........................Howard Gaye
Mrs. Warren................................Claire Anderson
Virginia Warren.........................Bettie Marsh
Dad Bartlett..........................Arthur Mackley

Dad Bartlett, an old recluse and unbeliever, takes care of a little girl, Virginia, who wanders to his shack. She has strayed away from her father while taking a trip across the continent, and Bartlett becomes her foster father. He grows to love the child. A sign on the premises reading, “God is nowhere,” becomes “God is now here.” Five years later, Robert Warren and his wife, with Warren’s younger brother, an artist, are traveling through the region. The artist chances upon Virginia and sketches her. In the drawing the Warners recognize their lost child. Bartlett gives up Virginia; and, spurning money, will accept only the pencil sketch of her. The Warners return East. Soon after this Dad Bartlett is found dead in his cabin, clasping the picture of Virginia, under which he has written, “God is love.”

FASHION AND THE SIMPLE LIFE Thanhouser
ONE REEL
APRIL 25, 1915

The Romance of a Cloak Model Grown Too Plump

Nell loses her sylphlike figure—and with it her job as a model in a New York establishment. A certain salesman, Ned Warren, has paid her many attentions, but believing that she is in love with her fashionable appearance only, she has repeatedly rejected him. Now she tells him that she is going to Florida. She takes a train southward and gets off at a small country town, where she has already engaged a boarding place. Here, free from worry about her figure and her position, she lives on her savings and enjoys life. The salesman, needing a rest, also starts for Florida. He is sidetracked in the village where Nell is staying. The model fears that her very unflattering appearance will disillusion her former suitor. But great is her relief to discover that Ned cares for comfort and naturalness far more than for style. They marry, buy a farm, and settle down to live the simple life together.

FOR THE HONOR OF BETTINA Majestic
TWO REELS
APRIL 25, 1915

An Italian Romance

CAST
Bettina............................................Teddy Sampson
Giuseppe............................................Lloyd Ingraham
Tony...............................................Frank Bennett

Antonio loves Bettina, old Giuseppe’s daughter, but never has spoken to her of his feelings. When a sophisticated Italian girl, who lives in their tenement house, leads Bettina into bad company, the boy reproaches Marina. Bettina resents his interference, and a coolness springs up between them. The next evening Tony goes with a friend, Talia, an Italian plain clothes man, to a café. He sees Bettina enter with a man, whom she has met through Marina. They are shown to a private room. Tony listens at the door and soon he hears the man forcing his attentions upon the little Italian girl. Bettina’s champion breaks into the room, and in the fight which ensues her escort is killed. Talio arranges the evidence to show that the man has committed suicide. Bettina and Tony are reconciled.

THE OPEN DOOR Reliance
ONE REEL
APRIL 26, 1915

A Thrilling Drama of Mysteries
By Howard Irving Young

CAST
The Girl..............................................Winifred Allen
Gilbert............................................Bradley Barker
Regan.............................................Charles Darcy
Policeman Accomplide.........................William Sidwell

Gilbert, a young man in evening dress, enters a house, the door of which stands open. In the library he comes upon a very attractive little feminine Raffles, who is helping herself to the jewels in the desk. At his command she hands over her loot, begging and imploring him not to give her up. Slipping the gems in his pocket, he tells her she may go. Just then two men come in. One is in a smoking jacket, the other in a policeman’s uniform. The smoker, apparently the owner of the house, commands the policeman to take both the girl and the man in charge. They are manacled, linked together and marched away. Soon the policeman returns. “I gave them the slip down the block,” he announces. “Now we must clear out of here.” The wily crooks hurry into street clothes and are on the point of making their escape when several real policemen, headed by the young man in evening dress and the girl, enter the house. The criminals are dragged to jail. Then Gilbert takes from the mantel a picture of himself and shows it to the girl. He, then, is the owner of the house. She looks up at him, winking back the tears. In his eyes she reads the awakening of love. The open door has proved indeed their gateway to happiness.
New Thanhouser-Falstaff Releases Full of Snappy Scenes and Vigorous Action

2. Leland Benham, Helen Badgley and William H. Stevens in “Just Kids.”
5. Ethel Jewett, Ernest Ward and Bert Delaney in “The Undertow.”
6. Jack Darling, Leland Benham and Helen Badgley in “Big Brother Bill.”
7. Mignon Anderson, Miss Hurley, Morris Foster and Arthur Ashley in “The Reformation of Peter and Paul.”
8. Ernest Ward and Ethel Jewett in “The Undertow.”
9. Helen Badgley in “Just Kids.”
11. Ernest Ward, Bert Delaney and Ethel Jewett in “The Undertow.”
THE circle in which the Wades moved by no means was a narrow one. An eminent lawyer of distinguished family, and a brilliant man personally, Oliver Wade was in demand everywhere. Nor had Clairmont, that exclusive suburb, been slow in recognizing Elizabeth, his wife. She came from the West, and its wholesome, vigorous viewpoint was hers. Though a well-known magazine writer, notoriety had not spoiled her in the least. She was thoroughly womanly. If not exactly beautiful, she had a certain nobility and charm... The level gaze of her expressive grey eyes could be humorous, determined and astutely intelligent all at the same time. And she was capable to the finger-tips.

Among the so-called “best people,” the Wades were leaders. They also were popular with the quasi-Bohemian set, a group of artists, writers and newspapermen, with whom they both had been on terms of camaderie before their marriage. In fact, it was at one of Charles Vincent’s studio suppers, that Oliver and Elizabeth had first met. From the beginning their love was idyllic.

The confidence which existed between husband and wife was almost unique. To Oliver, Elizabeth was as Caesar’s wife. And so completely did Elizabeth trust her husband that never had it even occurred to her that he might take for granted man’s prerogative in relationships, from which she, as a woman, was debarred.

Like a cloud-burst in a summer sky came Elizabeth’s disillusionment. Fleeing from that nightmare of a half-hour in the library, where she had faced out her husband with the truth, she flung herself on the couch in her room. Her imagination was alive with pictures of the other woman. Try as she might, they would not be dispelled. The velvety pallor of Catherine Cazenore’s face, the flash of her perfect teeth as she laughed, every fold of the Grecian draperies she had worn in the studio the evening before, were seared into her memory. The pearls in her dark hair and on her beautiful throat—whose gift were they? Elizabeth saw her vividly, as she had lain on a heap of tawny skins before the fire, her great eyes flashing back the light like black diamonds. Could she, should she, ever forget the girl?

Months before, Charles Vincent’s name had been linked with Catherine’s. But in their easy-going circle the gossip had been less stern than piquant. Elizabeth, with her innate dislike of tattle, had paid small attention. To-day what might not the world be saying of this dilettante sculptress and her amours with Oliver Wade? Worse than a stranger to her now, the thought of her husband filled her with an overwhelming bitterness.

Slowly a plan of action took form in Elizabeth’s mind. She could not find it in her code of justice to exonerate her husband. True, many women did this. And to convince Oliver of the wrong he had done would cost her dear. But she would shrink from nothing. She would make an ally of Charles Vincent.

As his wife’s apparent infatuation with the artist became flagrantly evident, Wade’s faith, which had withstood the first shocks of doubt, reeled on its foundations. Society now talked openly. For months he bore it in silence, struggling to show her that he still trusted her. The crisis came with the birth of her child. Then Wade was consumed by a terrible suspicion. Was he being saddled with the offspring of another man, his wife’s paramour? That profligate, Vincent? But this thing could not go on. In the eyes of the whole community Elizabeth was guilty. His honor demanded that he divorce her, as he should have done long, long ago.

“Shall I tell him the truth?” Oliver’s wife was asking herself. “Would he believe me now if I did tell him?” To ask Vincent to bear witness to her innocence was a thought from which she shrank. She could not beg this man to arbitrate between herself and her husband. And if she were to try now to stop the divorce proceedings should she not seem at last to allege herself defeated? The principle for which she fought remained unchanged.

When it was all over Elizabeth left Clairmont with her baby. Oliver went to live in New York.

Six months later, Wade was called to the bedside of Charles Vincent. At first the artist’s confession, confirming Elizabeth’s innocence, impressed her former husband simply as the delirious prating of a dying man. But soon he was convinced that Vincent had spoken the truth.

As he stumbled from the house Wade was dazed. “But why?”—he muttered. “Why didn’t she give me proofs?”

And then, in a flash of understanding, he saw it all. The revelation sent him straight to Elizabeth.

As she entered the room, on learning he was there, he could see that her eyes were red-ringed with weeping. The next instant she ran forward with a choking cry. She seized him by the hand.

“You are too late,” she whispered, and drew him into a darkened place, to a curtained cradle from which came neither movement nor sound. She parted the draperies, and he gazed within. Their baby, waxen-white, lay as if sleeping. But when again he looked at her, he knew. The child was dead.
ROYAL MACKLIN was the product of generations of fighting blood. He saw life exclusively with the eyes of the soldier. At West Point he neglected all his studies except military tactics and athletics—and otherwise won the reputation of being a prodigious flirt. Women were his chosen diversion, but he cared for no woman. It seemed the irony of fate that he should have been expelled from the Academy for running the sentries and going to a dance off the grounds.

Returning home in disgrace, Macklin found that his cousin Beatrice had come to live with his grandfather. Beatrice was a slender little person, half child, half woman. The transparency of her skin was matched by the pale gold of her hair. Her deep blue eyes were habitually grave. And when she stood with parted lips, gazing up at her handsome, big cousin, he thought her like a lovely image in ivory.

After his fashion, Macklin was in love with Beatrice. And her gentle concern for him—she considered him reckless to the point of irresponsibility—at times amused him, sometimes even touched him, and on all occasions afforded him keen delight. However, he scorned her pleadings that he enter a certain business which would keep him at home. And equally he derided the idea of enlisting in a time of peace. To go where there was real fighting, and to take a very real part, was the only career which appealed to this young adventurer. Casting about for a field commensurate with his ambition, he decided upon Honduras where the usual revolution was in progress.

The parting of Royal and Beatrice was an incident Macklin promptly forgot. It was not so with the girl who loved him. Long after the fierce joy of fighting had swept from his mind any lingering regret he might have had on leaving his fair cousin, she struggled in secret with a sickening loneliness and anxiety. Thus passed many months of waiting.

Macklin arrived in General Laguerre's camp, with Aiken, the American consul of Honduras. He had learned from the official the whole story of the political situation. Alvarez, the new president, was backed by the Isthmian Steamship Company, from which Garcia, the deposed president and commander-in-chief of the insurgents, had been trying to collect some half million dollars owed to the state. The Company, it seemed, had made a bargain with Alvarez, an unscrupulous seeker after power, to support him at the head of the republic, if he would pledge himself to allow their interests a free hand. Of the real nature of the agreement, however, Fiske, the owner of the Isthmian line, was ignorant.

He believed that Alvarez had saved him from the extortions of a blackmailer, and at the present moment the capitalist and daughter, the hospitality of Alvarez at the capital. When Laguerre met young Macklin, he recognized him the grandson of an old fighting mate in the Mexico War. For Laguerre, French-American by parentage, was a generous soldier of fortune. He made the newcomer a captain and adjutant of the camp.

The very next day they marched to join General Garcia in the revolution cause. The orders were: "To the capital!"

Several battles and skirishes were on the way. Captain Macklin distinguished himself. But his most brilliant stroke was the ambush he led against El Pecocha, the last of the defenses of the capital. This outpost was taken almost without a struggle, for they had surprised the enemy. Two hours later they entered the city. Laguerre was proclaimed President, and Macklin was made vice-president and minister of war.

There is no telling to what heights of eminence Macklin might have risen had it not been for Heinze, the traitor. Heinze was a trusted aid of General Laguerre, who sold out to Garcia and Alvarez, and seizing upon the opportunity, forced Laguerre's small army to flee to the coast. The young captain previously had been challenged to a duel by young Fiske, son of the owner of the Isthmian line, Fiske had insulted Laguerre's army, and Macklin had retaliated. He had been unwilling, however, to shoot at the boy. Now he further proved his magnanimity by saving Fiske, his sister and his father from the depredations of Heinze's rabble of cut throats. Then the officer escaped to the United States.

Macklin was accompanied by Amos Lowell, an ensign, whom he took to his home. Lowell had the bad grace to fall head over heels in love with Beatrice before he had been in the house twenty-four hours. But, on Macklin's account, he dared not speak. Meanwhile, torturing uncertainty preyed upon the poor girl. And then came Laguerre's cablegram. He was running an expedition of the French army in Asia and offered Macklin a captaincy. It certainly was a choice between love and war. But never had the fighting blood of the Macklins been known to hesitate. Royal answered the call to arms.

Suddenly Beatrice found herself in a changed world. She had not even dreamed there could be happiness like this. The cousin she had idolized faded out of her heart. Lowell alone was real. Lowell loved her. And at last she knew how deeply she loved him.
June hurried up from the marshes, where he quicksands had sed over the head of the quicksands, she was some to know clearly she was going. Her only desire was to get back to as fast as possible. Then she felt a cloak thrown over her shoulders, felt someone helping her and an arm through her. She looked up and her glance met cruel eyes of the black vandyked Gilbert Byre. The Hierophant Tommy Thomas...Marguerite Loveridge...Charles Mason...Treazy...Arthur Forbes...Ida Schnall

June Concocted Herself from Her Partner in a Small Boat

Sixt...Norma Phillips...J. W. Johnston...Arthur Donaldson

June Warner...Gilbert Byre...Treazy...Karma

watchful stare. With a low cry, he approached the girl and the next moment was tearing at the thin clothing she wore. As the runaway bride tried to push him away, the boat rocked dangerously. At last she gave him a vigorous shove and the craft keeled slowly over. June shrieked as the water chilled her, then struggled desperately. Her boatman, leering inhumanly, was swimming toward her.

"Treazy! Treazy!" she heard a girl's voice call. The next instant, her hand was clasped in that of a creature in filmy draperies, who swam like a nereid. In a few minutes her rescuer had brought her, rather weak and breathless, to the shore. "I am Karma," she said, "and this is the island of Hierophant, the mystic. Come to my cottage and I will give you fresh white draperies. Then I will take you to our king."

June obeyed in a kind of trance. She was clothed and conducted to a sylvan dais where sat a large man in white robes, surrounded by white-clad women. When, at his bidding, they began to dance, in and out among the tropical greenery, June slipped in among them and lent her graceful figure to the ceremonies. Hierophant was obviously much pleased.

The following day June was to dance the dance of the initiation. She was taken before the mystic, at whose right hand stood the beautiful Karma. When all were assembled, Karma began a very ecstasy of a dance. Swathed in the smoke of a copper brazier, one by one she flung her draperies from her. Wilder and freer grew her movements. "Now, June!" cried the other maidens. Reluctantly June tried to imitate Karma. Hierophant became impatient. Suddenly she felt his hot breath on her cheek, his fingers snatching at her robes. With a cry she fled.

Down over the rocks she clambered, and in the caves and recesses of the craggy shore soon was safely lost to view. As she crouched trembling with excitement, she felt a light hand on her shoulder. It was one of the girls. "I've always wanted to escape," whispered the newcomer. "Let's go together. I've a raft ready below."

Presently they found themselves out on the sunlit bay. Half way across they met Ned Warner. There was a joyful reunion as Ned leaped upon the raft. But the next instant he fell back unconscious. The man with the black vandyke had come stealthily alongside and had evened old scores with a single, powerful sweep of his arm.
A STRONG combination of talented leads is presented in *On the Night Stage*, the five-reel Mutual Masterpicture, starring Robert Edeson, William S. Hart and Rhea Mitchell just produced by the New York Motion Picture Corporation at their Inceville studios. When Thomas H. Ince was negotiating with the famous originator of "Strongheart", he laid great stress on the opportunities which the Santa Monica studios offer to a lover of Western character parts. On agreeing to appear in *On the Night Stage*, Mr. Edeson took to California with him a bear skin, the trophy of a hunting party in the Rockies, which for several years had decorated his den at Sag Harbor, Long Island, hoping that his treasure might prove an acceptable "prop". The bear skin is seen fastened upon the wall of the dance-hall, in which most of the important scenes are acted. It adds greatly to the realism of the play.

In this same film William S. Hart wears his buckskin vest with a history. Fifteen years ago it was given him by his father, Nick Hart, when the latter retired from his life among the Indians and cowboys on his South Dakota ranch. The actor made good use of the vest in "The Squaw Man", in which he created the character of Cash Hawkins. At that time the newspapers were full of Hart's attachment to this unique article of dress, and interviewers even asked him for pieces of it as mementoes. But not an inch of it would the actor part with. In *On the Night Stage* it appears for the first time on the motion picture screen.

Miss Mitchell, leading woman, is the beautiful actress whose picture appears just now in the window of the most exclusive art shop in Los Angeles. In considering hundreds of portraits as a window attraction, the art dealer de luxe chanced to stumble upon a recent photograph of the leading woman of the Ray-Bee, Domino and Broncho films. He called on Miss Mitchell and obtained her consent to use the picture.

Eugene Pallette, juvenile lead for the Majestic, is one of the most popular screen stars, that ever came out of Kansas. And if you should take the pains to look into the birth records of famous photolayers you would find that no small proportion of movie favorites first saw the light on the fertile plains of the great corn growing state. Mr. Pallette is an out-of-doors man who has worked in logging camps in Louisiana, punched cattle in Texas, played foot-ball at Culver Military Academy, in Indiana, and ridden a horse all over the west.

Edward "Komic" Dillon, the Mutual comedy instigator, is very fond of hot waffles. In fact, waffles are almost a mania with him. It is a daily event to see Mr. Dillon at the waffle wagon for his mid-day repast, and it would not be surprising if he announced the producing of a farce comedy, in which steaming waffles, covered with granulated sugar, were to assume the principal roles.

Lucille Ward, who appears in the five-part Mutual Masterpicture, produced by the American Film Mfg. Co., *The Quest*, here smilingly makes her debut in *Real Life*. Miss Ward is a charming and finished actress, whose happy temperament especially endears her to her audiences. Her costumes always are in faultless taste.

The romantic tale of *Enoch Arden*, taken from the famous poem by Lord Alfred Tennyson, serves as a theme for a Majestic-Mutual Masterpicture in four parts, which will be released early this month.

The title rôle is ably presented by Alfred Paget, who, in order to get the true spirit of the part, closely studied the Tennyson poem for many days before essaying its interpretation. The picturesque shores of the Pacific coast were used for the settings for this Majestic classic and antique shops were ransacked in order to get the correct "props" for the interiors.

Wallace Reid appears in the rôle of Philip Ray, and the talented Lillian Gish makes an ideal Annie Lee. It was produced by W. Christy Cabanne, and is one of the best of this capable director’s efforts.

The children who represent the little *Annie, Enoch* and *Philip*, add much to the charm of the production. In the early scenes they do some perfectly natural acting.
The Exhibitor's End of It

The recent action of the board of directors of the Indiana Motion Picture League, broadening the scope of their organization to take in not only all exhibitors in the state, but exchange men, manufacturers and, in fact, any one in any way identified with the industry as well, is believed by them to be one of the most important steps they have taken since the re-organization of the League at the Claypool Hotel, Indianapolis, Ind., Wednesday, February 17, 1915. The board took the high ground that exhibitors, exchange men and others identified with the motion picture industry in the broadest sense were not competitors, but that all were laboring in a common cause, an injury to one thus being an injury to all. Hence, by banding themselves together in one organization they could do the most effective work for the mutual interests of all.

At the election at the Claypool Hotel the following officers were elected: L. H. O'Donnell, Washington, Ind., president; William A. Keating, Terre Haute, Ind., vice-president; J. M. Rhodes, Indianapolis, Ind., secretary, and Joseph H. Gavin, Indianapolis, Ind., treasurer. The board of directors chosen, consist of the officers and the following well known motion picture men: A. C. Zaring, Indianapolis, Ind.; E. M. Mouser, Indianapolis, Ind.; F. J. Rembusc, Shelbyville, Ind.; B. A. Rodabaugh and William Lipps, Alexandria, Ind.

Many prominent exchange men and others were taken in as members of the Indiana Motion Picture League, following the action of the board of directors, and the consolidation of the numerous motion picture interests in the State, should constitute an organization strong enough to oppose ill-advised legislation and other movements which from time to time menace the healthy growth of the industry. Already, much has been done in this direction and by efficient and earnest co-operation much more promises to be done in the near future. REEL LIFE wishes to express its felicitations to the Indiana Motion Picture League and to its leaders on the good work, which their "get-together" movement has made possible. There's nothing like co-operation when there's work to be done.

NOW and then some enthusiastic reader of REEL LIFE writes in to tell us a lot of nice things which we would like to set forth in these columns if space permitted, but it is only occasionally that we can do so. The following letter from Mr. George C. Brown, No. 118 Elba Street, Rochester, N. Y., however, is so typical, that we feel privileged to make an exception in his case and to reprint it here: Rochester, N. Y., March 13, 1915.

REEL LIFE, 29 Union Square, New York City.

Gentlemen—As I believe my subscription to your magazine, REEL LIFE, expires shortly, I take great pleasure in enclosing $1.25 for which please renew my subscription for six months. Your magazine is the best one I have ever read, and is invaluable to me as it contains everything interesting that there is in Mutual Movies. I also wish to state that Mutual Movies are the only pictures worth looking at, as they have the plot, scenes, good acting, directing, photography and last but not least, all the good looking girls. Any Mutual exhibitor in Rochester, that I have talked to, would not change films for any amount of money. Good work, keep it up!

Yours truly,
Geo. C. Brown.

That the Thanhouser Syndicate never neglects the trade-aid so essential to the exhibitor is clearly illustrated by the new and novel line of paper this company is getting out in conjunction with their serial The $20,000,000 Mystery. From the inception of this picture it was decided to give the exhibitor a new line of paper far superior to any picture paper produced. Accordingly arrangements were made with George Peters, who is probably one of the best known poster artists in the country to do the sketches for this "thriller". Peters, it will be remembered, established a new era in posters, when he entered the moving picture field as it was he who first deviated from the old way of taking a still picture and making it do the work as a subject for a poster.

A striking example of novelty in the poster line is shown in the new six sheet of the Thanhouser made up in conjunction with Episode Seventeen of The $20,000,000 Mystery. The poster, contrary to the usual six sheet, is not made up of one subject, but instead has a grouping of six heads, representing the stars in the production, each head occupying the space of one sheet. The artistic and striking arrangements of these heads of James Cruze, Marguerite Snow, Harry Benham, Sidney Bracy, Frank Farrington, and Mary Elizabeth Forbes, form a layout which is distinctly original and unique.

Another good feature of this striking poster is the fact that it can be used for all the succeeding episodes of the Mystery as it applies to the whole series as well as the current release.
THE other day two stone masons on a business street in Los Angeles paused in their work to follow with admiring gaze the figure of a slight, dark-haired girl who came out of a building and crossed the square.

"Do you know who she is?" asked one of the men. And then, without waiting for a reply, he said, "that's Vivian Rich. There isn't a week I don't go to see her at the movies."

"I can beat you at that," grinned the other, happily. "We've a baby girl, a week old, named for her."

Among the many beautiful leading women in pictures there is none, perhaps, who is more widely loved by persons of all ages and degrees of social attainments, than Miss Rich, whose name is synonymous with the success of the Flying "A". Winsome, refined and sympathetic, she puts her charming personality into every character she plays. Her repertoire is immense—and never has she failed to please.

Miss Rich was born at sea. Possibly this is why she is gifted with the imaginative, romantic temperament, which even years of schooling in Boston could not educate out of her. She gave up the opportunity to go to college for the stage, making her début in New York in "The Country Girl"—and never has she regretted her choice. Though only in her early twenties, she "has found herself" and is happy.

One of her old teachers at the Boston Latin High School, on seeing her former pupil for the first time on the screen, entirely forgot her pedagogic dignity in her enthusiasm at the sight.

"Why, it is Vivian!" she exclaimed. "I had not even heard she was acting in pictures. But I would know her anywhere—the same sweet, unspoiled child. And she was clever, too—always at the head of her class."

Every day brings Miss Rich many letters from old friends in the East and from countless new admirers. They are from all kinds of people in all possible walks of life. But the mis-spelt, illiterate letter receives the young actress's personal attention equally with the most charming, fluent epistles.

For she delights in the friendship of everybody and regards her popularity both as a great honor and as a responsibility. Sunday afternoon is her favorite time for answering personally many of these letters.

Miss Rich lives with her mother in a little bungalow in Santa Barbara. They are famous for the delightful week-ends they give their friends, who run down from Los Angeles and San Francisco. Their home also is a Mecca for many old friends from the East, especially young people whom Vivian knew at school. Not long ago she entertained a house-party of her former classmates, and there were picnics and riding, and drives in relays in their charming hostess's runabout.

Swimming, fishing and tramping, all these fascinating Miss Rich, who is a real out-of-door's girl. Her favorite part of picture work is that which takes her far afield on "locations". The wildwood type especially is suited to her dark beauty, and as a girl of the mountains she has starred in innumerable romances taken among some of the most picturesque settings ever photographed for the screen. The more simply the American leading woman is costumed the more apparent is her girlish loveliness. More petite than tall, her features are delicate, and her manner natural and unstudied. She is charming in the snook of sackcloth which she wears in the rustic subjects, and in a cow-girl get-up her brunette coloring is rendered especially striking. A filmy evening gown transforms her into a society beauty, or, when occasion requires, she can play the unsophisticated homely daughter or wife with equal grace.

Indeed, Miss Rich herself has a serene, contented nature, and most of her affection centres round her home. She and her mother are the best of comrades. The young actress cares little for notoriety, she is not aggressively interested in the feminist movement, but is just a delightful unaffected girl, earnest in her work, and devoted to her friends and her home. When her collie, "Guess", strayed away a while ago, she was inconsolable. Happily, somebody presented Miss Rich with another dog.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.
TUESDAY—Thanhouser (2), Majestic, Beauty.
WEDNESDAY—Broncho (2), American, Reliance.
THURSDAY—Domino (2), Keystone, Mutual Weekly.
FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.
SATURDAY—Reliance (2), Keystone, Royal.
SUNDAY—Majestic (2), Komic, Thanhouser.

American
Feb. 12—The Willy Chaperon
Feb. 15—In the Twilight (2)
Feb. 17—Paints and Sinners
Feb. 22—The Decision (2)
Feb. 24—She Never Knew
Mar. 1—Heart of Flame (2)
Mar. 5—The Derelict
Mar. 10—Truth of Fiction (2)
Mar. 16—The Echo
Mar. 12—His Mysterious Neighbor
Mar. 15—The Two Sentences (2)
Mar. 17—Competitors
Mar. 22—Ancestry (2)
Mar. 24—In the Heart of the Woods
Mar. 25—In the Sunlight (2)
Mar. 31—Reformation
Apr. 1—Sin Wrong—His Brother's Debt (2)
Apr. 7—The Touch of Love
Apr. 11—The Poet of the Peaks (2)
Apr. 15—Dreaming Stone
Apr. 19—The Castle Ranch (2)
Apr. 21—She Walketh Alone
Apr. 26—The Day of Reckoning (2)

Beauty
Jan. 19—A Girl and Two Boys
Jan. 26—Even's Lucky Day
Feb. 2—Which Would You Rather Be?
Feb. 9—Mrs. Cook's Cooking
Feb. 16—The Happy Man
Feb. 23—Maps of a Man's Daughter
Mar. 2—The Haunting Memory
Mar. 10—The Bell of Destiny
Mar. 16—In the Mansion of Loneliness
Mar. 23—He is the Fire Bell Rang
Mar. 30—The White Stone
Apr. 6—The Once Over
Apr. 13—Persuading Wins
Apr. 20—Oh, Daddy
Apr. 27—Quarter
May 4—The Agreement

Broncho
Feb. 10—The Chinatown Mystery (2)
Feb. 17—Shorty's Secret (2)
Feb. 24—The Guudge (2)
Mar. 2—Winning Back (2)
Mar. 9—The Wells of Paradise (2)
Mar. 15—Miss Melody (2)
Mar. 21—In the Switch Tower (2)
Mar. 28—Shorty Among the Cannibals (2)
Apr. 4—Molly of the Mountains (2)
Apr. 10—Shorty Turns Actor (2)
Apr. 17—Dissolution of Jane (2)
Apr. 24—The Remains (2)
May 2—The Spark in the Embers (2)
May 12—His Affianced Wife (2)

Domino
Feb. 25—The Man at the Key (2)
Mar. 4—In the Garden (2)
Mar. 11—The Alligator's Heir (2)
Mar. 18—The Mill by the Zuyder Zee (2)
Mar. 25—Mark Twain's Wife (2)
Apr. 1—The Faker (2)
Apr. 7—The Winged Messenger (2)
Apr. 15—The Son of Toll (2)
Apr. 22—The Story of the Heart (2)
Apr. 29—The Power of the Street (2)
May 6—The Man from Nowhere (2)
May 26—Her Affianced (2)

Kay Bee
Jan. 26—The Bottomless Pit—The Famine
Feb. 5—College Days (2)
Feb. 12—Across the Hills (2)
Feb. 19—Mr. Silent Haskin (2)
Feb. 26—The Sheriff's Streak of Yellow (2)
Mar. 4—Dona in the Sunshine (2)
Mar. 12—The Girl Who Might Have Been (2)
Mar. 19—Philip of the Vultures (2)
Mar. 26—His Brother's Keeper (2)
Apr. 2—The Spirit of the Bell (2)
Apr. 9—The Roughneck (2)
Apr. 11—Walter, the Little Lover McVane (2)
Apr. 22—The Riddle of the Wooden Leg (2)
Apr. 30—The Valley of Hate (2)
May 7—The Nite (2)

Keystone
Mar. 13—Ambrose's Little Hater
Mar. 18—The Little Band of Gold (2)
(Special Release)
Mar. 28—Ambrose's Struggle
Mar. 29—An Unusual Case (2)
(Special Release)
Apr. 1—When Love Took Wings
Apr. 3—Ambrose's Lucky Perch
Apr. 11—Ambrose's Devilish Deed
Apr. 18—The Reckless
Apr. 25—Gusie's Wayward Part
Apr. 32—Beau Bangers
Apr. 39—Droppington's Family Tree (2)
(Special Release)
Apr. 26—Gussie Rivals Jonah (2)
(Special Release)

Komic
Feb. 14—Music Hall Charms
Feb. 21—Going for Goodness' Sake (No. 17)
Feb. 28—A Costly Exchange
Mar. 1—Still Gains a Stranger (No. 18)
Mar. 14—Caught by the Hand
Mar. 21—The Doggone Luck (No. 19)
Mar. 28—Mixed Values
Apr. 4—Ether's Deadly Alarm Clock (No. 20)
Apr. 11—By Fair Means or Foul
Apr. 18—Ether's New Dress (No. 21)
Apr. 25—Home Again

Majestic
Feb. 23—The Fatal Black Bean
Feb. 30—Carl's Story Is Done (2)
Mar. 2—The Bandit's Bandit
Mar. 9—His Return
Mar. 17—Jesuit's Mission (2)
Mar. 24—A Temperance Lesson
Mar. 31—In the Battle Press (2)
Apr. 16—The Emerald Brooch
Apr. 23—The Phantom's Testament (2)
Apr. 30—The Greaser
May 7—The Old Coast Star (2)
May 14—An Image of the Past
Apr. 25—The Artists' Wife
Apr. 32—Doctor Jim (2)
Apr. 6—The Little Mother
Apr. 13—The Fencing Master (2)
Apr. 20—The Matchmakers
Apr. 27—The Highhinderers (2)
Apr. 34—A Story of a Story
Apr. 41—For the Honor of Bettina (2)
Apr. 48—The Midnight
Apr. 55—The Little Soldier Man
May 2—The Comeback (2)
May 9—Her Grandparents

Falstaff (PRINCESS)
Jan. 29—The Home of Silence
Feb. 5—Nelly's Silent Story
Feb. 12—Across the Way
Feb. 19—When I Get Stung?
Feb. 26—In the Arms of a Dog
Mar. 5—And He Never Knew
Mar. 12—Mabel's Machine (2)
Mar. 19—Joe Hawkins' Ward
Mar. 26—The Mandolin
Apr. 2—The Scummers
Apr. 9—The Fake Model (2)
Apr. 16—The Actor and the Rube
Apr. 23—The Handicap of Beauty
Apr. 30—Movie Fans

Mutual Weekly
Jan. 21—No. 3
Mar. 18—No. 10
Jan. 28—No. 4
Mar. 25—No. 11
Feb. 4—No. 5
Mar. 22—No. 12
Feb. 11—No. 6
Mar. 29—No. 13
Feb. 18—No. 7
Apr. 5—No. 14
Feb. 25—No. 8
Apr. 12—No. 15
Mar. 4—No. 9
Apr. 19—No. 16

Reliance
Mar. 10—The Lucky Transfer
Mar. 17—Ex-Convert 4287 (2)
Mar. 24—The Jeweled Dagger of Fate
Mar. 31—The Primitive Spirit
Apr. 7—Sympathy of Sally
Apr. 14—The Winning Hand
Apr. 21—The Indian Changeling
Apr. 28—Stations of the Cross
Apr. 5—The Stain of Dishonor
Apr. 12—Rose Leaves
Apr. 19—God Is Love (2)
Apr. 26—The Open Door
May 3—The Buried Treasure (2)

Royal
Feb. 27—Self Hypnotized
Mar. 5—Caught Through
Mar. 12—Wrong
Mar. 19—Doggone It
Mar. 26—A Corner in Babies
Apr. 2—Little Boy
Apr. 9—When You Win Out
Apr. 16—Honest Hank at the Fair
Apr. 23—Locked Out
May 5—That Doggone Serenade

Thanhouser
Feb. 23—The Adventure of Florence
Feb. 26—5,000 Revolutions
Feb. 28—A Newspaper Nemesis
Mar. 7—On the Brink of the Abyss (2)
Mar. 14—Footsteps of a Dreamer
Mar. 21—The Final Reckoning (2)
Mar. 28—Mr. M., Centipede (2)
Mar. 25—The Master's Model (2)
Mar. 32—The Sinful (2)
Mar. 39—The Duel in the Dark (2)
Apr. 6—A Shot
Apr. 13—The Spirit of Ulysses
Apr. 20—The Magnet of Destruction (2)
Apr. 27—The Life Worth While
Apr. 4—The Cycle of Hatred (2)
Apr. 11—A House of Hopes (2)
Apr. 18—The Moment of Sacrifice (2)
Apr. 25—Big Brother
Apr. 29—The Underdog (2)
Apr. 26—The Reformation of Peter and Paul
Apr. 21—Fashion and the Simple Life
Apr. 27—Blancs Forget (2)

Mutual Masterpictures
THE QUEST (5 Reels)
AMERICAN
THE LOST HOUSE (4 Reels)
Majestic
THE DEVIL (8 Reels)
N. Y. M. P. Corp'n
THE OUTCAST (4 Reels)
Reliance
THE OUTLAW'S REVENGE (4 Reels)
Reliance
ENoch ARDEN (4 Reels)
ON THE NIGHT STAGE (5 Reels)
A MAN AND HIS MATE (4 Reels)
MANN'S PREROGATIVE (4 Reels)
CAPTAIN MACKLIN (4 Reels)
Majestic
Mutual Exchanges
Serving the Mutual Program

Mutual Program
(Wheel of April 19th to April 25th, Inc.)

Monday, April 19, 1915
AMERICAN (Two Reel Drama)....The Castle Ranch
RELANCE (Two Reel Drama)....The Stain of Dishonor
KEYSTONE (Drama)....Not yet announced
THANHouser (Drama)...The Undertow
MAJESTIC (Drama).....The Story of a Story
BEAUTY (Comedy-Drama)....Oh, Daddy

Tuesday, April 20, 1915
RONCHONO (Drama)....The Disillusionment of Jane
AMERICAN (Drama)....She Walketh Alone
RELANCE (Drama)....Rose Leaves

Wednesday, April 21, 1915
DOMINO (Two Reel Drama)
KEYSTONE (Two Reel Drama)....Not yet announced

Thursday, April 22, 1915
KAY BEE....The Riddle of the Wooden Leg
FALSTAFF (Comedy-Drama)....The Hangman of Beauty
THANHouser (Drama)....The Reformation of Peter and Paul

Saturday, April 24, 1915
RELANCE (Drama)....God Is Love
KEYSTONE (Drama)....Not yet announced
ROYAL (Drama)....Hungry Hank at the Fair

Sunday, April 25, 1915
MAJESTIC (Drama)....For the Honor of Bettina
KOMIC (Comedy-Drama)....Home Again
THANHouser (Drama)....The Passion and the Simple Life

MUTUAL WEEKLY No. 14—1915
LATEST PICTURES FROM THE SEAT OF WAR.
In accordance with President Wilson's policy of U. S. neutrality. Troops continuously move to the front. A cheering cup of coffee. 19th Infantry officers and some members of the Red Cross. German prisoners at work. Graves of French soldiers. Ruined and devastated by the forces of war. PRESIDENT WILSON AND DISTRINGUISHED PARTY officials at laying of cornerstone of new Reel Cross memorial at Washington, D. C. On April 21st, the state of the art of the war. THE SHUTTLECOCK OF THE SEA. NATHAN COHEN, more than a centurion, briefly tells the story. Dr. Dean of Immigration. After completing 33,740 mile journey. U. S. S. "COLORADO" ARRIVES IN SAN FRANCISCO. Annexation, flying Admiral Howard's flag, for the first time in history. THE FAMOUS MOLIN ROUGE AT PARIS IS DESTROYED BY FIRE. CENSUS REPORTS AND CENSUS BUREAU OF WAR PICTURES. PRESIDENT MARSHALL AND HIGH GOVERNMENT OFFICIALS ARRIVE AT NEW YORK. A HUMAN FLY THRILLS ST. LOUIS CROWDS BY HIS DEATH-DEFYING AERIAL TRICKS. More than 100 feet. Sub: The New York Giants in training at Marlin, Texas. John McGraw says it is a bad game for his players, and expects the boys to agree with him. Sub: Junior Automobile Championship is run at Los Angeles. Harry Timmerman, driver of the car driven by Ray Willing, saves 150 lives in fire at New York factory blaze at New York City.

Special Productions
NEW MAJESTIC (Drama)....Sapho
THANHouser (Drama)....Moths
THANHouser (Drama)....Robin Hood
THANHouser (Drama)....A Legend of Provence
KEYSTONE (Drama)....The Empire Builder
KEYSTONE (Drama)....Zu, Zu, the Bandleader
THANHouser (Drama)....Frou-Frou
MAJESTIC (Drama)....Ruy Blas
R & M (Drama)....The Great Leap
THANHouser (Drama)....Josephine in the Land of Egypt
R & M (Drama)....The Gangsters of New York
MUTUAL SPECIAL (Drama)....War Pictures
R & M (Drama)....The Battle of the Sexes
THANHouser (Drama)....Cardinal Richelieu's Ward
R & M (Drama)....The Floor Above
R & M (Drama)....The Dishonored Maiden
R & M (Drama)....The Mountain Rat
THANHouser (Drama)....Home Sweet Home
THANHouser (Drama)....Dope
N Y MOTION PICTURE (Drama)....The Scare of the Gods
### REGULAR MUTUAL PROGRAM FEATURES

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;For the Honor of Bettina&quot; (2)</td>
<td>APR. 25</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;God Is Love&quot; (2)</td>
<td>APR. 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Riddle of the Wooden Leg&quot; (2)</td>
<td>APR. 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Artist’s Model&quot; (2)</td>
<td>MAR. 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Disillusionment of Jane&quot; (2)</td>
<td>APR. 21</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Undertow&quot; (2)</td>
<td>APR. 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Castle Ranch&quot; (2)</td>
<td>MAR. 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Highblinders&quot; (2)</td>
<td>APR. 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Man For All That&quot; (2)</td>
<td>APR. 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Taking of Luke McVane&quot; (2)</td>
<td>APR. 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Sons of Told&quot; (2)</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Turns Actor&quot; (2)</td>
<td>MAR. 14</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Moment of Sacrifice&quot; (2)</td>
<td>APR. 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Poet of the Peaks&quot; (2)</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fencing Master&quot; (2)</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Station Content&quot; (2)</td>
<td>APR. 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Roughneck&quot; (2)</td>
<td>MAR. 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Winged Messenger&quot; (2)</td>
<td>MAR. 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Molly of the Mountains&quot; (2)</td>
<td>APR. 7</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Cycle of Hatred&quot; (2)</td>
<td>APR. 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;His Brother’s Debt&quot; (2)</td>
<td>APR. 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Heart of Jinn&quot; (2)</td>
<td>APR. 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Sympathy Sails&quot; (2)</td>
<td>APR. 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot; (2)</td>
<td>APR. 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Fakir&quot; (2)</td>
<td>MAR. 31</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Among the Cannibals&quot; (2)</td>
<td>MAR. 30</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Magnet of Destruction&quot; (2)</td>
<td>MAR. 29</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Sunlight&quot; (2)</td>
<td>MAR. 28</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old Chemist&quot; (2)</td>
<td>MAR. 27</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Bubbling Waters&quot; (2)</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Brother’s Keeper&quot; (2)</td>
<td>MAR. 25</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Tricked&quot; (2)</td>
<td>MAR. 24</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;In the Switch Tower&quot; (2)</td>
<td>MAR. 23</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Duel in the Dark&quot; (2)</td>
<td>MAR. 22</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;Ancestry&quot; (2)</td>
<td>MAR. 21</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Forged Testament&quot; (2)</td>
<td>MAR. 20</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Slave Girl&quot; (2)</td>
<td>MAR. 19</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Phantom On the Hearth&quot; (2)</td>
<td>MAR. 18</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Mill By the Zuyder Zoe&quot; (2)</td>
<td>MAR. 17</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Case Of Poison&quot; (2)</td>
<td>MAR. 16</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Master’s Model&quot; (2)</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Two Sentences&quot; (2)</td>
<td>MAR. 14</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Her Buried Past&quot; (2)</td>
<td>MAR. 13</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Ex-Convict 4287&quot; (2)</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Girl Who Might Have Been&quot; (2)</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Satan M’Allister’s Heri&quot; (2)</td>
<td>MAR. 10</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Wells of Paradise&quot; (2)</td>
<td>MAR. 9</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Final Reckoning&quot; (2)</td>
<td>MAR. 8</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Truth of Fiction&quot; (2)</td>
<td>MAR. 7</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Minerva’s Mission&quot; (2)</td>
<td>MAR. 6</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Green Idol&quot; (2)</td>
<td>MAR. 5</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;On the High Seas&quot; (2)</td>
<td>MAR. 4</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;In the Warden’s Garden&quot; (2)</td>
<td>MAR. 3</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Winning Back&quot; (2)</td>
<td>MAR. 2</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;On the Brink of the Abyss&quot; (2)</td>
<td>MAR. 1</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Heart of Flame&quot; (2)</td>
<td>FEB. 28</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;A Day That Is Gone&quot; (2)</td>
<td>FEB. 27</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man With a Record&quot; (2)</td>
<td>FEB. 26</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Sheriff’s Streak of Yellow&quot; (2)</td>
<td>FEB. 25</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man at the Key&quot; (2)</td>
<td>FEB. 24</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Grudge&quot; (2)</td>
<td>FEB. 23</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Adventure of Florence&quot; (2)</td>
<td>FEB. 22</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Decision&quot; (2)</td>
<td>FEB. 21</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Lost Lord LoveIt&quot; (2)</td>
<td>FEB. 20</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Boundary Line&quot; (2)</td>
<td>FEB. 19</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;Mr. Silent Haste&quot; (2)</td>
<td>MAR. 18</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Secret of the Dead&quot; (2)</td>
<td>FEB. 17</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty’s Secret&quot; (2)</td>
<td>FEB. 16</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;A Man of Iron&quot; (2)</td>
<td>FEB. 15</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;In the Twilight&quot; (2)</td>
<td>FEB. 14</td>
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<td>MAJESTIC</td>
<td>&quot;How Hazel Got Even&quot; (2)</td>
<td>FEB. 13</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Death Dice&quot; (2)</td>
<td>FEB. 12</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;In the Tennessee Hills&quot; (2)</td>
<td>FEB. 11</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Bride of Gladewater&quot; (2)</td>
<td>FEB. 10</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Chinatown Mystery&quot; (2)</td>
<td>FEB. 9</td>
</tr>
</tbody>
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### THE SILVER FRAME

The Silver Frame is the most attractive value ever offered, with a beautiful hand colored 11x14 inch picture frame. New big hand colored pictures of all the favorites.

50 cents each; pictures without frames $3.00 per doz. 60 prominent players.

**Size 22x26 inches.** 75 cents Each. Framed, $2.50 Each. The Semi-Photo Post Cards, $3.00 Per Thousand of over 500 players is the best souvenir extant. It will increase your business. Note our other publications. Post Cards for hand coloring. Hand Colored Post Card Prints. Photographs, Size 4 x 6, of all the prominent players. Association and独立, 500 different names, 20 cents each.

**KRAUS MANUFACTURING CO.**

220 West 42nd Street New York

Remedy for dull nights, yours for the asking. Photographs for hobby display of all Mutual Multiple Reels 10 days ahead of release, $1.50 a set.

### CUT-OUT FIGURES

**The Newest Idea**

A life-like figure in characteristic pose of leading comedian in front of your theatre

**WILL STOP THEM ALL TO LOOK AND LAUGH**

Any Player—Any Height

**SEND FOR PRICES**

**SPECIALS**

<table>
<thead>
<tr>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>6&quot;</td>
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<td>11&quot;</td>
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<td>12&quot;</td>
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</tbody>
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**Kessel Advertising System**

155 West 46th Street NEW YORK CITY

### FREE — SLIDES

Send 6 cents to cover cost of postage and you’ll get a Mutual Player Slide absolutely FREE.

**Any 7 Slides From Our Catalogue $1.50**

Regular Price 35 Cents Each

Choose 3'Em From Our Big Catalogue

**ASK FOR IT**

**IT'S FREE**

**Greater New York Slide & Advertising Co.**

Academy Music Building 14th Street, New York

**GOLD KING SCREEN CO.**

Box 294 Altus, Okla.
**IF You Cannot Get An AUTOMATIC TICKET-SELLING MACHINE**

From Your Supply Man Write Us
ASK FOR BOOKLET Selling Tickets by Electricity

THE AUTOMATIC-SALES DEPT.
1474 BROADWAY
NEW YORK

Why Not Supplant
your present singer with the Modern Victrola? We can ship you ILLUSTRATED
SONG SETS to match each and every record the Victor Company turns out. Can
you imagine billing it strongly in front of your theatre to come in and hear John
McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact
any of the famous singers of the world at the small cost of a record. Let us inform
you as to how to obtain one of these high-priced instruments without any outlay of

cash.

Chicago Song Slide Exchange
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

**COUPON BOOKS**

**for MOVIES**

6's and 12's

Samples and Prices on Request

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

**ROLL TICKETS ABSOLUTELY GUARANTEED**
SPECIALY PRINTED. ALL THE SAME WORDING
SAMPLE ORDER OF 100,000 FOR $8.00 PROMPTLY
SEND CARDS WITH ORDER. NO C.O.D. SHIPMENTS
404 S. 10th St. PEICE OMAHA, NEB.

REEL LIFE

**News of the Trade**

A NEW and attractive catalog has just been
issued by the Day and Night Screen, Inc.,
110 West Fortieth Street, New York City,
showing various installations which have been
made by them, as well as flattering testimonial
letters from users of their product. The vari-
ous qualities which the screen possesses are
also brought out in detail so that the exhibitors
may know exactly under what particular
circumstances it may be used in order to get
the best effects. Under certain conditions,
which are given, the screen may be used with
artificial or natural lighting as a substitute to
a room, theater or open-air park. Prices are
also given for the benefit of exhibitors and
other prospective users.

The Massillon Chair and Desk Company
has secured the entire opera and theater
chair business of the Hardest Manufacturing
Company, of Canal Dover, Ohio, as well as
that of the A. R. Milner Seating Company,
including all patent rights formerly owned
by these companies. Pending the erection of
a modern factory at Massillon, Ohio, manu-
factoring is temporarily going on at Canal
Dover. The new plant which is being
planned is to be up to date in every detail,
and will be equipped with the most modern tools for manufacture. A. R.
Milner, for many years prominent in the se-
tating industry, has been secured as sales man-
ger.

S. H. Jones, president of the Gold King
Screen Co., of Altus, Okla., reports that the
sales of his well-known Gold King Screen
have considerably increased since the first of
the year. Since March 1st there has been an
increase in the price. However, this seems
to have had no effect on the sales. One of
the recent large installations of the Gold King
Screen is at The Old Mill, Dallas, Texas.

Arthur F. Dunn of the Speed Controller
Company, Inc., 257 William Street, New York
City, manufacturers of the Arc Controller,
has been put in charge of the Majestic Theater in that city, of which M. W.
McGee is general manager. Mr. Dunn will
visit dealers in Chicago, Cleveland, Pittsburgh and Buffalo later.

Messrs. Weldon, Williams and Lick, the
well-known ticket and coupon book manu-
facturers of Ft. Smith, Ark., are kept excep-
tionally busy just now filling orders for cou-
pon books and a large variety of tickets.
These people have a very complete plant
which enables them to turn out a large quan-
tity of tickets on short notice. They make a
specialty of plain and colored tickets.

A light of many uses, known as the "New-
manlite," is now being used by many producing
companies with remarkable success.
Many scenes which heretofore could not be filmed
are now being produced to the wonderment of
those, who do not know of the light. Thou-
sands of dollars have been wasted when clouds
overhung outdoor scenes or when evening
fell on scenes just about perfected. Clouds
are now day-lighted by the use of "Newmanlite," manufactured by the
I. C. Newmanlite Co., 256 Broadway, New
York.

C. A. Du Bosch, General Manager of the
Hugo Reisinger Co., 11 Broadway, New York
City, has just returned from an extensive trip
in the interests of the well-known Electra Car-
bons. Mr. Du Bosch reports that business con-
ditions are improving rapidly and his one
hope is to be able to import a sufficient quan-
tity of carbons to take care of the forthcoming
business.

**NEWMANLITE**

The most intense, brilliant and powerful
illuminating light ever discovered, giving
a daylight effect on all surrounding ob-
jects. Just the thing for cloudy days, dense
woods, caves and other interiors and exter-
iors where electrical lighting is out of the
question. Harmless and easy to use

Directors of the largest producing com-
panies are using the "Newmanlite" with
marked success.

I. C. NEWMAN CO.
Manufacturers of fire and smoke
specialties for motion picture use
256 BROADWAY NEW YORK CITY

**MOVING PICTURE THEATRES**

Need a constantly RELIABLE source
for obtaining their SUPPLIES.
Our Service Is Continuously Unexcelled

A trial order will convince you.

We carry all of the best and latest
supplies on the market and are Dis-
tributors of the Edison, Motograph,
Powers, Standard and Simplex Ma-
chines.

We sell for CASH or on the IN-
STALLMENT PLAN. Write to-
day for our proposition and catalog.

**Amusement Supply Co.**
Room 619, 160 North Fifth Avenue
Chicago, Illinois

**PHOTOPLAYWRIGHTS**

Have you failed to dispose of your script?
We will typewrite, correct and
and place your scenario
market for $1.00. Stories put in
scenario form, $1.25. Scenarios
critized, 50c, including plot and
technique. Send for circular.

**REX LITERARY BUREAU**
57 Stockton St., Brooklyn, N. Y.
Quick, Ready Money!

To the Exhibitor who uses Continentals. They have brought crowds into theatres. They are bringing crowds into theatres. They will bring crowds into your theatre. These feature pictures are not experiments. Get in touch today with your nearest Mutual Exchange.

THE WRATH OF THE GODS
SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA
PRODUCED BY THOS. H. INCE

GANGSTERS
(Four Reels)

GRIFFITH'S BATTLE OF SEXES
in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. BOOK IT!

GRIFFITH'S HOME SWEET HOME
(Six Reels)
BOOK IT NOW
AN IDYL—A SERMON—AN ABSORBING DRAMA
is showing in more theatres to more money than any motion picture ever produced.
FOR A WAR FEATURE DAY SHOW ONE OF THESE BIG Successes

MEXICAN WAR PICTURES
By Special Contract with General Villa
THE DISHONORED MEDAL
or THE CRACK OF DOOM
With French Troops in Action
BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced

THE GREAT LEAP
MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented makes the big claim to your attention. The finish is smashing drama. Book it now.

THE MOUNTAIN RAT
(Four Reels)
A tense, vital drama of Western Life.—A house-filler

Big Day Specials

RUYY BLAS
ROBIN HOOD
THE FLOOR ABOVE
of THE MYSTERY OF THE FRONT STAIRS

FROU FROU
JOSEPH IN THE LAND OF EGYPT
SAPHO
CARDINAL RICHELIEU'S WARD

DOPE
ZU ZU, A Keystone
MOTHS
LEGEND OF PROVENCE

CONTINENTAL FEATURE FILM CORPORATION
71 W. 23rd STREET NEW YORK CITY
The **RUNAWAY JUNE FREE TRIPS** to CALIFORNIA Contest is the business getter of the year—Let it get business for your theatre. Speak now.

Serial Publication Corporation
29 Union Square
New York

PRODUCED BY RELIANCE
“He Made Me Look Like a Monkey! My Audience Kidded Me To a Fare-Ye-Well!”

Did YOU ever feel like a monkey? Didn’t some glib salve artist ever come along and talk you into using alleged features that made you talk the talk of our friend at the top of this page? How different to walk into a Mutual exchange and have a chat with the man who represents the

$20,000,000 MYSTERY!

No wild “feature talk”—just a plain, business statement of the great success that this serial has achieved, and a clear set of reasons why you can make money with it. Reasons that are plain, intelligent business statements, that don’t sound like a circus advertisement.

He’s a Special Man—See Him at the Nearest Mutual Exchange. Put a Memo in Your Note-Book NOW, so You Don’t Forget.

THANHOUSER SYNDICATE CORP.
71 WEST 23rd STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of “THE MILLION DOLLAR MYSTERY”
NEW YORK MOTION PICTURE CORPORATION

PRESENTS:

Thos. H. Ince Feature

IN

5 PARTS

A MUTUAL MASTER PICTURE

ON THE NIGHT STAGE

Featuring

Wm. S. Hart, Robt. Edeson

AND

Rhea Mitchell

Robert Edeson,

a Hero of a Thousand Dramas:

Rhea Mitchell,

beautiful leading Lady of the

New York Motion Picture Corporation:

William S. Hart,

The most talked of Motion Picture Actor to-day.

(His wonderful work in THE BARGAIN will go down in the history

of Motion Pictures), constitute the greatest money drawing Aggregation in the business.

NEW YORK MOTION PICTURE CORPORATION

LONACRE BUILDING 42nd ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES
THE MAJESTIC MOTION PICTURE CO.

PRESENTS FOR RELEASE

SUNDAY, APRIL 18

The Thrilling Two Part Feature

THE HIGHLBINDERS

With SIGNE AUEN
and EUGENE PALLETTE
in the leading parts

A Picture That Will Hold You Every Second

SIGNE AUEN

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

THE LITTLE MOTHER. (1 Reel Majestic)—Release date Tuesday, April 6. A very interesting child story, telling how a little orphan girl at last finds a home with her baby sister.


BY FAIR MEANS OR FOWL. (1 Reel Komic)—Release date Sunday, April 11. A rural farce, with Fay Tincher and Elmer Booth. Not quite up to Komic standard in story or production.

THE LITTLE MATCHMAKERS. (1 Reel Majestic)—Release date Tuesday, April 13. A delightful child love story, featuring pretty Mildred Harris and Paul Willis.

THE HIGHLBINDERS. (2 Reel Majestic)—Release date Sunday, April 18. A story of Chinatown, with the real Chinatown atmosphere, showing how a beautiful half-cast Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS. (1 Reel Komic)—Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories, and is one of the best of the series.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company

STUDIOS:
4500 Sunset Blvd., Los Angeles, Cal.

BUSINESS OFFICE:
29 Union Sq. W., New York City
North American Film Corporation Presents

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

$10,000.00 For a Suggestion!

with

LOTTIE PICKFORD

Irving Cummings
Charlotte Burton
George Periolat
Lillian Buckingham

William Russell
Eugenie Forde
W. J. Tedmarsh
Ornal Humphreys

—the greatest aggregation of known Film Stars ever brought together, will be seen in this new $800,000.00 “Flying A” Continued Photoplay—“The Diamond From the Sky.”
$10,000.00 For a Suggestion!

Bookings For This Remarkable Attraction Are Now Being Arranged!

You exhibitors who appreciate a high class production played by known stars—you who realize the value of a continued photoplay that will bring your patrons back week after week—make your booking arrangements for “The Diamond From the Sky” NOW! See the North American representative at any Mutual Exchange in America.

You’ll find the greatest array of advertising helps ever planned for a film story—beautiful posters, attractive heralds, handsome lobby photos, two-color banners, window cards, slides, crowd-getting schemes—everything to make for a wonderful box-office success.

An Independent Release!

“The Diamond From the Sky” will be an independent release and may be obtained regardless of the regular program being used. Bookings are now being arranged by our own representatives at every Mutual Exchange. The story, “The Diamond From the Sky,” will appear in The Chicago Tribune and 500 associated newspapers. The first chapter of the film version will be in three reels and will be released May 3rd. Thereafter a two-reel chapter will be released each week. A word to the wise: BOOK NOW!

North American Film Corporation
John R. Freuler, President
222 South State Street, Chicago, Ill.
Representative at Every Mutual Exchange in America

See North American Representative at Nearest Mutual Exchange or Write Us!
RELIANCE RELEASES
Make a Specialty
of
LOVE, DRAMA, COMEDY
They Appeal to All

HERE ARE THE LATEST:

"A MAN FOR ALL THAT"
RELEASED APRIL 17, 1915—TWO REELS
Self-Sacrifice Results In Happiness For a Real Man

"THE STAIN OF DISHONOR"
RELEASED APRIL 19, 1915
A Drama of Love and War

"ROSE LEAVES"
RELEASED APRIL 21, 1915
Beautiful Sentiment Interwoven With Drama

RELEASED EXCLUSIVELY IN THE UNITED STATES AND CANADA THROUGH THE MUTUAL FILM CORPORATION

Reliance Motion Picture Corporation
STUDIOS
29 Union Square, New York City
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
"GOOD ENOUGH FOR UNCLE SAM"

United States Government, War Department
Buys 66 Projectors

Although higher in price and notwithstanding protests of competitors
SPECIAL BOARD OF GOVERNMENT EXPERTS
Decides On

**Simplex**

**STRAND THEATRE, New York**
One of the largest and finest Moving Picture Theatres in the world, uses

**LIBERTY THEATRE, New York**
Another one of the largest and finest Moving Picture Theatres in the world, where the wonderful pictures of the "BIRTH OF A NATION," taken from Thomas Dixon's book, "THE CLANSMAN," are shown in a TWO DOLLAR HOUSE, uses

**NEW YORK HIPPODROME**
Have installed two

**MACHINES**

And LAST, but not LEAST
**UNITED STATES WAR DEPARTMENT**

66

**MACHINES**

MR. EXHIBITOR—Send for Catalogue "R"

**MADE AND GUARANTEED BY**

**THE PRECISION MACHINE CO., INC.**

317 East 34th St., New York
LOTTIE PICKFORD—Starred in "The Diamond from the Sky"

"The Cup of Life"
Five Reels
N. Y. M. P. Corp'n

APRIL 17, 1915

"A Child of God"
Four Reels
Reliance
PROMINENT
AMONG THE MOST IMPORTANT FACTORS OF PROGRESS IS

POWER'S CAMERAGRAPH No. 6A
The Perfect Motion Picture Projecting Machine

NICHOLAS POWER COMPANY  NINETY GOLD STREET  NEW YORK CITY
SEE AMERICANS FIRST
Flying "A" and American "Beauty" Feature Films
MADE IN U.S.A.

The DAY of RECKONING
A Society Drama in TWO ACTS

Under Direction of REEVES EASON
Featuring VIVIAN RICH

GRIPPING HUMAN INTEREST
Release April 26, 1915

AMERICAN "BEAUTY" FILMS
"NO QUARTER"
Featuring VIRGINIA KIRTLEY with Cast of Stars in a Captivating Comedy
Under Direction of FRANK COOLEY
Release April 27, 1915

Scheduled for Early Release is the Season's Greatest Novelty Production, featuring
NEVA GERBER and WEBSTER CAMPBELL
"LIFE'S STAIRCASE"
Wait for it.

The Flying "A" Release of April 28th will be
"WIFE WANTED"
With WINIFRED GREENWOOD and ED COXEN in the lead
Under direction of HENRY OTTO

Released exclusively throughout the United States and Canada by the Mutual Film Corporation

AMERICAN FILM MFG. CO.
CHICAGO
ATTENTION!

THE ARTIST'S MODEL

THURSDAY, APRIL 22.

RIDDLE OF THE WOODEN LEG

FRIDAY, APRIL 23.

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 421 STR. AND BROADWAY. NEW YORK. KEssel & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS
MY SUCCESS
AND YOURS

By Edwin Thanhouser

Why isn’t business better? Been trying to figure that out, have you? Well, you know that I’m not given to exaggeration, so read carefully:

I am not an experiment! My pictures earned money for you exhibitors for years. Why? Because you always knew this:—That every Thanhouser film made by Edwin Thanhouser himself you could Depend upon. Day in, day out, you knew for sure—positive—CERTAIN—that your audience would enjoy these Thanhouser releases. Your show was CONSISTENT!

How many brands are consistent? What percentage of them are good—what bad—and don’t one bad one hurt you more than the good you get out of five good ones?

Why? YOUR SHOWS ARE NOT CONSISTENT! People take a chance every time they enter your house! They can’t depend on you.

If you’re still losing, it’s your time now to become consistent. Inject Thanhouser into your program somewhere and be safe. Be consistent. Don’t be haphazard—spasmodic—don’t be a “once-in-a-while”—be an “always is!” That’s how I made good!

Send me your name. I want to tell you something you’ll be mighty interested in.

Edwin Thanhouser

Here are Some Thanhouser Releases that will Speak for Your Box Office

Tuesday, April 20th—The Undertow (2 reels).
Friday, April 23rd—Reformation of Peter and Paul.
Sunday, April 25th—Fashion and the Simple Life.

Now, you who NEED COMEDY! You who complain of comedy that is vulgar—or comedy that hits the mark only once in a while. Here’s the second release of the new Friday comedy brand, FALSTAFF for Friday, April 23rd—“The Handicap of Beauty”—One reel of refined genuine comedy that IS comedy!

Released exclusively throughout the United States and Canada by the Mutual Film Corporation

THANHOUSER FILM CORPORATION
New Rochelle, N.Y.

Producers of “The Million Dollar Mystery”
GOD IS LOVE
RELEASED APRIL 24, 1915
Two Reel Drama

THE OPEN DOOR
RELEASED APRIL 26, 1915
One Reel Drama

THE BURIED TREASURE
RELEASED APRIL 28, 1915
One Reel Drama

Reliance Motion Picture Corporation
STUDIOS
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Reel Life
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The Notable Cast Who Will Interpret the Widely Heralded $20,000 Prize Picturized Romantic Novel, Produced by Flying "A," Which Will Be Distributed by the North American Film Corporation

In the center is the famous screen star, Lottie Pickford, who, with Irving Cummings (seated at her left) and William Russell (at her right), will be featured in this great continued photo-story. From left to right (at top) are Lillian Buckingham, Orral Humphreys, Eugenie Forde, Charlotte Burton, George Periolat and W. J. Tedmarsh, other popular film favorites, who will appear in the production. Director Jacques Jaccard is seated in the foreground, flanked on either side by his assistants. The first installment of "The Diamond from the Sky" will be released May 3.
FACeTS AND FIGURES AND SUCH

EVER since Edwin Thanhouser returned from his extended trip abroad and resumed the management of the big plant at New Rochelle, which bears his name, things have been happening. During the leisure months, when Mr. Thanhouser was retired from active participation in the motion picture business, he spent little idle time. The studios and laboratories of the great film manufacturing companies of Great Britain and Europe furnished him with a fertile field for observation and study of which he was not slow to take advantage. He returned to America, filled to overflowing with new ideas and new plans for motion picture production, which he was not slow to put into operation, when he re-assumed charge at the New Rochelle studios. So it has happened that the old spirit, which vivified and vitalized the Thanhouser organization in the days when the Thanhouser brand first became famous is again in evidence. The latest productions, especially, bear the imprint of Mr. Thanhouser’s genius for making motion pictures that have a wide and distinctive appeal, a fact which will mean much to every exhibitor who booked Thanhouser films in the days when they were earning the enviable reputation they now have.

The recent announcement by Mr. Thanhouser concerning the Falstaff brand, the new Friday Mutual comedy release, met with instant popularity throughout the trade and the refined, but highly amusing photoplays thus far released under this name have entirely lived up to the predictions made for them. Many important additions have been made recently also to the Thanhouser staff. Among these are Lorraine Huling, George Foster Platt and Frederic Sullivan, the former an ingénue of notable artistic attainments, the latter on the staff of directors. Lorraine Huling is best known to the photoplay public through her work with the Famous Players in “The Straight Road,” “The Unwelcome Mrs. Hatch” and “A Bachelor’s Romance” with John Emerson and Henrietta Crosman. She is a graduate from the legitimate, however, having appeared in many notable successes of the stage and has also been widely known in art circles for her accomplishments in conjunction with Charles Dana Gibson, Irving Wiles and Charles Penfield.

George Foster Platt comes to Thanhouser direct from the New Theater, where he produced “The Blue Bird” and other notable modern plays. Among the great artists with whom he has staged productions are Henry E. Dixey, Carlotta Nielson, Charlotte Walker and Margaret Anglin. Ten years ago Mr. Platt was stage manager for the Thanhouser Stock in Milwaukee.

Frederic Sullivan’s appearance at New Rochelle is really a

re-engagement, for, until a few months ago, he was a producer of Thanhouser films. Previous to that he was with the Reliance forces and his extensive stage experience is distinctly in support of the present Thanhouser policy. He has a reputation for producing films that have a “punch” and is an acquisition to the Thanhouser staff, who will be of the greatest value to Mr. Thanhouser in carrying out the large plans he has made.

TERRANCE EUGENE RAMSAyE, the writer of the article on pages twenty-two and twenty-three of this issue of Reel Life, in which S. S. Hutchinson, president of Flying “A”, tells the inside story of the filming of The Diamond from the Sky, the great romantic picturized novel, which will be released by the North American Film Corporation, beginning May 3, is said to have read or vised every one of the 19,000 manuscripts submitted in the competition in which The Diamond from the Sky was chosen. Mr. Ramsaye was secretary of the board of judges, who awarded the $10,000 prize, as the first step toward the production of this massive photodrama. He will probably serve in a similar capacity in the awarding of the second $10,000 prize for the best sequel to The Diamond from the Sky.

THE enthusiasm with which Mutual Masterpictures have been received by the public would be difficult to overestimate. The wide advertising given these motion pictures de luxe in the Saturday Evening Post and trade press, has brought thousands and thousands of new patrons to the theaters showing them, and scores and hundreds of these photoplay-lovers have been so delighted with the Mutual Masterpictures they have seen, that they have straightway set themselves down to write President Harry E. Aitken, of the Mutual, about their impressions. Many letters have come in from representative people, but it is possible only to give an extract from one in this issue of Reel Life, owing to lack of space, reserving the others until next week.

“I had the pleasure of seeing The Lost House,” writes Dick Jenison, owner of a well-known newspaper agency in Atlanta, Ga., “at the Strand Theater here this week, and the picture pleased me so that I thought you would like to know of it, inasmuch as you request communications from your patrons in the Saturday Evening Post. The Lost House is, in my opinion, the BEST moving picture I have ever seen.

“It carries a ‘punch,’ a gripping hold on one, such as I have never experienced in watching another picture. The interest is sustained throughout, with not a single detail overlooked. I lack sufficient adjectives to describe it adequately.”
Picturesque Scenes and Laughable Situations from American-Beauty Studios

1. David Lythgoe and Vivian Rich in “She Walketh Alone.”
3. David Lythgoe and Charlotte Burton in “She Walketh Alone.”
4. Charlotte Burton and Jack Richardson in “The Day of Reckoning.”
7. Vivian Rich (same).
8. Virginia Kirtley, Joseph Harris, Webster Campbell and Fred Gamble in “No Quarter.”
10. Virginia Kirtley, Webster Campbell and Fred Gamble in “No Quarter.”
REEL LIFE

Stories of the New Photoplays

NEVER in the history of continued photoplays has such a notable cast been gathered together as in The Diamond from the Sky, the new mammoth Flying "A" production, which will be released at all Mutual exchanges through the North American Film Corporation, beginning May 3. It is estimated that the cost of this wonderful production will approximate $800,000, a figure far in excess of anything ever expended for a photoplay.

Loftie Pickford—younger sister of the popular Mary, and by many motion picture lovers regarded as quite the equal, if not the superior in artistic ability of her talented sister—will play the lead. She will be supported by a company, every one of whom has a proven reputation as a screen star, including Irving Cummings, Charlotte Burton, William Russell, George Periolat, Lilian Buckingham, Eugenie Forde, Orral Humphreys and W. J. Tedmarsh.

Altogether, The Diamond from the Sky promises to be unique in artistic merit, originality of conception and distinctive screen effects. No exhibitor can fail to sense the possibilities offered by this genuinely great picture for building up a clientele, which will be a tremendous weekly asset. A representative of the North American Film Corporation is now at every Mutual exchange, ready to give all the particulars. Why not get in touch with him today?

RUNAWAY JUNE—Reliance (Episode 15)  
Two Reels  
April 21, 1915

By George Randolph Chester and Lillian Chester

CAST

June Warner.........................Norma Phillips
Ned Warner.........................J. W. Johnston
Gilbert Blye........................Arthur Donaldson
Tommy Thomas......................Marguerite Loveridge
Charles Cunningham................Charles Mason
Edwards................................Ezra Wake
Mr. Moore............................Alfred Fisher
Mrs. Moore..........................Dora Mills Adams
Iris Blethering....................Winifred Burke
Bobby Blethering..................George M. Marlo
Aunt Debby.........................Myra Brooks
Hororia Blye........................Rica Allen
Marie................................Evelyn Dumo
Bouncer..............................By Himself

BACK in New York Ned Warner traces June to a certain building, and is just in time to see her surrendering herself to the impassioned embrace of Gilbert Blye. Then the door slams in front of him. Ned beats upon it in vain—it is locked. Seizing the one chair in the bare room, he splinters down the wooden panels which have cut him off from his runaway bride. Followed by the entire Moore cortege, and by the Bletherings, Ned Warner flings himself upon the man with the black vandyke. There is a terrible struggle. "Stop! Stop, Ned!" screams June, beside herself. "Don't you see—it is a motion picture studio?" And so indeed it is. The big, bare place is filled with the sickening glare of the mercurial lights. Strong arms draw Ned off the prostrate form of his victim—and then explanations follow thick and fast, while June's eyes are turned beseecingly upon her husband. At last the whole story is made clear. June has found a way to make herself financially independent as leading woman of the Blye Motion Picture Stock Company. June and Ned once more are in one another's arms. And this time all separations for them are over. (This is the end of the serial.)

HOME AGAIN  
Komic  
One Reel  
April 25, 1915

The Laughable Misadventures of a Drummer

CAST

Mr. Drummer.......................Elmer Booth
His wife.............................Anna May Walmall
Mr. Grinder........................Max Edison
Mrs. Grinder.......................Fay Tincher

MR. DRUMMER, travelling salesman, leaves his wife at home to make a short business trip. While trying to rescue a lady's purse from a thief he is arrested as the guilty one and thrown into jail for sixty days. Mrs. Drummer, thinking that her husband has deserted her, rents their house to Mr. and Mrs. Grinder and goes to a hotel. On his release from prison, Drummer sends his wife a letter warning her of his return. Mrs. Grinder directs the messenger to the hotel. By the time Drummer reaches the house he is considerably the worse for a few drinks. He makes a good deal of racket going to his room. Then, in his pajamas, he betakes himself to the apartment previously occupied by his wife, with the idea of squaring himself. The door is opened an inch or two and Drummer gets a clout over the head. Grinder, returning late from the office, takes off his shoes so that he may not wake his wife and tip-toes to her room to kiss her good-night. Her reply is a bump on the head with a pitcher. He then sees Drummer stealthily making his way to his own apartment—and believes he understands why his wife does not care to see him. He goes to dig out his revolver. Meanwhile Drummer has discovered the presence in the house of Grinder. He also leaps to the conclusion that his wife is unfaithful. The two men chase one another from cell to cellar to garret. Meanwhile, Mrs. Drummer, who has received her husband's letter, comes rushing home to head him off. She arrives just in time to save Drummer from being landed back in jail.

THE DAY OF RECKONING  
American  
Two Reels  
April 26, 1915

Wherein the Hero Proves Himself a Real Man

CAST

Martha True.........................Vivian Rich
John Walton........................David Lythgoe
Mrs. Crew...........................Louise Lester
Carl Burton........................Jack Richardson
Rita Marr...........................Charlotte Burton

DECEIVED by Carl Burton, to whom she supposed she was legally married, Martha True is left to bear the disgrace alone. When her child is born she is obliged to entrust it to the care of a Mrs. Crew in order that she may work to support the baby. Under the strain of long hours behind the counter and sorrow at being separated from her child, Martha is overcome in the store. She is taken to a hospital by her employer, a big-hearted bachelor, who visits her daily and eventually falls in love with her. When, knowing nothing of her past, John Walton proposes marriage, Martha yields to a great temptation. They are married. Not long after, a letter comes from Mrs. Crew. Martha herself has instructed her friend to write it, as though on her dying bed, imploring Martha to take her child. Walton is delighted with the idea of having a child in the house and Martha sends for her baby. Meanwhile,
Humor and Pathos Make Strong Contrasts in Latest Majestic-Komic Releases

Stories of the New Photoplays

Burton gets wind of what has happened. He sends Rita Marr, an adventuress, with a letter threatening to expose Martha, unless she will share her property with the blackmailers. Fearing lest her husband discover everything, the wife takes her child and is on the point of leaving the house, when Walton returns. When he learns the whole story Walton finds that his love for his wife and her child is more to him than anything else in the world.

NO QUARTER

A Tragedy of the Gas Meter

CAST

Mr. Smith..................Joseph Harris
Mr. Meeker..................Fred Gamble
Reggie Ruggles..............Webster Campbell
Peggy Smith...................Virginia Kirkley

In the midst of a dinner which the Smiths are giving to their daughter Peggy, whose engagement to Reggie Ruggles just has been announced, the supply of cooking gas gives out. The meter is one of the prepaid sort, requiring a quarter to operate, and in her despair at finding herself quarterless, Mrs. Smith appeals to the guests for the necessary twenty-five cent piece. Nobody has the exact change, and Mrs. Smith, driven to criminal extremes, tries to work the meter with a button. Just then the gas man arrives to collect the contents of the machine—and discovers the button wedged half way into the slot. Mrs. Smith is severely reproved. However, she manages to serve up some kind of a meal with the help of an electric iron and the dining-room fireplace. Later in the feast, the electric lights begin to grow dim—and, again, the only salvation is a quarter. A belated guest furnishes the coin. But when the lights go on, Peggy's fiancé is caught holding the hand of the servant maid. Peggy breaks her engagement. In the end Reggie is able to convince his sweetheart that it was all a mistake. And just then in comes Mr. Smith with a five-dollar supply of quarters against further trouble.

BLANC FORGETS

In Which a Hot-Headed Young American Makes Trouble For a Count

CAST

Bianca Wells..................Florence La Badie
Her father......................Justus D. Barnes
Jarvis.........................Morris Foster
Berta..........................Bliss Milford
Count Berdau.................Charles Jahn

There are a great many things in his courtship of Bianca Wells which young Jarvis is at a loss to understand. Particularly is he mystified as regards the identity of a certain Count Berdau, who is constantly at the Wells' home. He has his suspicions, however. And this explains why the Count is forcibly snatched away from a ballroom, where he is innocently enjoying himself, and marched before a magistrate to whom he is obliged to give written evidence that he is a gentleman in order to escape being sent to jail as a fugitive criminal. The Count and Bianca's father really are putting over a business deal—but this Jarvis does not learn until much later. Meanwhile the fascinating Bianca is hugely relishing the joke. And in the end Jarvis wins what he is after.

CHECKMATE

The Exciting Story of a Frustrated Elopement

CAST

Tom, a telegraph operator.............Charles Gorman
Arthur, his chum..................Vester Perry
Barton Gray.....................William E. Lowery
Dorothy, his ward..................Bess Buskirk

Tom and Arthur, two friends, are employed, respectively, as wire chief for the telephone company, and as telegraph operator for Burton Gray, a stock broker. Tom meets Gray's ward, Dorothy, and is greatly attracted. Dorothy never has seen her father. He had placed her in Gray's care as a baby, refusing to see her because his birth had cost her mother her life. And he had given Gray a sum of money to be handed to Dorothy upon her coming of age, or in the event she should marry. Gray uses the money in speculation, and it is lost. Dorothy's father, outgrowing his antipathy to his daughter, wires Gray that he is coming to take the girl in charge. Her guardian, knowing that Dorothy loves him, determines to persuade her to marry him in order to avoid the discovery of the misappropriation of the funds. Tom overhears Gray engaging train accommodations and is suspicious. Then, finding the telegram from Dorothy's father, he accuses his employer. Gray knocks Tom down and ties him up with a wire from an electric drop light. Though bound, the young man manages to pull a telephone from the desk, and using the receiver as a key, he telegraphs for help. The flashing light at central puzzles the operator, who summons Arthur, the wire chief. Arthur rushes to Tom's assistance, and they pursue Gray. Tom boards the train, which already is in motion, and when Gray attempts to throw him off, Dorothy summons help. The young man shows Dorothy her father's telegram and tells her his story. She is convinced of her guardian's stratagem. Eventually she and Tom are married.

THE BURIED TREASURE

A Modern Drama of Practical Love and Adventure

CAST

Marie..................................Florence Crawford
Jean....................................Mr. Rhefield
Ragout................................Walter Long
The Tourist..........................Fred Burns

Marie, daughter of the owner of a fishing sloop, is in love with a clam digger, Jean. Her father, however, is determined that Marie shall marry Ragout, his first mate. When Jean brings to light a chart showing the location of buried gold, the sloop owner is rather more willing to consider the clam digger as a possible son-in-law. But Ragout, overhearing, steals the chart, binds and carries Marie aboard the sloop and immediately sets sail to find and seize the treasure. Jean and the girl's father are in despair. Meeting an automobile, they prevail upon the owner to take them overland at lightning pace to the spot where lies the treasure trove. They rescue Marie and the gold. Ragout is driven from the country. Jean and his sweetheart are married.

(Continued Overleaf)
De Luxe Two Reel Features of Broncho, Domino and Kay Bee Brands

Stories of the New Photoplays

**THE RENEGADE**
*Broncho*
*Two Reels*  
*April 28, 1915*

*A Strongly Romantic Subject*

By William H. Clifford and Thomas H. Ince

**CAST**

Captain Marley...Charles Ray  
Robert Graves...Herschel Mayall  
Normah...Louise Glau  
Alice Craven...Ethel Utman

Robert Graves, a renegade slave trader in Africa, defeats a party of British soldiers and takes prisoner Captain Marley. On the captain he discovers a letter notifying Marley that he is heir to the estates of the Earl of Craven. Graves sells Marley into slavery to Ali Hanid, an Arabian sheik, and sails for England. He contrives to pass himself off as the captain and takes up the duties of the estates. Also he plans to marry Alice Craven. She, however, is in love with a young Englishman, and she distracts Graves. Marley, meanwhile, has fallen in love with Normah, a beautiful Arabian girl. She helps him to escape. Returning to England he determines to recover his rightful property. At the suggestion of the family lawyer, he appears in Graves’ bedroom, while the latter is lying in a drunken sleep. The usurper wakens, thinks he sees Marley’s ghost, and leaps out of the window to his death. Alice and the young Englishman marry. And Marley sends for Normah, who, as his wife, presides with him over the Craven estates.

**THE POWER OF THE STREET**
*Domino*
*Two Reels*  
*April 29, 1915*

*A Powerful Play of Finance and Jealousy, Featuring Walter Edwards*

By Richard V. Spencer and Thomas H. Ince

**CAST**

John Steele...Walter Edwards  
Marion, his wife...Clara Williams  
Alexander Hanlon...Arthur Mande

John Steele, a New York stock broker, is happy with his beautiful wife, Marion, until the advent into their circle of Alexander Hanlon. Hanlon covets Marion. She is fascinated by him. Hanlon deliberately ruins Steele in the exchange and runs off with his wife to Europe. Steele pretends suicide and goes to Alaska under an assumed name. There he strikes it rich and returns to New York, resolved to avenge himself on Hanlon. He is wearing a heavy beard and his former rival fails to recognize him. In a fierce battle on the floor of the exchange Steele sends Hanlon to the wall. Hanlon goes home to his apartments a crushed and broken man. There, later, Steele, shorn of his disguise, confronts his old enemy. They fight like wild beasts. A lamp is upset and the house catches fire. Steele escapes, but Hanlon perishes in the flames.

**MOVIE FANS**
*Falstaff*
*One Reel*  
*April 30, 1915*

*A Domestic Comedy-Drama*

By William H. Clifford and Thomas H. Ince

**CAST**

The Shipping Clerk...Billy Sullivan  
The Stenographer...Lorraine Huling

A young clerk and a stenographer meet in a moving theatre. They fall in love and marry. They have been drawn together by common ambitions. He dreams of becoming a successful scenario writer, and she of starring on the screen. But, as time passes, their hopes are not realized. Instead of fame, the girl receives the honest love of her young husband, and the clerk is grateful to be able to keep a job and support his devoted wife. When their baby daughter is born, all dreams of wealth and glory pass out of their heads forever. And they agree that for them "future greatness" is bound up with the health and happiness of the little Laura.

**THE LITTLE SOLDIER MAN**
*Majestic*
*One Reel*  
*April 30, 1915*

*A Small Boy’s Exciting Dream*

**CAST**

Mildred...Mildred Harris  
Paul...Paul Willis  
The doll...Bobby Feulner

Mildred’s uncle brings her from abroad a big soldier doll of wonderful construction. Mildred’s boy chum, Paul, becomes dreadfully jealous of her new favorite. So he steals the doll and puts it in his bureau drawer. That night the little soldier man gets out of his hiding place and runs away. Paul gives chase. The doll mounts a pony. Paul does the same. But the soldier reaches Mildred first and they elope to the minister’s and are married. Paul meanwhile has secured his father’s sword. As the couple are coming out of the minister’s house he leaps upon the soldier and runs his trusty blade right through—but here Paul wakes up. He steals out of bed and pulls out the bureau drawer. There lies his rival, calm and undisturbed.

**THE VALLEY OF HATE**
*Kay Bee*
*Two Reels*  
*April 30, 1915*

*A Stirring Drama of the Tennessee Hills*

By C. Gardner Sullivan and Thomas H. Ince

**CAST**

Madge Canfield...Rhea Mitchell  
Allen Walsh...Thomas Chatterton  
Daddy Canfield...J. Barney Sherry  
Pap Hutton...Walt Whitman  
Ma Hutton...Gertrude Claire

Allen Walsh, a young northerner, takes charge of a school in the mountains of Tennessee, where he falls in love with Madge Canfield. Being vigorously opposed to the feud which Daddy Canfield keeps up against Pap Hutton, the school master comes to be regarded by the girl’s father as an enemy. The young people are forbidden to have anything to do with one another. Nevertheless, they meet in secret. A cousin of Canfield’s is murdered by a peddler, and Canfield convinces Madge that Walsh is guilty. She consents to lead her lover to a spot where her father intends to kill him. On the way, however, she learns that Walsh is innocent. Rather than let him know that she has plotted against his life, she persuades him to put on her bonnet and shawl, while she dons his coat and hat, pretending that it is all in fun. She is shot by her father. Walsh induces Ma Hutton, the wife of Canfield’s enemy, to nurse the girl back to health. The two families are reconciled, and Walsh and Madge are married.

(Continued Overleaf)
Clever Plots, Ably Presented, and Splendid Photography in Reliance Productions

Stories of the New Photoplays

THE HOUSE OF BENTLEY  
Reliance  
Two Reels  
May 1, 1915
Wherein a Grandmother Is the Heroine

CAST
Grandma Bentley ........................................... Cora Drew
John Bentley, Sr. ............................................ G. A. Pierce
John Bentley, Jr. ............................................. Frank Bennett
Edith Polly .................................................... Teddy Sampson

When his son John falls in love with Edith Polly, Bentley, Sr., fires his pretty little stenographer. He tells John that he will disown him if he marries below his station financially. Grandma Bentley, however, sympathizes with the broken-hearted young lover. She also meets the girl and is satisfied that Miss Polly really loves John. So Grandma recalls to her son the story of his own romance, and how he and his bride began life together in poverty. Bentley, Sr., lives over his youth, and, realizing that love is the foundation of success, he consents to John's and Edith's marriage.

LOCKED OUT  
Royal  
One Reel  
May 1, 1915
A Pajama Comedy

Ned is called out of town on business. He tells Nell, his wife, that he will be gone till next morning. But finding that he can get back that same night, after all, he wires his wife to this effect. Coming out in the hall to take the telegram, she is locked out of her apartment and escapes to the roof to avoid being seen in her pajamas. In trying to get back by the fire escape, Nell is taken for a burglar. Her husband returns to find her in a compromising position. But the janitor explains, and Ned at last is pacified.

THE COMEBACK  
Majestic  
Two Reels  
May 2, 1915
An Uncommonly Clever Plot

CAST
Borden ...................................................... Elmer Clifton
Dexter ......................................................... Ralph Lewis
The girl ....................................................... Billie West

Borden, roused to defend the name of a girl whom Sinclair has implicated in a story he has been telling, empties a revolver point blank at the other clubman. He is whisked away in an automobile by Fred Dexter, his cousin, who hides him until he can get out of the country. Sinclair has recovered meanwhile and is plotting revenge. But as Borden refuses to bring before the public the name of the girl, he is unable to vindicate himself. So he goes to New Zealand. Some eight months later, Carr, the city editor of the paper on which he has been employed under an assumed name, calls his attention to a picture in a New York paper remarkably resembling himself. A news item announces that Fred Dexter has identified a man found dead in the woods as his cousin, Richard Borden, missing many months; and Dexter, being next of kin, inherits the fortune of Francis Borden, a South African millionaire, who, in July of the previous year, had died, willing his fortune to Richard Borden. Borden confesses to the editor his identity and the whole story of the shooting. Carr sees in the circumstances a conspiracy. At the time of his uncle's death Borden was crossing the Atlantic. Dexter received the news of the will. He and Sinclair and a third man deliberately arranged for the shooting incident, using blank cartridges, in order to get Borden out of the country. When faced with this theory, the conspirators finally confess. Borden returns to New York and to the girl for whose honor he had sacrificed his happiness. His cousin and his accomplices leave the United States.

ETHEL'S DISGUISE  
Konic  
One Reel  
May 2, 1915
Chapter 22 of the "Bill" Series by Paul West

CAST
Ethel ....................................................... Fay Tincher
Bill ................................................................. Bobby Feulner
Hadley ......................................................... Chester Withey
Ed ................................................................. Ed Dillon
The Italian ..................................................... Elmer Booth

A Certain Italian neglects his wife to enjoy the gay life with Trixie, a chorus girl. The Italian's wife notices Mr. Hadley that she wishes divorce papers served upon Antonio as soon as the lawyer can get evidence against him. Hadley instructs Ethel to disguise herself as a man and follow the Italian to a cafe. Trixie happens to have several admirers and when Antonio sees her enter the restaurant with another man he stars a riot. The frightened admirer saves his skin by handing Trixie over to his friend, Ed, who, by the way, is Ethel's sweetheart. Ethel, in man's attire, arrives just in time to see Ed apparently very attentive to the chorus girl. She gets even by flirting prodigiously with Trixie. The Italian soon makes objection. In the quarrel which ensues Ethel's identity is revealed to Ed. He saves her in the nick of time, and the stenographer has the pleasure of serving a summons on the Italian.

HER GRANDPARENTS  
Majestic  
One Reel  
May 4, 1915
Starring Dorothy Gish In An Appealing Role

CAST
The Girl ..................................................... Dorothy Gish
Bob ............................................................... W. E. Lawrence

Dorothy is in love with Bob, the boy-of-all-work in the store, where she is employed at the notion counter. A flashy drummer, however, manages to captivate her with alluring descriptions of the city. She consents to go with him to New York, where he has promised to get her a position in a department store. That evening Dorothy arrives at the depot before the drummer. Worn out with excitement, she falls asleep. She dreams of many evils befalling her grandparents if she deserts them, for she is their sole support. Her nightmare awakens her—to find the drummer standing over her. Angered at her change of mind, he tries to force her to board the train. Bob, who has been shadowing the stranger, pitches into the drummer, who is glad enough to escape on the moving train.
Smiles and Thrills Aplenty in Releases of Thanhouser-Falstaff Brand

As Helen Fiske felt Sam Dugan's rough hand close clumsily over her own, she snatched away her smooth little palm with a shuddering cry. In that cry was concentrated all the girl's antipathy for the coarseness, the poverty and brutality of her surroundings in Coogan's Paradise. Dugan's fingers, blackened and disfigured by the machinery he worked all day, were to her as the clutch of the environment where Fate had flung her. In a panic of repulsion Helen turned on him.

"You ought to be ashamed of yourself," she exclaimed angrily. "to come to see a girl—and your hands like that! Go away—and don't ever come near me again."

Flabbergasted, the young man stumbled out of the flat. In the dingy parlor, Ruth Fiske and John Ward were startled from their love-making by the slamming of the door after Sam and by the apparition of Helen. She stood before them, quivering from head to foot. Her dark eyes flamed through a storm of tears. Ruth sprang forward and gathered her sister in her arms. How strange Helen was these days! If she but knew how to make her happy!

Late that night, when Ruth confided to Helen her engagement to John, her artless joy was met by an hysterical outburst. Her sister frantically pleaded with her never, never to marry a poor man. She dragged Ruth from window to window of the tenement, fiercely bidding her look into the squalid rooms of their neighbors. Even at that hour, they could see women stooping over steaming tubs, or straining their sight above dark piece-work from the sweat-shop. Many children, big-eyed with hunger and lack of sleep, sprawled wretchedly on the floor. Soiled husbands slunk in and out. Above the roar of the nearby elevated, rose angry shouts, brawling and imprecation.

"Misery—brutality—slavery!" cried Helen. "That is all those women know. Oh, Ruth, think—think—before it is too late!" Clinging to one another, the sisters wept uncontrollably.

When Ruth found herself alone, the blurred gleam of the ring John had put on her finger, smote her tear-blinded gaze. Passionately she kissed the priceless bauble, "But I love him! I love him! I love—him!" she told herself in a choking whisper.

Ruth's wedding-day marked the parting of the ways. moist with recent tears, shot their glance up at him. Helen's heart leaped like a flame. One had come to her, then—out of that other world! The Helen she was meant to be—the girl who believed in her prerogative to live and be happy—spoke straight to this debonair stranger, in fluttering pulses, the surge of the blood to her cheek, the upward sweep of appealing lashes. And then, as she met his gaze of admiration, suddenly she knew. This way lay escape. And this way, she believed, was happiness.

That night, tossing sleepless, Helen weighed the values of this world, as she understood them. At last, in an ecstasy, she whispered, "I cannot let it pass me by. Life—beautiful life—oh, it can be so beautiful!"

The evening of the next day she went to the address on the card Ralston had given her.

At first Helen's new life filled her with unmixed delight and wonder. Its comforts and luxuries formed such a contrast to her former drab existence. Ralston had magnificent notions of keeping a beautiful woman. He stopped at nothing to give her pleasure. And in return she was stirred to a genuine tenderness of giving. But, as she met others of his world, a hardness began to creep into her understanding. In the beginning, she had shrunk from Jack Jordan. But, later, she viewed things differently. Many times richer than Ralston, Jordan was far more to be desired. So Helen sold herself to the highest bidder.

After that came Europe—Paris—the round of the watering places, the agony of finding herself, for the first time, an abandoned woman. She ingratiated herself with new lovers. Her beauty was passing—its substitute becoming all too apparent. Six years later, in a burst of derisive laughter, everything was ended. "Marry you!—you!" the man had echoed with caustic mirth.

Helen came back to New York. She found Ruth in the suburbs, happy in the love of husband and children. Desperately Helen laid siege to an old admirer. But this was no longer for her. She had drained the cup of life to the dregs. Now she raised to her lips a less bitter potion. It was the chalice of death.
ON THE slope of the mountain behind Burrow Notch, the school mistress reclined in a reverie. Her dreams were of Jim MacPherson. Often, in delicious, idle moments like these, the young ranchman haunted her imagination in the composite character of the knightly Sir Galahad and the ruthlessly cruel, but daring Duke of Alva. As Frances Angell lay squinting her pretty eyes at the bright blue of the sky gleaming between the interlacing branches, she was trying for the ninety-ninth time to reconcile these two perfectly incompatible natures in MacPherson.

As she recalled his fearlessness, his strength, his reverence for women, the way he had defended her, only recently, from the insulting advances of Mexican Pete, her pulses quickened. And yet, she shuddered to remember how, in the fight at Doane's Crossing, he had emptied his gun, right and left, among his carousing cow-boys. It was all as vivid to her as though she had been there herself. And he did not believe in God. Parson Perrin once had confided to her, that never had he met so shameless an infidel. Blended dangerously with these thoughts, however, was the picture of the comely young giant himself—Jim in top boots, and blue flannel shirt open to disclose a bronzed column of throat. She seemed to see the flash of his big white teeth, when he laughed—or poured forth a torrent of malediction. How often she had watched him on horseback come tearing down the rain-swept gully, his curls and his face streaming with the wet. There was a naturalness, a picturesqueness and flavor about him one never met with in the East.

"But, of course, one can't like a man—that is, very much indeed—" murmured Frances to herself, "if he be rough—and sacrilegious—and so altogether different from one's idea of a gentleman."

At the thought, some warring instinct within her made the girl set her lips in a little, determined, scarlet line. And then, because suddenly it seemed to her that her feelings belied her words, she forced her slender eyebrows into a frown, which was clearly self-inflicted penegro.

That evening, Frances had a letter from her father, demanding her immediate return East. Its contents, though not explicit, told her that they were in trouble at home. She guessed instantly that their little property, which she had been helping pay for, was in danger of slipping through her father's fingers. Next day, in the flurry of departure, she scarcely could bring herself to listen to Jim's importune pleadings. She was distracted and worried. She left him without giving him the slightest reason to hope.

At home Frances was brought abruptly face to face with an exigency for which she was utterly unprepared. It concerned herself and Tom Mason, first of all. But scarcely less, her decision had everything to do with the fortunes of her father, her mother, her widowed sister Jane, at that moment traveling to them from the West, and Jane's baby. Mason held the mortgage on the Angell home. He was twelve years Frances's senior, and from childhood, she always had disliked him. It never had occurred to her, however, that he might one day use his power over the happiness of those she loved to force her into a promise of marriage.

The girl's first instinct was to resist this tyrant with all her might. But as the time limit drew near, and she found it impossible to produce the sum Mason demanded, she came to realize that there was left to her no choice. Then it was that she was seized with vehement longings for Jim MacPherson. If she had had scruples in the past, now, that it was too late, she knew she loved him with her whole heart. Shrinking, soul and body, from the thought of Mason, she tried to forget everything in preparing for the arrival of Jane and the baby.

Meanwhile, a big east-bound train had been wrecked off Burrow Notch. The first person to the rescue was MacPherson. Gently drawing a woman out from under the debris, he stooped to catch her gasping whisper.

"I want—my baby—baptized—before I die."

For the first time in his life Jim went to the parson and then stood as the baby's godfather. When it was all over, the minister sent the baby East by one of the women passengers. The dying mother had thrust a crumpled card into his hand with an address on it.

A wonderful change had come over MacPherson. From the moment he had held the baby in his arms, stammering over its little bald head words such as never before had he attempted to fit upon his lips, he was another man. A little later he determined to go East to see his godchild.

On the journey, Jim was haunted by thoughts of Frances. When he strode, at last, up the next hillspect, she was standing in the cottage door, as though waiting. The next instant, without even a cry, she was in his arms. Then, as he released her, MacPherson spoke.

"How is my godchild?" he said. "Sha'n't we keep the bit of a Bairnian always?"
"June Escapes from the Apaches"

From the Reliance Serial
By George Randolph Chester and Lillian Chester

CAST

June Warner.................Norma Phillips
Ned Warner..................J. W. Johnston
Gilbert Blye.................Arthur Donaldson
Mimi..........................Elizabeth Drew
Marie.........................Marguerite Loveridge
Pierre.......................Arthur Forbes

June Warner, resting in the stern of Blye's boat, lulled into a semi-stupor, recovered consciousness fully, only when she felt the bow dig gratingly into the sand of the beach. She suffered the man with the black vandyke to help her to shore, and they walked slowly toward the hotel. Presently June was aware of a third person in their immediate vicinity. A man was approaching her at an oblique angle, a man whose face by no means was prepossessing, but pinched with low cunning and slyly propitiatory. As he passed close to June he smiled at her, only to be brushed angrily aside by her escort. Instantly, there was action. The newcomer whipped a knife from his belt and struck at Blye, who leaped out of range and drew a revolver. Cowed, the other slunk silently off, and June Warner and her companion continued their promenade.

They were hardly a hundred feet away, when the man who had attacked Blye gave a low whistle. Two men answered his call. The first had the figure and strength of a Hercules. The second was slighter and younger. They called him Pierre. The other two were Gascon and Jacques. A Parisian would have recognized them instantly as Apaches. The capital of France had become too hot for them and they had emigrated to Bermuda.

"Where are the girls?" Pierre demanded.

Gascon disappeared around a corner and reappeared almost as quickly, with two girls trailing hurriedly in his wake. The slighter of the two was a dark, vivacious creature whom the men called Mimi. The other, Margot, was a feminine edition of the Hercules, Gascon. Pointing out the distant Blye and June Warner, Pierre turned to Mimi.

"Follow them," he commanded briefly. Then he added, "Let me know where they go."

A short half hour later, Mimi brought a message to Pierre, which resulted in Gascon and Jacques accompanying the girl in the direction in which the runaway bride and her companion had disappeared. It was dusk before they ventured out again. But hardly had they sauntered a few yards, when Gascon leaped on Blye and overpowered him. A cloak was thrown over June's head, and she felt herself lifted bodily into a boat.

Meanwhile, Ned Warner had been safely put ashore by his rescuers in the vicinity of the Apache quarter. He had gone at once to the commandant of the military guard and consented. That evening in the café, watching the Apache dance, the two men were oblivious of a young and very pretty girl sitting behind them. But Marie, sweetheart of Pierre, by no means was unaware of the officer. She strained her ears to catch what he was saying.

"If I could get the evidence," the commandant was declaring to Ned, "I'd come down and clean out this nest of criminals."

Next day, roused to jealousy by the evident interest Pierre took in his pretty captive, June, to whom he was teaching the Apache dance in person, Marie had reason to remember the military captain's words. On a sudden impulse, she ran up the street from the quarter to the garrison.

Had it not been for Gascon, the troops, advancing with the commandant at their head, would have been able to take possession of the village without a struggle. As it was, Gascon saw them in time and hurried back with a warning. Then Pierre's voice, out of the confusion, was heard issuing commands for the defense of the house. The leader of the Apaches gave June Warner into the care of Margot and Gascon.

"And take precious good care of her, too," he ordered with a surly scowl. "Don't let any such ripe peach as this slip through your fingers."

The two nodded and led the runaway bride to an upper room out of harm's way. From the window they could witness the fighting and shooting going on below.

"Have you seen Marie?" demanded Pierre of Jacques with sudden suspicion. He was informed that the girl had been seen recently on the cliff. Just before that, she had gone to the edge of the fort. Pierre, by a superhuman effort, bolted through the mêlée and tore up the slope. He found Marie looking down upon the havoc. Seizing her by the wrists, he bade her speak the truth. The next moment his fears were realized—she had betrayed them. Pierre, in a frenzy of rage, lifted her bodily and flung her over the cliff.

Meanwhile, June had escaped from the besieged house. Gascon and Margot were shot down, fleeing at her side. The girl crouched, hysterical with terror, under a rock. And the next instant, there was Gilbert Blye, lifting her tenderly. He led her safely away. The following day Blye and his party sailed for New York.
PAUSE in the strenuous life at Inceville, in the midst of a rehearsal for the great five-part Mutual Masterpicture, The Cup of Life, recently caught producer, director and three of the principals all in a brown study. Thomas H. Ince, at the right of the snapshot, here reproduced—to give Reel Life readers a glimpse of the inside workings of one of the biggest studios in the land—is thinking over the scene in preparation after a conference with the "boy director", Raymond B. West. West stands opposite with folded arms, absorbing the ideas of his chief. Frank Borzage and Arthur Maude, who play Dick Ralston and Jack Jordan, respectively, both are intent upon what Mr. Ince has been saying. And over the producer's shoulder is glimpsed the listening figure of Bessie Barriscale, leading woman in the picture.

The Cup of Life, in its production, may well have taxed even the great Inceville resources in its artistic demands. It is a powerful story, worked out with minute care, beautifully set, and strongly acted. Bessie Barriscale realizes the difficult rôle of Helen Fiske with an extraordinary degree of artistic finish. Her retrogression from the blithe, beautiful, magnetic young girl in the opening scenes to the faded, desperate woman, who at the end of the play drains the gold of death, is one of the finest portrayals of character ever shown on the screen.

Miss Barriscale, herself, says, that she feels she never has done any piece of acting into which she was able to focus more effectively her whole dramatic imagination. She was deeply moved by the moral appeal of the drama—and she gave herself up to her part completely. This is why this very earnest young actress, who is one of the most beautiful women in filmland, was obliged to take a brief vacation after the masterpiece was perfected. The effort of several weeks' rehearsal and "taking" left her utterly exhausted. So she has been driving about Hollywood and Los Angeles in her automobile, luxuriating in the fresh air cure ever since.

Irving Cummings, who has starred in many branches of the Mutual, is doing brilliant work in The Diamond from the Sky, produced by the Flying "A" for the North American Film Corporation. He plays opposite Lottie Pickford. Some notion of his exceptional talents may be gleaned from a survey of his dramatic career in the legitimate and in pictures. Also, the fact that $10,000.00 was paid for the scenario of this great pictured romantic novel would indicate that the leading man selected has gifts in proportion. Indeed, Mr. Cummings, who is the romantic, Italian type, is one of the most popular and accomplished men in leading rôles. During the last few months, he has been starred by Thanhouser, under D. W. Griffith at the Reliance and Majestic studios, and with the Beauty playlets of the American brand opposite Virginia Kirtley. If he could belong to all the Mutual companies at once, then he might be able to satisfy his admirers. But at present he is giving all his efforts to the big continued photo-story whose title suggests the fascinating mystery drama that it is.

Director George Nicholas, who recently has joined the Hollywood studios, formerly put on photoplays for the Thanhouser, Lubin and Keystone companies. Several years ago he was one of D. W. Griffith's aides in the Biograph. Many of Mr. Griffith's old associates have found their way across the continent to the Reliance and Majestic plant. "All rivers meet at sea," said Mr. Nicholas lately. "And it's no wonder that we all want to get back to the chief. There's no artist like him in the whole realm of pictures."

Miss Neva Gerber, who came recently to the Beauty company, has been greatly disturbed by the California rats and mice, which, with other vermin too small and numerous to mention, make life uncomfortable in that land of sunshine. She now offers a "hint to housewives" which may prove acceptable to other newcomers in and about Santa Barbara. "Anybody," she says, "may rid her house of rodents by a very simple process. Capture one of the pestiferous things alive, incase its feet in rubber (a common elastic band will do), tie a small piece of white cloth around its neck, and set it loose. The beast will make all haste to rejoin his companions. With noiseless tread, darting in among them, it will produce such a panic among its superstitious kind, that never again will any of the creatures venture to invade the domain of human beings." To the gift of clever mimicry Miss Gerber, it may be noted, adds a particularly lively imagination.
The Inside Story of the Filming
By Terrance

I HAVE just spent two absorbing, intense hours with S. S. Hutchinson, president of the American Film Manufacturing Company, the man whose genius in organization is going out to the millions in *The Diamond from the Sky*.

Hutchinson—when a man gets into his rank you don’t call him Mister any longer—has solved the most difficult problem ever presented to a producer of the film drama. *The Diamond from the Sky*, from the very unusual nature which makes it so powerful a story, presented perplexing technical problems without precedent or parallel, problems of cast, problems of action, problems of photography.

The author of this wonderful romance over-罹 every convention in writing his burning, heart-compelling story. He mastered his own problems of technique and left a hundred others for the master-producer of the picture to solve. It is probably because of the very nature of these difficulties that Hutchinson has been inspired to the attainment of his striking success in the pictorialization of this story.

Hutchinson, I expect, is the only man who could have done it. When I talked to him, he all unconsciously made me think of Thomas A. Edison’s indefatigable application, of Arthur Brisbane’s chain lightning imagination, of the art that is known as Belasco’s, and of the judgment that is Connie Mack’s.

Some weeks ago Hutchinson came to Chicago and waited as the hour of the decision of the judges neared, to get the winning manuscript. Then for three days and two nights he sped westward to Santa Barbara in uninterrupted study of the thrilling story. *The Diamond from the Sky* was read and re-read many times in those thousands of miles of plain and mountain. It was Hutchinson’s task to paint a thrilling, tense panorama of human life, to reconstruct history that never happened except in the imagination of the writer of *The Diamond from the Sky*. To this end he must choose of men and materials. He was like a painter before a blank canvas, who is fired with a great conception.

“Long before I stepped off the train into the sunshine of Santa Barbara I had decided on the man who should do the producing,” Mr. Hutchinson related, reviewing his labors. “One reading of *The Diamond from the Sky* had shown me that this was the time for the master stroke, the time to ‘burn all the powder’ for my greatest picture. In choosing this man and in the making of the choice of those who were to assist him, I had all the talent of the motion picture business to choose from, and I gave it very much the same earnest attention a commander-in-chief would give to the choice of a general, upon whom the fate of a nation depended.

“The man I chose was Jacques Jaccard, the director who is now filming *The Diamond from the Sky*. He combines with inborn ability extreme accuracy and artistic conscience as a scene builder. His experience has been of just such range as best fits him for his assignment. And great among his qualities is youth. Romance is illuminated only with the fire of youth. I early resolved that the energy and inspiration of youth must shine through this production in every single line.

“In selecting a camera-man my thought fell almost automatically on George Hill—George ‘Tripod’ Hill. Then there came the matter of the technical director. There is only one Fred Priest, and that was the answer. The selection of exterior scenes and the construction of interiors is a particular and special part in the production. It has been a part of his work to take old Virginia with all its cavalier atmosphere and set it down in California to give it a place in the sun.

“With this technical phase of the problem solved I came to the perhaps more difficult and intangible problems of the cast.

“In selecting the actors I considered hundreds, and talked to scores of them. Again I had the best of all that America had to offer in moving picture talent to choose from. Every possible candidate for a place in the cast was weighed and analyzed in the light of the exacting requirements of the wonderful story and the conception of the finished picture. The list of rejections and reasons would be a mighty tedious array. It was a process of winnowing, testing, sifting, trying a sort of smelting of art and talent in personalities. I was determined that there should be no dross in this cast.

“In the first place, because of the nature of the plot, it became instantly necessary to enroll two sets of actors of star quality—and in the use of that word star, let me remark that nobody was chosen because of a name, because of a reputation. It was not stars that I sought, it was the capability in each actor and actress which would mean that they could best and most significantly re-live before the camera the powerful story of *The Diamond from the Sky*.

“The action of the piece rapidly eliminates the actors who first appear, hence, the double set of stars.

“Then for the highly important purpose of preventing the confusion of personalities in the story on the part of the moving picture patrons I had to seek the height of contrast in the types of actors. It would never do to permit the slightest possibility of the spectator mistaking the identity of a single character for a single scene.

“In the opening of the romance it is necessary to represent the hero and heroine as babies. That baby business
of “The Diamond from the Sky”
Eugene Ramsaye

Certainly was a problem. As the novel relates, both of the babies were born on the same day—these changeling children of fate. We had to have two babies, a boy and a girl, each four weeks old, a dark infant to represent Arthur Stanley, the gypsy child, a fair baby as Esther, true heiress of the title and the diamond from the sky.

“It is not often that babies are so important to the trend of the plot. Usually babies are incidental. Here they are everything.

“Then as the action progresses the principals appear in their early youth. The role of Esther made it necessary to get a young girl. The lead calls for a girl with all that is lovely and desirable in a girl, I had to find an actress with that indescribable charm of youth, pretty, fresh, vivacious, innocent, ingenious, magnetic. It was necessary not only that the actress have these qualities, but that she be able to get them ‘across’ from the screen to the audience effectively.

“In this connection I interviewed about twenty-five prominent motion-picture actresses. The choice was made when I talked with Lottie Pickford.

“In making this choice, the Pickford name, made famous through the successes of Lottie’s sister, Mary, had absolutely no weight. Lottie was chosen for herself alone. And she would have been chosen for the part if the name Pickford had never been heard in filmland before—because of all the actresses available she is so pre-eminently the one for the part. She is so thoroughly capable of conveying all those great vital elements of story which center about her. She wins sympathy and understanding as readily with a smile as with tears. She is able to carry over the great gripping suspense—the trembling uncertainties of the story.

“For the part of Blair Stanley, calling for a ‘silk hat or gentleman heavy’ the possible actors were considered one by one until the elimination left the ideal man for the part, William Russell, otherwise known in the film world as ‘Big Bill.’ An actor could not be better chosen for his delicate business of being both a gentleman and a villain. Also he furnished the required contrast to Cummings in the role of Arthur Stanley.

“A vitally important choice had to be made in casting the role of the adventurer who appears as the accomplice in the genteel villainy of Blair Stanley. Here, again, I was fortunate in being able to use Charlotte Burton. In the vivid play of motives and impulses this actress must portray all of the cunning of a clever woman, she must have the world-wise, knowing eye, the impressive personality, and yet there must be no suggestion of grossness. It must be done with consummate delicacy—and we have the woman for the part.

“I made a ten-strike in the selection of George Periolat, for the part of the ‘mean heavy’, who appears in the deeds of daring and violence inspired by the circumspectly careful villain, Blair Stanley. Periolat has the reputation of being the best make-up artist in the country. Also, I have never seen his rival in facial expression. He can mould his face as a sculptor would clay.

“Then there is William Tedmarsh, as a lucky human fact in the cast. He appears in the part of Qubba, the hunchback gypsy. He is convincing and compelling of attention on the screen. None of the characters could be chosen with cursory consideration. Every part is an important part and I have put all that is in me and all that experience has taught me in the building of the production.

“In the plant at Santa Barbara where the play is being filmed nature herself is making a great contribution to this great romance. In Santa Barbara we have such wonderful qualities of light, that I sometimes hesitate to talk too enthusiastically of it, lest competitors ‘see the light’ and move in with us. While 80 percent of the motion pictures are made in California and the quality of California sunshine is shouted to the world, I believe that we, in Santa Barbara, have an advantage even over the other sections of the State.

“An unlimited range of photographic and scenic possibilities is presented by our location. Natural settings that range from the tropical to the temperate zone in flora are available in easy distance. There is inspiration in Santa Barbara itself. It was the home of the old Spanish dons and grandees centuries before civilization had pushed west of the Atlantic seaboard. The relics of these old days of Spanish occupation remain and the spirit and grace of Spanish cavaliers and beautiful senoritas still hover in the air. There is the indefinable flavor of romance that we want for the bewitching story of The Diamond from the Sky.”

Hutchinson paused in one of those moments of reflection when his busy mental processes speed on ahead of his deliberate careful speech.

“I was thinking,” he resumed, “of the importance of the ‘little things’ in producing a photoplay of the magnitude of The Diamond from the Sky. They mean everything.

“The romance must be vibrant with sympathy, suspense and immediate, gripping interest. We have gone to limits before unknown in the making of films to secure this. And the world will know how well we have succeeded when the first release is made May 3.”
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanhouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

THURSDAY—Domino (2), Keystone, Majestic.

FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanhouser.

American
Feb. 22—The Decision (2)
Feb. 24—She Never Knew (2)
Mar. 3—The Derelict (2)
Mar. 12—His Most Valuable Neighbor (2)
Mar. 13—The Two Sentences (2)
Mar. 15—The Truth of Fiction (2)
Mar. 10—The Echo (2)
Mar. 11—The Merry Man (2)
Mar. 15—Competition (2)
Mar. 22—The Captives (2)
Mar. 24—In the Heat of the Woods (2)
Mar. 29—in the Sunlight (2)
Mar. 31—Reformation (2)
Apr. 3—Brother's Debt (2)
Apr. 7—The Touch of Love (2)
Apr. 10—Two Edmunds (2)
Apr. 11—The Poet of the Peaks (2)
Apr. 14—The Wishing Stone (2)
Apr. 23—Droppington's Castle Ranch (2)
Apr. 21—She Walketh Alone (2)
Apr. 22—The Day of Reckoning (2)
Apr. 23—Wife Wanted (2)
May 4—The Summer's Sequel (2)
May 5—When Empty Hearts Are Filled

Beauty
Jan. 26—Evan's Lucky Day (2)
Feb. 2—Which Would You Rather Be? (2)
Feb. 4—Cook's Cooking (2)
Feb. 16—The Happier Man (2)
Feb. 23—The Contesible's Daughter (2)
Mar. 5—The Haunted Memory (2)
Mar. 9—The Doctor's Mystery (2)
Mar. 11—The Mansion of Loneliness (2)
Mar. 21—When the Fire Bell Rang (2)
Mar. 23—The First Stone (2)
Apr. 6—The Once Over (2)
Apr. 11—Frantic Wins (2)
Apr. 20—Oh, Daddy (2)
Apr. 22—No Quarter (2)
May 4—The Face Most Fair (2)
May 11—Dreams Realized

Broncho
Feb. 24—The Grudge (2)
Mar. 3—Winning Back (2)
Mar. 10—The Wall of Paradise (2)
Mar. 17—A Case of Poison (2)
Mar. 28—The Swallow's Egg (2)
Mar. 31—Shorty Among the Cannibals (2)
Apr. 1—Skippy of the Mountains (2)
Apr. 14—Shorty's Turn (2)
Apr. 21—The Disillusionment of Jane (2)
Apr. 25—The Regret (2)
May 3—The Spark From the Embers (2)
May 5—The Captive (2)
May 13—The Operator at Big Sandy (2)
May 25—Shorty's Trouble Sleep (2)

Domino
Mar. 11—Satan McAllister's Heir (2)
Mar. 12—The Man Who Blows by the Zephyr (2)
Mar. 21—Tricked (2)
Apr. 1—The Last of the Bagmen (2)
Apr. 3—The Winged Messenger (2)
Apr. 15—the Sons of Toil (2)
Apr. 22—The Artist's Model (2)
Apr. 29—The Power of the Street (2)
May 10—A Man from Nowhere (2)
May 11—The Show Fight (2)
May 22—Her All (2)
May 27—Hostage of the North (2)

Kay Bee
Feb. 19—Mr. Silent Haskins (2)
Feb. 26—The Sheriff's Streak of Yellow (2)
Mar. 4—On High Seas. (2)
Mar. 12—The Girl Who Might Have Been (2)
Mar. 19—The Man from the Marsh (2)
Mar. 26—His Brother's Keeper (2)
Apr. 2—The Spirit of the Dell (2)
Apr. 9—The Shadow (2)
Apr. 16—the Taking of Luke McVane (2)
Apr. 23—The Tangle of the Wrecker Leg (2)
Apr. 30—the Valley of Hate (2)
May 7—the Hands of Fate (2)
May 14—the Human Octopus (2)
May 17—the Hands of Fate (2)
May 20—her Easter Hat (2)

Keystone
Mar. 15—Ambrose's Little Hatched
Mar. 15—That Little Band of Gold (2)
(Special Release)
Mar. 18—His Brother's Keeper (2)
Mar. 20—Patty's Faithful Fido
Mar. 22—A One Night Stand
Mar. 24—Reckoning
Mar. 27—Caught in the Act
Mar. 29—at the Seaside—Viewing Sherman
Institute for Indians—Split Reel
Mar. 29—Gusale's Day of Rest (2)
(Special Release)
Apr. 1—When Tubs Took Wings
Apr. 3—Ambrose's Lofty Perch
Apr. 5—Droppington's Devilish Deed
Apr. 8—the Kent Jumpers
Apr. 10—Gusale's Wayward Path
Apr. 12—the Beauty Burglars
Apr. 12—Droppington's Family Tree (2)
(Special Release)
Apr. 26—Gusale Rivals Jonah (2)
(Special Release)

Komic
Feb. 21—Edith Gets Consent (No. 17)
Feb. 21—A Holly Exchange (2)
Mar. 7—Bill Gives a Smoker (No. 18)
Mar. 14—Caught by the Handle
Mar. 15—Edith's Doggonz Luck (No. 19)
Mar. 18—Mixed Volumes
Apr. 4—Edith's Deadly Alarm Clock (No. 20)
Apr. 11—By Fair Means or Foul
Apr. 12—Edith's New Dress (No. 21)
May 2—Home Again
May 4—Edith's Disguise (No. 22)

Majestic
Feb. 28—a Day That Is Gone (2)
Mar. 2—a Man from Alaska (2)
Mar. 5—His Return
Mar. 7—Abandoned Mission (2)
Mar. 9—a Temperance Lesson
Mar. 14—Her Buried Past (2)
Mar. 18—The Bold Brooch
Mar. 21—the Forged Testament (2)
Mar. 23—the Old Chemist (2)
Mar. 26—an Image of the Past
Apr. 2—the Artist's Wife
Apr. 4—Doctor Jin (2)
Apr. 6—the Little Mother (2)
Apr. 11—the Fencing Master (2)
Apr. 13—the Little Matchmaker
Apr. 18—the Highbinders (2)
Apr. 20—the Saddler of Sturgis
Apr. 25—for the Honor of Bettina (2)
Apr. 27—the Cheater (2)
Apr. 30—the Little Soldier Man
May 4—the Comeback (2)
May 5—her New Parents
May 9—the Spell of the Poppy (2)

Falstaff
PRINCESS
Feb. 5—Nett's Strategy
Feb. 12—Across the Desert Way
Feb. 19—Who Got Stung?
Feb. 26—On Account of Dog
Mar. 3—And He Never Knew
Mar. 10—The Dog (2)
Mar. 19—Joe Harkin's Ward
Mar. 26—the Shikin
Apr. 2—The Man's New
Apr. 9—Jest Like
Apr. 16—A Man From Nowhere (2)
Apr. 21—the Hands of Beauty
Apr. 28—the Movie Fans
May 7—a Scientific Mother

Mutual Weekly

Reliance
Mar. 19—only a Tramp
Mar. 20—the Slave Girl (2)
Mar. 22—the Pearl of Thrills
Mar. 24—the Black Sheep
Mar. 27—the Bubbling Water (2)
Mar. 29—the Jeweled Dagger of Fate
Mar. 31—the Primitive Spirit
Apr. 2—Sympathy Sal (2)
Apr. 5—the Winning Hand
Apr. 7—the Indian Cheating
Apr. 15—Station Content (2)
Apr. 12—his Bachelor Dinner
Apr. 16—the Jealz in the Window
Apr. 17—Men for All That (2)
Apr. 19—the Stain of Dishonor
Apr. 24—God is Love (2)
Apr. 26—the Open Door
Apr. 28—the Buried Treasure
May 1—the House of Bentley (2)
May 3—the Mission of Mose (2)
May 5—the Ruby
May 8—added Fuel (2)

Royal
Mar. 6—Cheated Through
Mar. 13—In Wrong
Mar. 20—Doggone It
Mar. 27—Journey's End
Apr. 3—a Corner in Babies
Apr. 10—Bargains by Regular Tower
Apr. 17—When Youth Won Out
Apr. 21—Hungry Hank at the Fair
May 1—Lookout Out
May 8—that Doggone Serrine

Thanhouser
Mar. 2—On the Brink of the Abyss (2)
Mar. 7—Mishaps of Marceline
Mar. 9—Final Rounding (2)
Mar. 12—Little Bobby
Mar. 16—the Master's Model (2)
Mar. 21—the Stolen Jewels
Mar. 23—the Devil in the Dark (2)
Mar. 26—the Old Man
Mar. 30—the Spirit of Uplift
Mar. 30—the Magnet of Destruction (2)
Apr. 4—the Life Worth While
Apr. 7—the Woman in Chains (2)
Apr. 11—a Double Exposure
Apr. 12—the Moment of Sacrifice (2)
Apr. 18—Big Brother Bill
Apr. 20—the Underdog (2)
Apr. 23—the Reformation of Peter and Paul
Apr. 25—the Idol of the Simple Life
Apr. 27—Bianca Forgets (2)
May 2—their One Love
May 4—Monigous Nicola Dupree

Mutual Masterpictures

THE QUEST (5 Reels)
THE LOST HOUSE (4 Reels)
THE DEVIL (5 Reels)
W. M. P. Cargyn
THE OUTCAST (4 Reels)
THE OUTLAW'S REVENGE (4 Reels)
ENCOUNTERS (4 Reels)
JASPER'S ARDEN (4 Reels)
Majestic
THE NIGHT'S RIDGE (5 Reels)
N. V. M. P. Cargyn
THE CUP OF LIFE (5 Reels)
A MAN AND HIS MATE (4 Reels)
THE CUP OF LIFE (5 Reels)
A CHILD OF GOD (4 Reels)

Mutual Exchanges
Serving the Mutual Program

Mutual Program
(Week of April 26th to May 2nd, Inc.)

Monday, April 26, 1915

AMERICAN    The Day of Reckoning
(RELIANCE) (Two Reel Drama)
The Open Door
(Keynote) (Crom Drama)

THANHOUSER    Bianca Forgets
(Majestic) (Two Reel Romantic Drama)

BEAUTY

No Quarter

Wednesday, April 28, 1915

BRONCHO

(The Renegade)

AMERICAN

(Woman Wanted)

(RELIANCE)

(The Buried Treasure)

Thursday, April 29, 1915

DOMINO

(The Power of the Street)

(KEYSTONE) (One Reel Comedy)

THE FALSTAFF

(Movie Fans)

(Majestic) (The Little Soldier Man)

Saturday, May 1, 1915

RELIANCE

(The House of Bentley)

ROYAL

(Comedy)


MAJESTIC

(Comedy)

The Comeback

KOMIC

(Ethel's Disguise)

THANHOUSER

(Their One Love)

Drama

MUTUAL WEEKLY No. 15—1915

In accordance with President Wilson's Policy of U. S.
Neutrality, all films will be distributed to the Public.

High officials from the War Office inspect French troops.

The wounded watch the finish of a long march.

Actual fighting in the trenches.

A provision train being conveyed to the front.

500 CHILDREN ARE SAVED WHEN THE STEAMER
"General Fribble" goes on the rocks in San Francisco Bay.

ANNUAL EASTER PARADE CONVOCATED BY THE FASHIONABLE FIFTH AVENUE.

MISS CARROL MCMICHAEL, STAR OF "INSIDE THE
LINE", meets her original, Miss Mary Wallis, returning from
the war zone with Paris fashions.

THE NEWEST AERIAL WARRIOR.

Boasting a flying American-made armored ship, which
has 95 miles an hour, climbs to 20,000 feet and has a speed of 700
pounds.

TENNIS Y. C. A. ATHLETES RUN 16-MILE RACE IN
blinding snow storm.

AN OLD BRIDGE AT MONROE, WASHINGTON, IS
wrecked; to be replaced by modern structure.

MONTREAL TOMMIES ARE REVIEWED BY FIELD
marshal H. L. Roberts, Secretary of Defense.

CHILDREN OF ALL NATIONS ROLL EASTER EGGS IN
the Park House grounds.

TERRIFIC NOEASTER WRECKS SHIPMAKING ALONG
Atlantic Seaboard.

Three barges driven ashore at Highland Light, Mass.

JAMES J. MURPHY TRIED FOR SNEAKING JOB BROUGHT
gether by U.S. Dept. of Labor.

SUB: Left to right: T. V. Poland, Chief of Information;
Walter E. Wilson, Secretary of Labor; Anthony Cammelli, Commissioner of Immigration.

SPECIAL PRODUCTIONS

THE LEAP OF GODS

THANHOUSER

THANHOUSER

THANHOUSER

THANHOUSER

TWO-REELER AND PROVENCE

THE BATTLE OF GETTYSBURG

ZU, ZU, THE BANDLEADER

MAJESTIC

THE GREAT LIE

JOSEPH IN THE LAND OF EGYPT

CARDINAL MICHIEL'S WARD

THE FLOOR ABOVE

THE DISHONORED MEDAL

THE MOUNTAIN RAT

HOME SWEET HOME

THE WRATH OF THE GODS

REEL LIFE

Twenty-five
Don’t Pay Any Attention to This

UNLESS you are really desirous of obtaining the greatest results from your theatre. By results we mean increased patronage, greater receipts, and last but not least, a larger bank account for you. Mirrroid, the flexible metalized glass surface screen, will produce the above results. Send for large free samples and prove these claims. You have nothing to lose, but everything to gain.

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Newburgh, N. Y.

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1125 Film Exchanges, U. S. ...................... $4.00
109 Manufacturers and Studios, U. S. ........ 1.00
210 Moving Picture Machine and Supply Dealers, stating line of goods handled 1.50

231 Film Exchanges, Foreign Countries .... $3.00
520 Moving Picture Theatres, Foreign Countries ............................. 3.00

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166 WEST ADAMS ST., CHICAGO.

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HUGO REISINGER, 11 Broadway, New York
THE MAJESTIC MOTION PICTURE CO.
TWO-PART FEATURE
FOR RELEASE
SUNDAY, APRIL 25

FOR THE HONOR
OF
BETTINA

With charming "Teddy" Sampson and a full cast of Majestic players. A delightful character story, delightfully told.

"TEDDY" SAMPSON

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

THE LITTLE MATCHMAKER. (1 Reel Majestic)—Release date Tuesday, April 13. A delightful child love story, featuring pretty Mildred Harris and Paul Willis.

THE HIGHLINDERS. (2 Reel Majestic)—Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half caste Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS. (1 Reel Komic)—Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories, and is one of the best of the series.

THE STORY OF A STORY. (1 Reel Majestic)—Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.

FOR THE HONOR OF BETTINA. (2 Reel Majestic)—Release date Sunday, April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.

HOME AGAIN. (1 Reel Komic)—Release date Sunday, April 25. An especially good farce comedy, featuring Fay Tincher and Elmer Booth. The complications that arise when the wife rents their home to another couple during her husband's absence.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company
**REGULAR MUTUAL \nPROGRAM FEATURES**

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Comeback&quot;</td>
<td>MAY 2</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The House of Beauty&quot;</td>
<td>MAY 1</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Valley of Hate&quot;</td>
<td>APR. 30</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Power of the Street&quot;</td>
<td>APR. 29</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Blanca Forgetta&quot;</td>
<td>APR. 28</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Day of Reckoning&quot;</td>
<td>APR. 27</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;For the Honor of Destiny&quot;</td>
<td>APR. 26</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;God Is Love&quot;</td>
<td>APR. 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Riddle of the Wooden Legs&quot;</td>
<td>APR. 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Artist's Model&quot;</td>
<td>APR. 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Dillusions of Jane&quot;</td>
<td>APR. 21</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Undertow&quot;</td>
<td>APR. 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Castle Ranch&quot;</td>
<td>APR. 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Highest Bidder&quot;</td>
<td>APR. 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Man For All That&quot;</td>
<td>APR. 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Taking of Luke McVane&quot;</td>
<td>APR. 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Sons of Toil&quot;</td>
<td>APR. 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Turns Actor&quot;</td>
<td>APR. 14</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Moment of Sacrifice&quot;</td>
<td>APR. 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Poet of the Peaks&quot;</td>
<td>APR. 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fencing Master&quot;</td>
<td>APR. 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Station Content&quot;</td>
<td>APR. 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Roughneck&quot;</td>
<td>APR. 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Winged Messenger&quot;</td>
<td>APR. 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Molly of the Mountains&quot;</td>
<td>APR. 7</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;His Brother's Debt&quot;</td>
<td>APR. 6</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Dr Jim&quot;</td>
<td>APR. 5</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Sympathy Sal&quot;</td>
<td>APR. 4</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot;</td>
<td>APR. 3</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Fakir&quot;</td>
<td>APR. 2</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Among the Cannibals&quot;</td>
<td>MAR. 31</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Molly of the Mountains&quot;</td>
<td>MAR. 30</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Magnet of Destruction&quot;</td>
<td>MAR. 29</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;In the Sunlight&quot;</td>
<td>MAR. 28</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Bubbling Water&quot;</td>
<td>MAR. 27</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Brother's Keeper&quot;</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Tricked&quot;</td>
<td>MAR. 25</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;In the Switch Tower&quot;</td>
<td>MAR. 24</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Duel in the Dark&quot;</td>
<td>MAR. 23</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Ancestry&quot;</td>
<td>MAR. 22</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Forged Testament&quot;</td>
<td>MAR. 21</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Slave Girl&quot;</td>
<td>MAR. 20</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Phantom On the Hearth&quot;</td>
<td>MAR. 19</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Miller's Daughter&quot;</td>
<td>MAR. 18</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Man's Case of Poison&quot;</td>
<td>MAR. 17</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Master's Model&quot;</td>
<td>MAR. 16</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Two Sentences&quot;</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>MAGNIFICENT</td>
<td>&quot;The Buried Past&quot;</td>
<td>MAR. 14</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Ex-Convict 4287&quot;</td>
<td>MAR. 13</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Girl Who Might Have Been&quot;</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Satan McAllister's Heir&quot;</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Wells of Paradise&quot;</td>
<td>MAR. 10</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Final Reckoning&quot;</td>
<td>MAR. 9</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Truth of Fiction&quot;</td>
<td>MAR. 8</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Minerva's Mission&quot;</td>
<td>MAR. 7</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Green Idol&quot;</td>
<td>MAR. 6</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;On the High Seas&quot;</td>
<td>MAR. 5</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;In the Warden's Garden&quot;</td>
<td>MAR. 4</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Wishing Back&quot;</td>
<td>MAR. 3</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;On the Brink of the Abyss&quot;</td>
<td>MAR. 2</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Heart of Flame&quot;</td>
<td>MAR. 1</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;A Day That Is Gone&quot;</td>
<td>FEB. 30</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man With a Record&quot;</td>
<td>FEB. 29</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Sheriff's Streak of Yellow&quot;</td>
<td>FEB. 28</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man at the Key&quot;</td>
<td>FEB. 27</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Grudge&quot;</td>
<td>FEB. 26</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Adventure of the Two Blind Men&quot;</td>
<td>FEB. 25</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Poison of Florence&quot;</td>
<td>FEB. 24</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Decline of the House of Zee&quot;</td>
<td>FEB. 23</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Boundary Lane&quot;</td>
<td>FEB. 22</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Mr. Silent Haskins&quot;</td>
<td>FEB. 21</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Secret of the Dead&quot;</td>
<td>FEB. 20</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Secret&quot;</td>
<td>FEB. 19</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;A Man of Iron&quot;</td>
<td>FEB. 18</td>
</tr>
</tbody>
</table>

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The Day and Night transparency to the AIDOMC machine in several styles of printing from $3.00 to $15.00, completely illustrated circular how ready: gives display of the up-to-date novelty; over colors in a thousand items, with or without our other publications, as large favorites. Size 22x28 inches, 1-2 each. THE STERLING FRAME with a beautiful case; pictures without frame, $1.00 per The Semi-Photo Post Cards, .25 per souvenir each. Will increase your BOARDINGS, plus list, of all the independent, 500 different names, 20 cents. Photograph for lots of display of the Mutual multiple reels-set of 6. of release.

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FORT SMITH, ARK.

News of the Trade

LAST July the American Photo Player Co.,
manufacturer of the Fotoplayer, Fotopiano and other instruments of a type designed
particularly for use in motion picture theatres,
opened Eastern warehouse quarters in this
city, 62 West 45th Street, and this week ar-
rangements were completed for establishing a
retail department, which will handle all of the
rapidly growing retail business in the metro-
politan district of New York.

The manufacturing headquarters of the com-
pany are in Berkeley, Calif., where it has com-
plete facilities for turning out large numbers of
instruments.

A "get-together" informal dinner, an event
which will be repeated from time to time,
marked the establishing of the retail depart-
ment. The gathering took place at Oetjen's
restaurant, in the Flatbush Avenue district of
Brooklyn. The proprietors of the restaurant
also own one of the large motion picture the-
aters in Brooklyn, where a Fotoplayer has
been installed. It is believed, that the dinner
tendered by the company to the retail salesmen should be held at the
Oetjen restaurant. An excellent dinner was
served, informal talks following, with W. R.
Clarke as toastmaster. He introduced Vice-
President M. J. Samuels, of the company, as
the first speaker. Mr. Samuels spoke in the
most optimistic manner regarding the future
of the Fotoplayer and hinted at plans now under way for a comprehensive sales cam-
paign. Mr. Samuels called particular attention
of the constantly broadening field of the Fotp-
layer and spoke of the sales which have re-
cently been made to owners of theaters in
Australia and South America.

Those present at the dinner included M. J.
Samuels, W. R. Clarke, B. L. Samuels, O. H.
Rydean, N. H. Powell, G. F. Nairn, B. F.
Werner, H. Herman, W. A. Krohn, Albert
Behning, Jr., C. R. Reid, D. V. Faulkner, E.
D. Carney and I. Edelman.

The great falling off of business in the mo-
tion picture line in Europe is evidently not so
bad as was at first indicated. This may be
judged from the fact that the Precision Ma-
chine Company have just completed a large
shipment of machines to representatives in
England.

One Drop Oil Co., 2222 W. Monroe Street,
Chicago, Ill., manufacturers of the well known
brand of Bull Dog Cement are putting on the
market a new cylindrical color lamp, which is re-
ported to be an exceptionally good proposition.
A postal, addressed to the company, will bring
full particulars.

Mr. E. A. Wilson, General Manager of the
Day and Night Screen Co., 110 W. 40th Street,
New York City, reports the sale of a large
number of screens during the past month.
Their factory is kept busy day and night, keep-
ing up with the demand.

The Gitchel Chemical Company, of 220 West
Forty-Second Street, New York City, are put-
ting out a film renovator which has exceptional
merit. This renovator cleans, softens and re-
ovates films with absolutely no injury what-
ever to the film. It is non-combustible and
non-inflammable, as shown in analysis made
by Bureau of Fire Prevention of City of
New York. It is applied with a soft cloth and
is used when applied to an 8mm. film. It is very little, if any, extra time is required for its appli-
cation. It is sold at a cost of $7.00 per gallon.
The average cost for cleaning one reel of film
is two cents. Samples of test bottles can be hadat $1.00 each by addressing the company.

NEWMANLITE

The most intense, brilliant and powerful
illuminate light ever discovered, giving
a daylight effect on all surrounding ob-
jects. Just the thing for showing days,
dense woods, caves and other interiors and
exteriors where electrical lighting is out of
the question. Harmless and easy to fire.

Directors of the largest producing com-
panies are using the "Newmanlites" with
marked success.

I. C. NEWMAN CO.
Manufacturers of fire and smoke
specialties for motion picture use
256 BROADWAY NEW YORK CITY

10,000 HERALS

Four Pages, Each Page 9x12, for
$15.00

Made to order from your own copy and
cuts, or our stock cuts. Other sizes pro-
portionate prices. Union label on all
printing. Send for price list. Route

Gazette Show Printing Co.
MATTAPAN, MASS.

CRYSTAL
CURTAIN COATING

$3.50 per can. Can't be beat

ONE DROP OIL COMPANY
2222 W. Monroe Street
CHICAGO, ILL.

PHOTOPLAYWRITERS

Have you failed to dispose of your
scripts? We will typewrite, correct
and revise and place your script
on the market for $1.00. Stories put
in scenario form, $1.25. Scenarios
criticized, 50c, including plot and
techniques. Send for circular.

REX LITERARY BUREAU
57 Stockton St., Brooklyn, N. Y.
Picturized Romantic Novel

Listen to this: Charming Lottie Pickford—younger sister of the popular Mary—will play the lead in the new $800,000.00 "Flying A" photoplay—"The Diamond From the Sky." Think for a minute! Pickford in "The Diamond From the Sky." Doesn't it give you visions of PACKED HOUSES—

Now add this: A supporting company of Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orra Humphreys—ALL KNOWN FILM FAVORITES. Can you think of a more powerful drawing card than this all star cast in a $20,000.00 prize photoplay?
Now drive this point home: $10,000.00 was paid for the scenario of "The Diamond From the Sky." And another $10,000.00 is being offered for a suggestion for a sequel to this prize photoplay. This offer is open to any man, woman or child. Did you ever hear of anything to equal it?

Independent Release—Book NOW

"The Diamond From the Sky" is an independent release. Exhibitors can obtain it regardless of the program now being used. The first chapter will be in three reels and will be released May 3rd. Thereafter a two reel chapter will be released each week.

The Chicago Tribune and 500 allied newspapers will publish the story of "The Diamond From the Sky" simultaneously with the appearance of the film version. Bookings are now being arranged by our representatives at every Mutual Exchange in America.

Territorial protection will be given exhibitors—so don't wait. Book NOW! See our representatives or write us.

North American Film Corporation
John R. Freuler, President
Executive Offices—222 S. State St.
Chicago, Illinois
Representatives at every Mutual Exchange in America.
Full pages in
THE SATURDAY
EVENING POST

A Man's
Prerogative

Capt. Macklin

Book these
MUTUAL
MASTER-PICTURES
NOW
With Odds of 100,000 to 1—
Will you take a Chance?

They tell me two million people buy this publication; that undoubtedly ten million see it; and that likely a good many thousand read this page.

It's a gaspy sort of feeling you have when you write to so many friends at once. Just think of the ghastly proportions of the wee-est little fib, multiplied ten million times!

You know how it felt when the teacher went out of the room at examination time, saying—"On Honor now, Boys." And how anybody who cribbed while she was gone was more than likely to get his head punched at recess!

Well, writing these pages makes me feel as though the whole ten million of you were teachers,—and had just gone out of the room!

I can't crib!

I promised to tell you the truth about Master-Pictures every week, and here's one I haven't even seen.

Maybe it's just an ordinary moving picture. But do you think the Reliance Motion Picture Corporation,—which produced "The Outlaw's Revenge," "The Outcast" and "A Man and His Mate" in the Master-Picture Series could make an ordinary one? I don't.

Maybe it's badly acted. But do you believe Robert Edeson and Mary Alden, and the rest, would act it badly? I don't.

Before I can get a glimpse of that picture, it will have cost me and my associates a good deal more than a hundred thousand times as much as it will cost you to see it.

Will you take a chance with me? At 100,000 to 1? This Master-Picture is called

**A MAN'S PREROGATIVE.**
It is a four reel Reliance production.

It will be shown in a theatre near you this week. Griffith, the great producer, said to me, "Aitken—it's a fine picture; one of the best; a big subject, handled in a big way. Why, man,"—he said, "It fair burns you to look at it."

But then, Griffith had seen the picture.

By the time you read this I shall have seen it, too.

How long can you **WAIT** to see it?

"Take off your hats to your Vice President,—to Captain Macklin, Vice President of Honduras"

Richard Harding Davis is, I suppose, the best news reporter on earth. When you read him you feel, somehow, as though you were **there**.

At least,—I feel that way.

And I suppose that is one reason "Captain Macklin" makes such a cracking Master-Picture.

It is just **facts** that happen very, very fast.

From the day he was stripped of his uniform at West Point until the people were cheering him as Vice President of Honduras was less than two months.

And, as was every day of the life he led, so every inch of the film that tells it is crowded with action and intrigue and action.

A fine looking young fellow—fresh from West Point; two lovely girls (one just a bit too lovely perhaps), uniforms (some pretty badly battered), Gatlings, half breeds, blazing plazas, the swing and glitter of Romance and War,—doesn't it make your blood tingle to think of it?

You know the prickly feeling that runs up and down your spine when a hundred-piece Regimental Band comes blaring and booming by—even in a parade?

Well,—you feel like that only more so when you go to see

**CAPTAIN MACKLIN,—a four reel Majestic,—by Richard Harding Davis.**

You can see it most any day now—so watch the newspapers.

And meantime say to your nearest theatre: "I want to see Mutual Master-Pictures"

Sincerely,

*H. Saitlen*

President

MUTUAL FILM CORPORATION, New York
Captain MACKLIN

by

Richard Harding Davis

is a wonderful picture for red-blooded humans. For this four reel Majestic Master-Picture is full of soldiers and cannons and half-breeds and excitement.
From the time Cadet Macklin is dropped from West Point until two months later when he becomes Vice-President of Honduras, there's nothing but vital, gripping action.

Your public will appreciate this Mutual Master-Picture. They will be ready for it when you book it for your theatre for we have told them about it in The Saturday Evening Post and other magazines—Cash in on this demand for live-wire pictures.

Book Captain Macklin At Once

The Majestic Motion Picture Corporation
29 Union Square, New York
Booked through THE MUTUAL FILM CORPORATION

Saturday Evening Post
A Man's Prerogative

Go get this Reliance Master-Picture for your theatre and prepare for big business.

Robert Edeson

supported by some of the cleverest film players in America plays the lead in this big four-reel feature—and "Bob", you know, is some actor. The public knows that, too.

Advertised in
A MAN'S PREROGATIVE

is a story of a highly intelligent woman and a famous lawyer. The woman is of a strong mind, a magazine writer of repute, and believes that she should guide herself by the same standard of morals that governs him. Because of their association with two profligates, complications arise that separate them and cause the man to lose faith in the woman.

It's an old theme, but it's handled in a great big way.

This four-reel Reliance movie is one of the series of Mutual Master-Pictures advertised to over 10 million people.

It's a picture that will help make your house the leading theatre in your community.

Book it Now—QUICK
Booked through THE MUTUAL FILM CORPORATION

The Reliance Film Corporation
29 Union Square, New York

The Saturday Evening Post
Hard, Cold Cash

To the Exhibitor who uses Continentals. They have brought crowds into theatres. They are bringing crowds into theatres. They will bring crowds into your theatre. These feature pictures are not experiments. Get in touch today with your nearest Mutual Exchange.

FOR A WAR FEATURE DAY SHOW ONE OF THESE BIG SUCCESSES

MEXICAN WAR PICTURES
By Special Contract with General Villa

THE DISHONORED MEDAL
or THE CRACK OF DOOM
With French Troops in Action

BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced

---

GRiffith's BATTLE OF SEXES
in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. BOOK IT!

---

GRiffith's HOME SWEET HOME
(Six Reels)
BOOK IT NOW

AN IDYL—A SERMON—AN ABSORBING DRAMA
is showing in more theatres to more money than any motion picture ever produced.
**THE WRATH OF THE GODS**  
SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA  
PRODUCED BY THOS. H. INCE  

**GANGSTERS**  
(Four Reels)  

**THE GREAT LEAP**  
MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

**THE MOUNTAIN RAT**  
(Four Reels)  
A tense, vital drama of Western Life.—A house-filler

**Big Day Specials**

<table>
<thead>
<tr>
<th>RUY BLAS</th>
<th>FROU FROU</th>
<th>DOPE</th>
</tr>
</thead>
<tbody>
<tr>
<td>ROBIN HOOD</td>
<td>JOSEPH IN THE LAND OF EGYPT</td>
<td>ZU ZU, A Keystone</td>
</tr>
<tr>
<td>THE FLOOR ABOVE or THE MYSTERY OF THE FRONT STAIRS</td>
<td>SAPHO</td>
<td>MOths</td>
</tr>
<tr>
<td></td>
<td>CARDINAL RICHELIEU’S WARD</td>
<td>LEGEND OF PROVENCE</td>
</tr>
</tbody>
</table>

**CONTINENTAL FEATURE FILM CORPORATION**  
71 W. 23rd STREET NEW YORK CITY
The Runaway June
Free California Trips Contest

Start it right away in your theatre—means bigger business

Serial Publication Corporation
29 Union Square, New York

PRODUCED BY RELIANCE
Eight Cents for this Advertisement!

We always get the best advertising talent, and one of our high-priced men who walked into the Big Chief’s office yesterday made a remark worth repeating.

He said:

"Here’s next week’s ad. For actual labor and brain-power expended, my bill would be about eight cents. But if I had to invent a lot of superlative adjectives and bombastic descriptions—that would be different!"

He was speaking of the

$20,000,000 MYSTERY!

Even the advertising man finds it greasing his road! All he does is tell the truth—how easy! Is exaggeration necessary in the face of such a gigantic accomplishment as this great serial represents?

And it’s the same way with the theatres! There has been such a thorough newspaper campaign that you don’t need to split your lung shouting about it.

Just show them you’ve got it—then watch!
Go to the nearest Mutual Exchange now.

THANHOUSER SYNDICATE CORP.
71 WEST 23rd STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of ‘‘THE MILLION DOLLAR MYSTERY’’
"YEARS AHEAD OF THE BEST"

A Satisfaction to Exhibitor and Comfort to Operator

A FEW SALIENT FEATURES:

Patent lead wire terminal
No lugs used on lamp connections
Bronze and brass eliminated
Carrying capacity 250 amperes
Individual condenser mounts
Large, double doors, air spaced
Unexcelled ventilating system
All handles accessible at end of lamphouse
Condenser breakage eliminated.

Efficiency
Simplicity
Durability
Rigidity
Low cost of upkeep
Condensers held parallel
Reduced temperature of room
Carbons last longer
Control of Arc
No wires to burn out

USED BY

NEW YORK HIPPODROME, largest theatre in the world showing motion pictures.

LIBERTY, the highest priced moving picture house in the world.

STRAND, one of the largest and finest houses in the world.

U. S. GOVERNMENT at San Francisco Exposition.

SEND FOR CATALOGUE R

THE PRECISION MACHINE CO. INC.

317 East 34th St... New York
MAE MARSH—Featured in “The Victim”

“The Absentee” Five Reels Majestic

APRIL 24, 1915

“The Victim” Three Reels Majestic
Power's Cameragraph
No. 6A

MANUFACTURED BY
NICHOLAS POWER COMPANY
Ninety Gold Street, New York City

POWER'S Cameragraph No. 6A is built by a firm possessing the experience gained in over eighteen years of work in design and construction of motion picture apparatus, occupying the largest factory of its kind in the world and doing a large majority of the entire motion picture business of the American continent, with a large and constantly growing trade throughout the civilized world.
See Americans First
Flying "A" and American "Beauty" Feature Films
MADE IN U.S.A.

ONE SUMMER'S SEQUEL
IN TWO ACTS

Featuring
Winifred Greenwood and Ed Coxen
In a tense social drama
Under direction of Henry Otto
Release Monday, May 3rd, 1915

AMERICAN "BEAUTY" FILMS
"THE FACE MOST FAIR"
Release Tuesday, May 4th, 1915
"DREAMS REALIZED"
Release Friday, May 7th, 1915
Comedy-Dramas featuring VIRGINIA KIRTY and WEBSTER CAMPBELL. Under direction of FRANK COOLEY.

TO BE RELEASED MAY 5th, 1915. Flying "A" Subject
"WHEN EMPTY HEARTS ARE FILLED"
A Seaside Drama Featuring VIVIAN RICH. Under direction of ARTHUR MacMACKIN

AMERICAN FILM MFG. CO.
CHICAGO.
THE HOUSE OF BENTLEY
Two Reel Drama
RELEASE OF
May 1st, 1915

THE MISSION OF MORRISON
One Reel Drama
RELEASE OF
May 3rd, 1915

THE BABY
One Reel Drama
RELEASE OF
May 5th, 1915

Reliance Motion Picture Corporation
STUDIOS
29 Union Square, New York City
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
This is the Coupon of the

Runaway June Free California Trips Contest

that the women in your locality are looking for. It's going big.
Start it right away

Serial Publication Corporation
29 Union Square, New York

PRODUCED BY RELIANCE

This coupon is good only at the theatre at which it was issued. It may be counted towards a vote in accordance with the rules of the contest as laid down in "How to Win a Free Trip to the California Expositions as the guest of Runaway June" published by the Serial Publication Corporation, 29 Union Square, New York City, from whom copies may be had free for the asking.
Ever Read an Ad Like This?

The Acid Test

The first of the new Thanhousers will be released on Sunday, May the second and it will be entitled

"THEIR ONE LOVE"

All I am going to say about it is this:

Go and see it! Then if you don't write me that it's as good as the best single reel subject you ever saw—anywhere—at any time, then don't ever take my word for anything I ever tell you again! That's final and you are perfectly welcome to hold me to this to the very letter.

On April 30th, which is Friday, the Falstaff Comedy Day, I release the Falstaff comedy in one reel, entitled

"THE MOVIE FANS"

I am not going to say a word about this; but if it is not what I told you Falstaff comedies will be, I want YOU to do the talking to ME—and go as strong as you like!

That's all!

Edwin Thanhouser

"Bianca Forgets" (Thanhouser)—Two reels—Tuesday, April 27th.
"Movie Fans" (Falstaff)—One reel—Friday, April 30th.
"Their One Love" (Thanhouser)—One reel—Sunday, May 2nd.

THANHOUSER FILM CORPORATION
NEW ROCHELLE, NEW YORK
At the Court of Merry Old King Cole

One of the Many Novel Scenes in “Rumpelstiltskin,” a Forthcoming Four Part Mutual Masterpicture, Produced by Thomas H. Ince at the New York Motion Picture Corporation Studios.

In this delightful filmed fairy story, cleverly woven together from several folk-lore tales by Mr. Ince, the love of Rumpelstiltskin (Clyde Tracy), a malign dwarf, and Prince Cole (Kenneth Browne), the King’s son, for pretty Polly (Elizabeth Burbridge), the miller’s winsome daughter, leads to many adventures for all concerned. In the picture above the king is commanding Polly (as she values her head) to spin straw into gold. How she evades the issue but succeeds in performing this impossible feat would take too long to be told here. In the end, of course, everything turns out right, as all fairy stories should. Rumpelstiltskin is scheduled for early release.
At a private exhibition, exclusively for the trade, the first three chapters of *The Diamond from the Sky*, the great Flying "A" picturized romantic novel, which will be released at all Mutual exchanges through the North American Film Corporation beginning May 3, 1915, were shown at Loew's American Theater, Eighth Avenue and Forty-second Street, New York City, last Wednesday. The production's beautiful photography, the rapid but well-sustained action as the compelling story is developed, and the superb acting of the principals, won round after round of applause. Altogether, while the exhibitors who viewed the opening chapters had been led to expect much, they found that the reality vastly surpassed their expectations. As one of them graphically expressed it, "If *The Diamond from the Sky* keeps up the pace it has set at the start, it will make every other continued photoplay look like a selling plater. I've seen every one of the big serials and have handled several of them at my house, but *The Diamond from the Sky* is in a class by itself. Why, there are enough gripping situations and thrilling scenes in these first three chapters to make material for a dozen installments of the average big film story." And this epitomized the opinion of a majority of the critical audience.

The showing of the first three chapters of *The Diamond from the Sky*, well in advance of the initial release, is in line with the policy laid down by John R. Freuler, President of the North American Film Corporation, who has determined that in this great picturized romantic novel, the exhibitor shall have an opportunity of seeing every installment well in advance of the release date, so that he may decide for himself, entirely upon the picture's merits, whether or not he desires to book it. The name of the author of *The Diamond from the Sky* and the winner of the $10,000 prize will not be announced until May 3, the date of the first release, but it is said to be that of a novelist and scenario writer of international repute.

LAST week, owing to lack of space, Reel Life was able to print but one of the many letters, which have been sent to President Harry E. Aitken, of the Mutual, recording the enthusiasm with which photoplaylovers everywhere have received Mutual Masterpictures. The following are a few, selected at random from the scores and hundreds from representative people, which every mail brings, but which are typical of the rest:

"*The Outcast and The Lost House*," writes Mr. Thomas Z. Fagan, of Glenside, Pa., "impressed me greatly. I have viewed the former three times, and consider it truly a masterpiece. Ever since the earliest Biographs, under the direction of Mr. Griffiths, I have been greatly interested in the work of Lillian Gish, Robert Harron, Mae Marsh, and Henry B. Walsh. Would you be kind enough to let me know what other subjects you are to cast any of these players in? In *The Outcast* Mae Marsh and Robert Harron were truly supreme."

Dr. William Olen, of Pittsburgh, Pa., writes: "Seeing is believing. I had thought that only the 'Divine Sarah' had a patent on genuine tears, until I went to see *The Outcast*. It is a wonder. Mae Marsh not only cries, herself, but she makes you choke with your own tears, something I have never done before on seeing a photoplay."

Three young Chicago girls, the Misses Pauline Hold, Rose Wallace, and Elsie Benson, write: "We thank you for the first two Mutual Masterpictures, *The Quest* and *The Lost House*, which we have just seen. They are simply wonderful. Margarita Fischer is superb, Lillian Gish also is splendid. We hope to see every Mutual Masterpicture as soon as it is shown. The two we have already viewed are the best pictures we have ever seen."

From Dallas, Tex., comes the following from Miss Margaret Sheridan, an enthusiastic motion-picture lover: "I cannot refrain from writing you to express my pleasure at seeing the new Mutual Masterpictures. I am an ardent admirer of the silent drama, and there are very few good pictures that I miss, but *The Quest* surpassed anything I had seen before. Margarita Fischer was splendid. I have always considered the actors and actresses trained by the great D. W. Griffiths, as the best of all, and I realize this all the more strongly after seeing *The Lost House* and *The Outcast*. Lillian Gish out-did herself. *The Outcast* was the best Masterpicture I have seen so far. I sat spellbound through the entire performance. The splendid cast, especially Mae Marsh and Robert Harron, combined with the strong story and superb directing, made it a production out-rivaling even those wonderful Masterpictures that have gone before. I must see every one of the Mutual Masterpictures as soon as they are released, for I am sure that the forthcoming ones will be even better. Allow me to congratulate you."

### MUTUAL MASTERPICTURES

*Have set a new standard in the motion picture art and their advent marks an epoch in motion picture accomplishment.*

**NOT ONLY ARE THEY GREAT—THEY ARE PROFITABLE**

Ask your nearest Mutual Exchange today about

### MUTUAL MASTERPICTURES

Copies of the new Mutual photoplays, "The Final Reckoning," and "The Express Messenger," have been lost or stolen from the Mutual Film Exchange in New York City. Any information concerning these two subjects will be greatly appreciated by the management of the Corporation. Address communications to J. N. Naulty, Vice-President, 71 W. 23d St., N. Y.
Artistic and Novel Themes, Cleverly Presented, from American-Beauty Studios

Stories of the New Photoplays

ON another page of this issue of REEL LIFE are printed excerpts from a few of the scores and hundreds of letters sent to Harry E. Aitken, President of the Mutual Film Corporation, lauding Mutual Masterpictures. Many are from enthusiastic exhibitors, whose box-office receipts have been vastly increased by these de luxe film productions, but most, of course, are from the photoplaygoing public, who have found in Mutual Masterpictures the supreme in motion picture art. Thus far twelve Mutual Masterpictures have been released, and it is not too much to say that they have proved the sensation of the motion picture world. Distinctive in photography, artistic in conception and setting, and featuring the most famous stars of the stage and screen, these costly productions have been received by the public with an enthusiasm, which has brought BIG BUSINESS to every exhibitor showing them.

The first twelve Mutual Masterpictures released are The Quest, The Lost House, The Outcast, The Devil, The Outlaw's Revenge, Enoch Arden, On the Night Stage, A Man and His Mate, A Man's Prerogative, Captain Macklin, A Child of God, and The Cup of Life. Any of them means a crowded house to the exhibitor showing them. The wide advertising, which they have received through The Saturday Evening Post and other media would insure this, even if the Masterpictures themselves did not make every photoplaygoer, who had seen one Mutual Masterpicture, wish to see another. Add to this the co-operative advertising aids, furnished with every Mutual Masterpicture, such as the striking one, three and six sheet posters, attractive lobby displays, heralds, lantern slides, press matter, prepared newspaper advertisements, cuts and the like, and the exhibitor has a combination which will make him hang out the S. R. O. sign. A postcard to the Mutual Film Corporation, 71 West Twenty-third Street, New York City, will bring more detailed information. But the wise man will arrange his bookings now.

WIFE WANTED

American

One Reel

The Love Story of a Romantic Bachelor

CAST

Andy Fortune............. Ed Coxen
Ruth Moore............. Wilfred Greenwood
J. D. P. Moore.......... John Stepling
Count Raphio............. George Field

TIRED of bachelorthood, Andy Fortune advertises for a wife. He receives replies from willing women of every age and color. One of the envelopes contains a photograph of a girl in a bathing-suit, and the challenge, “Find me!” That is all. But it appeals to Andy's sense of romance. He goes to Miramar Beach in search of the original of the photograph. Several times Andy thinks he has found the girl. But, on each occasion, he is disappointed. Meanwhile J. D. P. Moore, who is staying at the beach with Ruth, his charming daughter, is trying to make a match between Ruth and Count Raphio, whom he detests. Ruth hears how Andy has distinguished himself by saving a girl from drowning. She tells her father that she will marry no man except he be a hero. So the father and the nobleman frame up a scheme. The girl is to be attacked by ruffians in the pay of the count, and then Raphio is to come to her rescue. As it happens, at the critical moment, the nobleman is prevented from fulfilling his part of the arrangement. It is Andy who rescues Ruth. While the ruffians are taking vengeance on the Count, the romantic bachelor recognizes the girl of the photograph, who promises to become his wife.

THEIR ONE LOVE

Thanhouser

One Reel

A Touching Romance of a Bygone Day

Starring the Thanhouser Twins

CAST

The Twin Sisters.................. Marion Fairbanks
Jack, the soldier.................. Madeline Fairbanks
Robert Wilson

JACK, ever since childhood, has been the twins' hero. The years pass. Jack is as devoted as ever to the two beautiful young girls, but has given no sign that he cares for one more than for the other. The Civil War breaks out and Jack marches away. Each of the twins has come to love the young volunteer, but keeps her secret from her sister. One night Madeline wakes to see Marion standing by the window, looking at Jack's picture in the moonlight. She determines to give up Jack. Marion, however, has guessed Madeline's feelings for their "hero", and has made up her mind that she will not stand in the way of Madeline's happiness. The next day each of the twins writes to Jack. Marion's note tells him that Madeline is waiting for him. And Madeline's missive begs him to be careful of himself for Marion's sake. The letters never are posted. For word comes that day that Jack has been killed in battle.

ONE SUMMER'S SEQUEL

American

Two Reels

A Strong Drama of Consequences

CAST

Lloyd Norman.................. Ed Coxen
Edgar Norman.................. George Field
Dorothy Moore.................. Janet Moore
Grace Thorne
Dora Johns..................... Nan Christie
Mr. Johns, her father......... William Bertram
Mrs. Johns, her mother........ Mrs. Knight
Rev. David Barton............. John Stepling

DORA JOHNS, a New England girl, is betrayed by Lloyd Norman, who, with his cousin Edgar, spends a summer boarding at the Johns' farm. A few months after their return to the city, the two young men fall in love with cousins, Dorothy and Janet Moore—and the episode of the summer is forgotten. On the eve of the double wedding-day, Dora comes with her child to appeal to Lloyd. Edgar meets her at the door and persuades her to wait until after the marriage, promising then to make financial reparation. She goes away. Lloyd's marriage to Dorothy is not happy. In her discontent and loneliness, Dorothy adopts a child. Her husband becomes morbidly jealous of the child. He is obsessed by the idea that it is an illegal offspring of her own. At last he accuses her. To test his love, she pretends that he has surmised the truth. As Lloyd is ordering his wife from the house, Edgar enters. He tells his cousin that the child is Lloyd's (Continued Overleaf)
Laughter and Thrills Galore in Latest Productions of Majestic-Komic Studios

Stories of the New Photoplays

own daughter whom, out of his sympathy for Dora Johns, Edgar has taken and provided for. The horror-stricken husband appeals to Dorothy for forgiveness. But her love for him has died an irrevocable death. She leaves him to expiate his sin alone.

THE FACE MOST FAIR
One Reel
An Amusing Hospital Romance

BILLY STANHOPE, in a strange town, while waiting for his chum, Bob Larkin, is attracted by the face of a charming young woman who, he learns, is Edith Van Norris. He learns her address and starts for her home. But on the way, in trying to avoid being run down by Dr. Stoddard’s automobile, he sprains his ankle and has to be taken to the hospital. At first disconsolate, what is his joy to find that the beautiful young woman to whom he has lost his heart, is his nurse! Billy enjoys himself so much at the hospital that in two days the doctor tells him that he is well enough to leave. But he determines to find some way to remain. Bob helps him put over a sickness bluff on the doctors and his pretty nurse. But, at last, one of the physicians is “on”, and Billy is turned out. He is in despair. A few days later, at a garden party, he finds Edith also wandering pensively about the grounds. They discover that their malady is reciprocal, and that each has the cure for the other.

WHEN EMPTY HEARTS ARE FILLED
One Reel
American
The Appealing Story of Two Fisher Folk

Pierre, the artist, in his garret, sits reading two letters. One is from his old mother, begging him to come back home as she needs his loving care. The other is from Maurice, a millionaire chum, urging Pierre to come and live in luxury in return for teaching him how to paint. Pierre murmurs, “My poor old mother!”, drops a tear on the words she has written—and promptly accepts his rich friend’s offer. Then he turns. Standing in the doorway is a slender, dark-complexioned fellow, with a pointed beard. The stranger regards him with a smile. At the millionaire’s home, both young men fall in love with Mariette, the beauty of the neighborhood. She prefers the artist because he is “so romantic”. But when the millionaire proposes she says, “yes.” “For love in a cottage,” she tells herself, “has positively gone out of date.” The artist sorrowfully resigns himself to her choice. He feels no better, however, when he happens to see the black-bearded apparition again regarding him with a sardonic grin. Pierre escapes to Monte Carlo, where he loses all his money. M. Nick (for this is the name of the apparition) lends him funds. The artist sagerly wins back his losses, pays his debts and departs. He has no intention of giving the devil his first mortgage on his soul. Again in Paris, he finds that Mariette has jilted the millionaire, for, after all, she loves the poor artist. Pierre would do anything for his bride. So he hastens to M. Nick to borrow money for the wedding trip. Arriving at the home of his peculiar guardian spirit, he is not a whit dismayed by the growling of the thunder and the blinding flashes of lightning, which seem to warn him against this reprehensible step he is taking. And then he discovers that M. Nick does not hail from the lower regions, after all. He is really Pierre’s long-lost uncle who intensely approves of his nephew because he will not consent to go and live upon the savings of his old mother, because he has left the gaming-table when he has won back his money, and particularly, because he was unselfish enough to give up the girl he loved. Everything considered, M. Nick decides to make Pierre his heir. And so, it is shown, that very often a man who looks like the devil is not a devil at all.

MONSIEUR NICKOLA DUPREE
Two Reels
Thanhouser
Wherein it Appears that the Devil is not Always So Black as He is Pointed

MARY FORBES, a peniless girl and the daughter of Dan Forbes, a criminal, poses for Hal Choate, an artist. They fall in love. Robert Hilton, a friend of Choate’s, (Continued Overleaf)
Scenes from “Rumpelstiltskin” and Broncho, Domino and Kay Bee Features

The artist comes upon Hilton making passionate love to the girl, and a struggle ensues in which Hilton is worsted. He goes away vowing vengeance. Shortly after this, Choate and Mary are married. Meanwhile, Dan Forbes has been released from prison. He meets Hilton in a saloon, and the latter, by telling him that his daughter is being led astray by an artist, persuades Mary's father to enter Choate's rooms and disfigure the canvas on which he has painted his young wife. In the studio Forbes is discovered by Choate, who 'phones for the police. Meanwhile Forbes has found Mary there and has learned from her that she is married to the artist. He turns to go quietly away. But by this time the police are on the scene and in trying to escape, Forbes is fatally shot. Mary's husband never knows that the dead crook was his wife's father.

THE BABY

One Reel

Reliance

May 5, 1915

The Startling Tale of a Small Boy's Revenge
With an All-Child Cast

CAST

Baby
Baby Guerin
Oliver
Olive Johnson
Jack
Violet Radcliff
George
Francis Carpenter

Jack is very angry with Billy, because Olive, the little girl he likes best, prefers to stroll on the beach with Billy instead of himself. What will get his rival in wrong at home, he wonders? Then he spies Baby Mary deserted by her brother on the sands. Why, Billy's mother certainly will make it hot for him if he loses the baby! So Jack, decoying Mary with an ice cream cornucopia, takes her down the beach and puts her in a box with a lid which locks. Just then his mother calls him, and much against his will he is obliged to go on an errand. When he gets back everybody is out looking for the baby. Jack races down to the shore—to find that the tide has risen and the box, baby inside, is floating out to sea. Overcome with terror, he hides himself in the rocks and blubbers. Here a big policeman finds him and makes him confess. Teddy, Billy's Newfoundland dog, is sent to the rescue. And in the joy of getting the baby back safe and sound, Jack's sin is forgotten.

A SCIENTIFIC MOTHER

Palstaff

One Reel

May 7, 1915

A Clever Slum at Baby Culture

CAST

The mother
Mignon Anderson
Her son
Al Keyes
Her fiancé
Jack Doughty
His mother's choice
Ruth Elder

Mrs. Janes' baby is sickly and under-sized. After worrying herself into a fever, the young mother determines to utilize all possible scientific means to bring up her child. She is urged by a stranger to go to a scientific lecture, which she attends at once. Back home, she proceeds to experiment with milk, water, and other substances for the baby. Eventually she discovers the correct formula and the baby is saved.

THE MAN FROM NOWHERE

Domino

Two Reels

May 6, 1915

Which Has To Do With A Lawless Westerner's Sense of Honor
Featuring William S. Hart

CAST

The Man From Nowhere
William S. Hart
Emma Frazer
Margaret Thompson
Jake Frazer
J. P. Lockney
Johnson
A. Hollingsworth

Pasquale, the saloon keeper, furious because Emma Frazer, the sheriff's daughter, resents his advances, takes up a fight against the two worst men in Snake River City and calls out Jake Frazer to arrest them. All the men in the saloon pitch into Jake and he is getting badly beaten up when a stranger enters, routs the crowd, knocks out the two bad men and rescues Jake, Pasquale, resenting the stranger's interference, draws his gun to shoot him. The Man From Nowhere catches him, however, and the saloon keeper is obliged to pretend that he has taken the gun from one of the others, thus saving the stranger's life. The newcomer thanks Pasquale and tells him that he will go through hell for him. The saloon keeper, seeing in this man a dangerous rival for the love of Emma, pretends to send him after some horse thieves. The Man From Nowhere, however, has begun to distrust the Mexican and insists upon his accompanying him into the desert. While his companion sleeps, Pasquale hides the water bags in the sand, and lets the horses loose. The stranger, realizing that both of them cannot get back alive, gives up his chance because of the debt he believes he owes Pasquale. But the Mexican fails to find his cache, and in drinking from a poisoned spring, meets death. The stranger discovers the half-buried water bags and arrives at Snake River City. There he learns from the sheriff the real character of Pasquale and the story of his end. He wins Emma for his wife.

THE KITE

Kay Bee

Two Reels

May 7, 1915

A Scientific Detective Drama
By C. Gardiner Sullivan and Thomas H. Ince

CAST

Marion Wheeler
Rhea Mitchell
Norman Dunbar
Edward Brennan
Hammond
Hickman
Watts
Dowling

Benjamin Wheeler and his daughter, Marion, entertain at dinner Davis Watts, an eccentric capitalist, who is much interested in Wheeler's scientific researches. They dine in the roof-garden. After the meal, Watts seats himself in Wheeler's favorite chair. Suddenly, the capitalist

(Continued Overleaf)
Romantic Plots and Unique Situations in Latest Releases from Reliance

Stories of the New Photoplays

FLOOEY AND AXEL

Komic

One Reel

May 9, 1915

CAST

"Vic".............By Himself
Axel................Mr. Barr
Flooeys...............Bobby Feather

"Vic," cartoonist on the Daily Blizzard, between a grouchy father and a husky rival, has a hard time winning the hand of Margy. Dropping into the office, much discouraged, he gets another jolt when the editor tells him that his drawings are punk and fires him. "Vic" goes home and to bed. He dreams that his cartoon characters, Flooeys and Axel, come to life—and to his rescue. They show him how to bluff the editor into giving him back his job. Then they teach him the methods of a bold lover, which wins him Margy. On waking, Vic resolves to take the hints his creations have so kindly given him. In real life, however, they do not work so well as they did in his dream. The editor and the pugilistic rival make quick business of the unfortunate artist.

THE SPELL OF THE POPPY

Majestic

Two Reels

May 9, 1915

CAST

Manfredi.............Eugene Pallette
Zuleta.............Lucille Young
John Hale............Joseph Hennaberry

M ANFREDI, an habitual user of opium, is a piano player in a Chinese café. A wealthy tourist becomes interested in the young musician and sends him abroad to study. He promises Zuleta, his common law wife, that on his return he will marry her. Five years later he comes back, still addicted to the drug. Under its spell he is accounted a genius. Failing to make good his promise to Zuleta, he becomes infatuated with Margery Rhodes, a society girl, who comes to study music with him. So strongly is Margery influenced by her teacher, that she also acquires a taste for opium. John Hale, her lover, is in the secret service. Through the revengeful Zuleta he learns that Manfredi conducts an opium joint. Hale has the place raided. He is just in time to save Margery from a fate worse than death.

AT THE HOUR OF ELEVEN

Reliance

One Reel

May 10, 1915

CAST

John Sands............William Williams
Leila, his wife.........Sarah McCombs
Genevieve, their daughter........Runa Hodges
George Gray.............W. R. Randall

L IELA SANDS forgets her love for her husband and little daughter, Genevieve, in her infatuation for George Gray. Genevieve overhears Gray telling Leila that he will come in that night at eleven o'clock through the drawing-room window, to take her away. The child, much frightened, tries to think of some way to save her mother. When John Sands comes home a little before ten, he locks... (Continued on Page Twenty-Four)
New and Old Favorites in Pleasing Roles in Thanhouser-Falstaff Releases

NATHANIEL CROSBY was the personification of Power. As the head of the National Hat Works, he held in the hollow of his hand the fortunes, the happiness, the very lives of thousands of men and women. His immense business, however, at last was telling on his health. And leaving his affairs in the hands of Sampson Rhodes, his general manager, the capitalist retired to his country home in the Berkshires, to take the golf cure.

Rhodes was a man in whom Crosby had implicit confidence. When his deputy informed him that he had planned to cut the pay in the shops, the head of the corporation accepted this move without troubling himself to inquire into Rhodes' private motives. But the workers felt bitterly the contrast between their own way of living and the luxury and display maintained by their overseer's wife and daughter. When Rhodes refused to come out squarely and arbitrate the matter, the employees hissed, "Graft"—and struck. Only two men were reluctant to leave their machines—Tom Burke, who hoped to marry Happiness Lee within the month, and old Dave Lee, the girl's father.

Lee had toiled cheerfully many years for his two daughters. People thought him "odd", but they liked the gentle, amiable, and unassuming man. He had named his girls Happiness and Innocence, trusting that in their characters these qualities should be realized. Nor had he been disappointed. Happiness at eighteen, was a radiant creature. She loved Tom Burke with all the joyousness of her nature. And Innocence, barely fifteen, had still a child's unspoiled, confiding attitude toward life.

But the strike was destined to change all this. Hopeless now of ever being in a position where they could afford to marry, Tom and his sweetheart took the nearest road to happiness. When the girl's father learned of her plight, he was almost beside himself. But more bitterly, if possible, he deplored the cruel fact that he had not the means to give his daughter the nourishment and the care that her condition required. As he saw her starving before his eyes, his desperation increased.

The cause of the trouble and want at home, Innocence only partly understood. But it seemed to the younger girl that Edmund Rolfe had been sent by Providence. It was hard, of course, to have to go away without saying goodbye to her father and sister. But Rolfe had told her that all must be done in secret. He had promised her that one day she should return to see them, and, meanwhile, if she went with him to the city, she need worry no more about Happiness. Her lover would see that David Lee had all the money they would require.

So Happiness and Innocence went the way of many others of their sex under the lash of poverty and despair.

Portia Farwell, stenographer at the company office, stood turning it over and over in his hand. It was a very small glove. The carefully darned places suddenly struck him as pathetic. She could have bought a new pair like these for fifty cents. Could it be that she did not have the fifty cents to spend on gloves? And then, so vividly, so unexpectedly, everything Portia had told him about the suffering people in Waterson began to move in pictures through his brain. The fate of Dave Lee's daughters! Could he have prevented that? He seemed again to hear Portia's accusing voice. The next morning Crosby took the early train to Waterson.

As the capitalist bowed his way through the mob in the mill district, he was recognized by a group of infuriated strikers, and fell to the street. When he came to himself he was in an unfamiliar room, and Portia Farwell was bending over him. Before either could speak, however, there was a stealthy movement behind the girl. She glanced around—to face a revolver held in the fanatically steady grasp of Dave Lee. His eyes fixed upon the stricken millowner, the old man drew aim. The same instant, Portia leaped between them, then fell, with a sharp scream across Crosby's unhurt body.

Six weeks later, the man of power came into her room. He had been a daily visitor at the hospital. Portia turned to him, her eyes glowing. An open letter was in her hand.

"Tom Burke and Happiness!" she cried. "It was you gave them the money to start on! And now they can be married."

He bowed his head.

"Oh, you understand—at last!" she went on, exultantly.

"One must think how one influences the lives of others—"

Swiftly he stooped to her.

"And I want you to influence mine always," he murmured. "Portia! Dearest! Will you?"
**Masterplayers in Mutual Masterpictures**

In *On the Night Stage*, the five-reel Mutual Masterpicture, a powerful Western story of an outlaw's love and self-sacrifice, William S. Hart distinguishes himself as *Texas Smith*, the romantic lead. Mr. Hart is famous as the originator of many classic Western parts in the legitimate. As "Cash Hawkins" in "The Squaw Man", he enhanced his permanent reputation upon Broadway. Later, when he toured the country, he was welcomed from coast to coast as the creator of a type which has greatly enriched the American stage. When Thomas H. Ince, production chief of the New York Motion Picture Corporation, was seeking to persuade Mr. Hart to enter the field of screen drama, he especially emphasized the opportunities which the Santa Monica studios offer to a lover of Western character parts. In the rôle of *Texas*, this actor of nation-wide renown has given a performance unexcelled even by his brilliant work before the footlights.

Rhea Mitchell, who stars opposite William S. Hart in the Mutual Masterpicture, *On the Night Stage*, is the ideal type for *Belle Shields*, the dance hall girl. The part calls for a vivid display of temperament with lightning transitions of mood and action. The psychology of the character, moreover, demands a finished actress with unusual insight into human nature. Miss Mitchell meets all these requirements. Also, she is notably beautiful. Her abundant red-gold hair is piled high on her head, adding to her natural dignity a certain stateliness, though this talented leading woman of the Ince studios is but five feet, two inches, in height. In the love scenes with *Austin, the Skypilot*, Miss Mitchell's subtle art is admirable. Her reformation, her temptation, the scene in which she comes to appeal to *Texas Smith*, her old lover, to save her from disgracing her husband, all, in Mitchell's hands, are moments of power.

Bobbie Harron, the Majestic leading man, who impersonates *The Victim* in the Mutual Masterpicture of that name, does some wonderful work, by sense of touch, in opening a patent time lock on bank vaults in the play. Bobbie is one of the really exceptional very young leading men on the screen. *The Victim* is crowded with psychological moments. But Harron sustains a high tone of performance from start to finish. He has a genius for getting the sympathy of the house, and never, perhaps, has he carried his audiences with him so effectively as in this very appealing drama, in which the young hero is unjustly hounded by an ex-convict. His team work with Mae Marsh is especially excellent. Harron is a slight, boyish figure. His face is gentle and sensitive, and capable of all the fine shades of expression indispensable to the rendering of psychological rôles. *The Victim*, probably, is the most finished performance he has given to the screen.

Mae Marsh, the youthful character heroine who holds an enviable high place among photoplayer, is constantly surprising the public with her versatility. As *Mary Hastings* in the Mutual Masterpicture, *The Victim*, she creates a rôle entirely unlike any of her previous successes. Miss Marsh has given us many whimsical child studies, and in character parts she is inimitable. As "the little pet sister" in *The Birth of a Nation*, in which she leaps from a rocky height to a tragic death, the strength and daring of which this clever actress is capable, is well illustrated. Recently, Miss Marsh acknowledged herself a trifle aggrieved, that never had she been cast for any "dressed up people". But in *Mary Hastings*, her wistful hopes were realized. As the wife of *Frank Hastings*, a young inventor who makes a fortune, Miss Marsh wears several charmingly becoming gowns in the very latest mode. Her interpretation of the wife is wonderfully sympathetic, while also full of action and color. In the scene where *Mary* learns that her husband is an escaped convict, her portrayal of the wounded, but forgiving wife, conveys an impression of genuine nobility.

Harry Pollard, as *John Douglas*, the remarkable type of hero in the Mutual Masterpicture, *The Quest*, is thoroughly attractive and convincing. He makes it seem perfectly probable that a young society man of New York, rich and a favorite, would abandon everything which once had entralled him, to seek by land and sea the perfect woman of his dreams. Mr. Pollard, indeed, has a peculiar gift for interpreting idealistic rôles, often of his own creating. It is through his artistic efforts that many of the most beautiful symbolic subjects produced by the American-Beauty studio have been realized. No more popular pair than Mr. Pollard and Miss Fischer are appearing together in films. In his career as a moving picture star, Mr. Pollard has never appeared to better advantage than in *The Quest*, the rôle of *John Douglas*, furnishing him an excellent opportunity to display his many fine qualities as a finished actor. It may be truthfully said that Mr. Pollard has scored one of his greatest film triumphs.

Margarita Fischer's dark beauty never was seen to stronger advantage than in the five-part Mutual Masterpicture, *The Quest*. In this unusual drama—which is really a satire on modern society, at the same time that it is a dramatic idyl of the highest order—Miss Fischer plays Nai, the daughter of a South Sea Island chieftain. The tribe of which she is a member, traces its ancestry to an ancient shipwreck, which brought a score or two persons of European blood to this lonely island. *Nai* is found by a man of romantic temperament, who has fled from the shams of effete civilization, in search of the ideal woman of his dreams. How the beautiful, half-wild girl of the tropics fulfills *John Douglas'* quest, and how she is saved from the demoralizing influences of the world he leaves behind him forever, form the strong theme to which Miss Fischer lends her splendid talents. As *Nai*, Miss Fischer won a well-deserved success.
ILLIAN GISH, the beautiful blonde of the Reliance and Majestic, who is featured in the Griffith masterpiece, The Birth of a Nation, recently received, in the most charming manner, the ten young women competing for popularity in the Los Angeles Flower Festival. "The Los Angeles Queens" thought it a great lark to visit the famous motion picture plant. They came in three automobiles gaily decorated with flowers and streamers. When, however, Director W. C. Cabanne commanded a lull in the picture taking, the fair visitors protested warmly. They hadn't come "to be treated like company", they said, but to see the studio and the studio folk just as they are every day. Miss Gish, becomingly attired in a loose tweed coat and big black hat, persuaded Miss Gladys Nicholson to come into the limelight and be photographed. The accompanying snap-shot well expresses the cordiality between the Los Angeles beauties and their attractive motion picture hostess.

The New York Motion Picture Corporation has leased a twelve-acre tract of land between Los Angeles and Hollywood for extending the output of Kay-Bee, Broncho and Domino films. It also will be used for the production of Ince features. Ever since Adam Kessel, Jr. and Charles O. Baumann, the heads of the corporation, reached "the city of films" a few months ago, on their annual tour of inspection of their Inceville and Keystone plants, rumors of negotiations for land with a view to enlarging the activities of the companies have been floating in the air. The Grosse Tract, as the new property is called, is bounded by Sunset Boulevard, Fountain Avenue, Santa Monica Boulevard, Hoover and Delmar Streets. It is a well-cultivated section, running level for several hundred feet and then sloping into a gulch. It offers, accordingly, every opportunity for striking scenic photography. The buildings scattered over the grounds will be torn down and new studio structures erected.

One hundred thousand dollars is the sum which the corporation will spend in preparing the Grosse Tract for picture purposes. The contractors already are at work, and Thomas H. Ince says, that in about two months the New York films will be "located" in their new surroundings. This does not mean, however, that Inceville is to become a deserted village. About three companies, it is understood, will continue to use the Santa Monica plant for the production of Western films. The new studio will afford the mise-en-scénes for all the modern subjects staged by Mr. Ince. It will accommodate the four-reelers now being made for semi-monthly release, and will provide facilities for other big features also.

The plant is to be one of the most up-to-date and fully equipped on the Coast. There will be eight stages in the open, a glass-roofed studio, one hundred dressing-rooms, a wardrobe building, a property building, scene docks, garage, and many other small structures essential to a complete motion picture outfit. The out-of-door stages will be of uniform size and one director will be assigned to each. The glass building will be immense, and is designed for use at night and in bad weather. The actors and directors are looking forward enthusiastically to the opening of their new quarters. The grounds will be accessible from all parts of Los Angeles. They are on the direct line of all Sunset Boulevard and Santa Monica cars and only one block from the Temple Street route.

Edward "Komic" Dillon knows how to keep up the fun-making. For over a year he has been turning out Mutual comedies at the Hollywood studios with ever increasing success. He is shown here with his leading woman, Fay Tincher, one of the cleverest comedienne in pictures, and Elmer Booth, who now plays opposite Miss Tincher. Mr. Booth is a native of Los Angeles, but a newcomer to the Komic films. On the stage he was famous for the way he handled a comic burlesque part with Douglas Fairbanks. Later he became widely known through his magazine stories of Cuba and Mexico.

Fay Tincher's popularity was demonstrated recently when, in a contest managed by a Los Angeles newspaper, she scored a great many votes. As Ethel in the Paul West series she has received countless letters of congratulation. The zebra-striped black and white dress which Miss Tincher made famous on the screen has been purchased for exhibition purposes at San Francisco. The other day a representative of the exhibit called on the Komic star and made her odd request. Miss Tincher was hugely amused. She closed the deal with alacrity. The comedienne is immensely liked by everybody at the studio. Off stage she has an almost inexhaustible flow of jollity and high spirits.
Real Tales About Reel Folk

T'S a long, long way to Santa Monica Canyon from Broadway, but Irving J. Lewis, managing and Sunday editor of the New York 'Morning Telegraph', seems to be perfectly at home in the snap-shot among the tepees and the Indians of the forty thousand acre studio of the New York Motion Picture companies. Mr. Lewis, for that matter, would be at home just about anywhere. No better liked man walks the Great White Way. As managing editor of New York's big sporting and theatrical daily, or as plain "I. J," as his intimates are wont to speak of him, he gets the glad hand about every six feet from Times Square to the Circle and back again. Out in the California wilds, also, this cosmopolitan editor, who now and then wanders afield, not long ago was the center of attraction. At his right stands William S. Hart, the celebrated originator of Western types, and at his left Moses, the budding brave, four years old, sulkily resents the joking interference of Hart. At the extreme left of the picture stands War Kettle, a chief of the Sioux. At the other end Squaw Marie is eyeing the pale face from Broadway with considerable severity. And over the head of Moses, Chingachgook, one-hundred years old, lends a flavor of dignity to Mr. Lewis's triumph.

W. C. Cabanné has just completed a remarkably artistic piece of work in The Absentee. The idea of this Mutual Masterpiece, produced by the Hollywood forces, is thoroughly original. In the accompanying snap-shot of the company at work, Director Cabanné is shown putting on the prologue of this strong symbolic photoplay in one of the most picturesque locations about Los Angeles. The actors in classical costume represent the psychological qualities which later are incarnated in the personnel of the drama proper. In the foreground Cabanné himself is rehearsing Robert Edeson in the character of Power. Later Mr. Edeson becomes

Ed Coxen took a thirty-foot dive into the ocean recently for Wife Wanted, a forthcoming Flying "A" release, before a throng of pleasure seekers at Miramar beach, a beautiful resort below Santa Barbara. The American leading man rushed the length of the pier and, in street clothes, jumped to the rescue of a drowning woman—while the crowds burst into an uproar of applause.

Runaway June will take the most popular woman in each state in the Union to the Panama-Pacific Exposition and the San Diego Exposition, and on a trip de luxe through picturesque California with all expenses paid. The women will be chosen by their friends who patronize the motion picture theatres where Runaway June is shown. The fortunate women, who win, will be put to no expense. They will travel in the best possible manner, not only the necessities of the trip, but the luxuries also, being paid for by Runaway June. The rules of the contest will be issued in pamphlet form by the theaters where Runaway June is being played. Each theater will have three votes for each installment of the picture and the smallest theater will have as much influence as the largest. The contest will close midnight, September 30, 1915.

Nathaniel Crosby, The Absentee.

A certain young interne at the Santa Barbara hospital didn't happen to be informed recently, when the Beau company had arranged to take scenes for The Face Most Fair in one of the wards. So when Fred Gamble arrived with Joseph Harris who was supposed to have sprained his ankle, Harris's distressed appearance completely fooled the young doctor. The interne insisted that the patient be taken to the operating room at once, and the "unconscious" leading man was obliged to do a lot of talking before he changed his plans.

Director W. C. Cabanné Rehearsing Robert Edeson in "The Absentee"
Personal Side of the Pictures

IN Mary Alden's svelte and graceful carriage there is a suggestion of the old Southland, of its charming indolence, its delicately balanced manners, its sensitive courtesy, and, in her way with the world, a reflection of the old Southland's rare and chivalrous attitude toward women. Of the new South, however, there is about this altogether delightful and handsome young woman, far more than a suggestion. She has the new South's self-reliance, its strength, its power, its saving self-confidence.

Miss Alden, whose work with the Reliance Company, under the direction of D. W. Griffith, has attracted such great and favorable attention, is a daughter of that part of the sunlit land which lies below the Mason and Dixon line. Her traditions are the South's traditions. What is best in Southern history she has a sort of divine right to claim relation to, for she is a grand-niece of no less a hero than General Robert E. Lee's West Point chum, General Beauregard, who, at Bull Run, put the Union forces to rout and won the first important battle of the war. The war is finished, and, for the most part, in the proper sense, forgotten. In the able officers and patriots, of both the blue and grey, we all now take just interest and pride. They are all part of our patriotic inheritance. Miss Alden, with her entrancing Southern accent, in no other city would have found a warmer welcome than she found in the city of New York where the statue of General W. T. Sherman, who marched from Georgia to the sea and broke the back of the Confederacy, has so prominent a place. She says so herself.

"Everyone was perfectly lovely to me," she told the writer recently, in speaking of her first visit to the capital of commerce that graces the island lying between the Hudson and East rivers, "everybody seemed to be nice to me." That is your fault, Miss Alden. You seem to expect everyone to be nice to you, and because you do and because you are also nice to everyone, it just naturally follows that everyone is nice to you and sincerely wants to be. You are a living, walking object lesson of what newspaper women write about on the editorial page and entitled, "How To Be Popular".

already know how to be so you may never have read these highly illuminating articles.

Born in New Orleans, and brought up there, Miss Alden, after she had been sent to Notre Dame College, in Montreal, decided that her leanings were artistic and that she would not return to her home city, but would come to New York, that Mecca of Americans who are artistically inclined as well as of many other classes of Americans, and seriously devote herself to her pet avocation, painting. In accordance with this idea, she came to New York and studied at the Art Students' League. She was in a fair way to realize her ambition which was first to become a magazine illustrator and then to do more ambitious work as a portrait painter.

Her work was already receiving the favorable notice of New York art editors, and she was being praised by other artists, men and women of national repute, when the wolf barked at the door. Money became a necessity with her. She had to have it.

But the time, and the place, and the girl did conspire to gain Miss Alden her present prominent place in the world of moving pictures. She happened to know the sister of Rose Melville, famous as "Sis Hopkins".

So when her need of money became pressing, she availed herself of this acquaintance and found a position with the Baldwin-Melville stock company. There she learned the first rudiments of acting. She learned them so well that Mrs. Fiske gave her a position in the Manhattan company. While she was playing with Mrs. Fiske, she one day accompanied a girl friend to a moving picture studio.

The setting was an art gallery. As a favor to the director, Miss Alden acted as a super and walked across the scene several times. When the picture was developed, everyone connected with the management suddenly realized what a remarkably fine picture "that girl" had taken. Wild inquiries were promptly made as to just who "that girl" was. She was found and offered a comfortable and tempting salary. She accepted it, and the Reliance films, in which she appears under D. W. Griffith's direction, have been made all the more interesting by the fact of that acceptance.
The Exhibitor's End of It

Two reel Keystones have been advertised so cleverly by countless exhibitors, always producing the biggest possible results at the box-office, that when a new “stunt” comes along Reel Life is particularly glad to notice it. Every wise exhibitor always boosts a “good thing” to the limit, for he knows that by so doing he will reap his reward in nickels and dimes which wouldn’t have come his way in the ordinary course, but how to do it in a new fashion is often a problem. However, Frank J. Holland, manager for Charles Fox and William E. Keating, owners of the Orpheum Theater, Terre Haute, Ind., successfully solved it recently, when the popular Keystone two reeler, That Little Band of Gold, featuring Mabel Normand, “Fatty” Arbuckle and Ford Sterling, was booked at his house.

First of all Holland placed some catchy advertising in the local newspapers, headed “Found Guilty! Hear Ye!” Then beneath a cut of “Keystone Mabel” appeared the following:

“We, the jury, find ‘Fatty’, Mabel and Ford Sterling guilty of appearing in That Little Band of Gold, the funniest two-reel Keystone ever shown at the Orpheum. We hereby summon every citizen of Terre Haute to witness the showing today.

(Signed)
Keystone Jury,
A. Laugh, Foreman.”

In addition to this, Manager Holland built a highly artistic float, a picture of which appears on this page, where amid a bower of flowers, the figures of “Fatty” and Mabel are seen in devoted attitude, while around them are placards, announcing in suitable fashion, the predicament in which the film presents them. This float was driven up and down the principal streets of Terre Haute, and attracted much attention, as a result of which Manager Holland had to hang out the S. R. O. sign at the Orpheum, and making necessary a return engagement at that theater for That Little Band of Gold. All of which goes to show that it pays to advertise a good picture—be it a Keystone or any other Mutual production—to the limit.

Another Keystone booster is Otto Meister of the Vaudette Theater, Milwaukee, Wis., whose clever advertising methods have often received notice in this department of Reel Life. The Vaudette runs a Keystone every day in the year, and recently, Mr. Meister devised a most effective and highly original way of putting on these popular comedies.

Not long ago, with his partner, A. L. Ries, Mr. Meister paid a two weeks’ visit to the Keystone studios at Los Angeles, and while there, Mr. Meister, who was formerly a vaudeville actor, had some short leads made, of about eighty feet each, showing him introducing the various stars. These pictures were made showing the players in straight and character, and are twenty-seven in number. They are the talk of Milwaukee, and give quite a local atmosphere to the Keystone comedies. For instance, on the Keystone release entitled, That Little Band of Gold, Mr. Meister had attached the three leads showing him introducing Mabel Normand, Ford Sterling and “Fatty” Arbuckle, in make-up to his audience.

A bit of by-play has been incorporated in each introduction, “Fatty” Arbuckle lifting Mr. Meister’s roll of bills, Mabel Normand kissing him, and Ford Sterling becoming frightened when he sees him and rushing off the stage. In addition to having these leads made, Mr. Meister worked in two pictures that were then being produced, and he is planning on showing them at his house in a few weeks.

While in Los Angeles Mr. Meister gave a banquet at Levy’s café for the Keystone players. An impromptu vaudeville show was given after the banquet, “Fatty” Arbuckle sang several selections, Ford Sterling recited a German dialect story, Syd Chaplin gave a cockney dialect recitation, while Mabel Normand and Minta Durfee demonstrated the latest society dances.

Appropriate favors were at each guest’s place, Mabel Normand being given a miniature diving Venus; Ford Sterling a stuffed doll; Roscoe Arbuckle a doll, representing a fat boy; Chester Conklin a saw and saw-buck; Harry McCoy a “snookums,” his nickname among the players; Minta Durfee a kewpie doll; Mark Swain a miniature ambrose; Syd Chaplin an English chappie, and so on.

Kicks are few and far between from exhibitors using Mutual service. There are two reasons for this. One is the satisfactory character of the subjects released, the other, the careful manner in which all legitimate complaints are investigated and corrected. It is the Mutual’s policy to meet the exhibitor more than half way. By so doing Mutual exhibitors prosper, other exhibitors take notice and Mutual exchanges benefit thereby. In this connection whenever, as happens but infrequently, an exhibitor discontinues Mutual service, a letter is forwarded to him to ascertain his cause for complaint. Sometimes this letter is sent too quickly, as witness the following reply:

“We beg to inform you that we have not quit using the Mutual Service. We are using it right now. It is true we stopped for a few days in order to make some repairs, but we resumed it again, and we want to say that you have the Best Service in the World. Your pictures have them all skinned a block for cleanliness, strength of plot and good-looking players. We are boosters for the Mutual Program.”
Stories of the New Photoplays

(Continued from Page Fourteen)

the windows and goes to bed. Mrs. Sands unfastens the window in the drawing-room and returns to her room. Genevieve manages to tell her father that somebody is coming to take her mother away. He hears Gray at the window, and, rushing downstairs, he fires. When the lights are switched on, Sands realizes the situation. To Leila's confession and remorse, however, he turns a deaf ear. But, when Genevieve intervenes for her mother, Sands is moved to compassion and forgiveness.

THE SONG OF THE HEART

Thanhouser

Two Reels

The Romance of Two Young Musicians

CAST

Arthur Von Bauer....................Arthur Ashley
Donald Ober........................Mr. Leonie
Mignon, his daughter...............Mignon Anderson
Stephen Richards...................Bruce Wiaman
McChesney........................Morgan Jones

ARTHUR VON BAUER, son of a German composer, puts his sorrow for the loss of his father and mother into music and calls it "The Song of the Heart." The melody is stolen by Stephen Richards, a piano player in a low dive in the same building where Von Bauer has rooms. Mignon Ober, who also lives over the young German, hears him working on his composition and is charmed by it. Mignon and Von Bauer are employed in the same cabinet. On one occasion he saves her from the insults of McChesney, the proprietor, and they both lose their jobs. The German composes an opera, in which Mignon is prima donna, singing "The Song of the Heart." Richards, the plagiarist, then comes forward, shows his copyright to "The Tumef Melody," which is identical with Von Bauer's composition, and the latter finds himself an outcast from the musical world. Later, Richards is shot in a brawl and, dying, confesses the theft, and Von Bauer is reinstated as one of the leading musicians of the day. Then he and Mignon are married.

THE SMUGGLER

Reliance

One Reel

May 12, 1915

Wherein a Clever Secret Service Man Gets Around a Risky Situation

CAST

Conners, a Secret Service Man...........Raouf A. Walsh
Betty, his sweetheart...................Billie West
John Sampson, her father..............Ralph Lewis
Wilson, a smuggler.....................Jack Dillon

At the expiration of their prison term, Sampson and Wilson separate. Sampson determines to live an honest man. Wilson goes back into the old life. Some years later, Sampson, now a prominent exporter, is bringing his daughter, Betty, home from an art school abroad. On the ship is Wilson, wanted for smuggling. Conners, a secret service man, also a passenger, is on Wilson's trail. On a previous trip, Conners and Betty had fallen in love. By threats Wilson persuades her former pal to take the diamonds he has been carrying in the hollow of his cane and sew them into the top of Betty's hat. Conners catches Sampson in the act. He learns the whole story. He plans to save Sampson and the girl, and at the same time perform his own duty. Conners contrives to put the gems in Wilson's cane on landing. On the wharf Wilson is searched. He is utterly overcome when the gems are found.

HIS AFFIANCED WIFE

Broncho

Two Reels

May 12, 1915

The Highly Dramatic Story of a Girl's Woe

By Richard V. Spencer and Thomas H. Ince

CAST

Vera Ashton..........................Leona Hutton
Jim Ashton..........................George Fisher
Dixon.................................Harry G. Keenan

VERA ASHTON'S brother, Jim, has led her into a life of crime, and forced her to be his accomplice. One night the brother and sister are chased by the police. Jim is captured and sentenced to prison. Vera makes her getaway. Some time later, the girl becomes a stenographer for Dixon & Co., a wealthy contracting firm. She and Dixon fall in love. One day he goes out at noon, neglecting to close the door of the safe. Suddenly, Jim enters. Vera is surprised and alarmed to see her brother, whom she supposes still in prison. She proposes that they rob the safe, but she indignantly refuses. Jim overpower her and breaks open the safe. Then Vera, getting hold of his pistol, commands that he replace the loot. When he refuses, she shoots him. Dixon returning, Jim accuses Vera of being his sister, and says that all her life she has been a crook. The police recognize the girl, and start to handcuff her. But Dixon tells them that they are mistaken in her identity, that for three years she has been his stenographer, and is his affianced wife. Jim lived only a few minutes. The police have no means of proving anything against Vera. So they leave her in Dixon's arms.

THE SHOAL LIGHT

Domino

Two Reels

May 13, 1915

A Charming Story of Love and Adventure

By C. Gardner Sullivan and Thomas H. Ince

CAST

Ezra Tucker.........................Joseph Dowling
Obadiah Coates......................Roy Laidlaw
Hettie Tucker......................Estella Allen
Jim Coates.........................Charles Ray
Adamson.............................Scott Sidney

Ezra Tucker, for thirty years keeper of the Shoal Light, receives a letter from the government, saying that he has reached the age limit, and that another keeper has been appointed in his place. The heartbroken old man is very bitter against Coates, the new-comer. Coates' son, John, a young captain of a fishing vessel, arrives in port. He inquires of Hettie the way to the lighthouse, and the two are mutually attracted. Several days later, John rescues Hettie from drowning. Their feeling ripens into love. John discharges Adamson, his first mate, for drunkenness. Adamson, seeking revenge, goes to the shoals on a foggy night and turns off the light. Tucker discovers the lighthouse in darkness. He forgets his grudge against Coates, in his affection for the light and his anxiety for sailors. The old man and Hettie go to the rescue. The girl gets in a window and, climbing the ladder to the tower, relights the huge lamp. She is just in time to save John Coates' boat from going to pieces on the rocks. Adamson, however, at sea in a small craft, has been lost. The following day there is a reconciliation between the old lighthouse keeper and his successor. And Hettie and John are betrothed.
## Mutual Releases

### American

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mar. 1</td>
<td>The Deuce (2)</td>
</tr>
<tr>
<td>Mar. 3</td>
<td>The Mark of Fiction (2)</td>
</tr>
<tr>
<td>Mar. 10</td>
<td>The Echo</td>
</tr>
<tr>
<td>Mar. 17</td>
<td>His Mysterious Neighbor</td>
</tr>
<tr>
<td>Mar. 24</td>
<td>The Two Sentences (2)</td>
</tr>
<tr>
<td>Mar. 31</td>
<td>The Omnibus (2)</td>
</tr>
<tr>
<td>Apr. 7</td>
<td>The Brother's Debt (2)</td>
</tr>
<tr>
<td>Apr. 10</td>
<td>The Problem</td>
</tr>
<tr>
<td>Apr. 15</td>
<td>The Quest of the Peaks (2)</td>
</tr>
<tr>
<td>Apr. 21</td>
<td>The Return of Stone</td>
</tr>
<tr>
<td>Apr. 28</td>
<td>The Castle Ranch (2)</td>
</tr>
<tr>
<td>May 5</td>
<td>The Day of Reckoning (2)</td>
</tr>
<tr>
<td>May 22</td>
<td>The Wife Wanted</td>
</tr>
<tr>
<td>May 29</td>
<td>One Summer's Sequel (2)</td>
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### Beauty

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>Feb. 9</td>
<td>Mrs. Cook's Cooking</td>
</tr>
<tr>
<td>Feb. 16</td>
<td>The Happier Man</td>
</tr>
<tr>
<td>Feb. 23</td>
<td>Constable's Daughter</td>
</tr>
<tr>
<td>Mar. 2</td>
<td>The Haunting Memory</td>
</tr>
<tr>
<td>Mar. 9</td>
<td>The Doctor's Strategy</td>
</tr>
<tr>
<td>Mar. 16</td>
<td>In the Mansion of Loneliness</td>
</tr>
<tr>
<td>Mar. 23</td>
<td>In the Fire Bell Ring (2)</td>
</tr>
<tr>
<td>Mar. 30</td>
<td>The First Stone</td>
</tr>
<tr>
<td>Apr. 6</td>
<td>The Horse's Hind Leg</td>
</tr>
<tr>
<td>Apr. 13</td>
<td>Persistence Wins</td>
</tr>
<tr>
<td>Apr. 20</td>
<td>Oh, Daddy</td>
</tr>
<tr>
<td>Apr. 27</td>
<td>The Fisher-Man (2)</td>
</tr>
<tr>
<td>May 4</td>
<td>The Face Most Fair</td>
</tr>
<tr>
<td>May 11</td>
<td>The Life of Stairs (2)</td>
</tr>
<tr>
<td>May 18</td>
<td>Naughty Henrietta</td>
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### Broncho

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Feb. 24</td>
<td>The Grudge (2)</td>
</tr>
<tr>
<td>Mar. 3</td>
<td>Winning Back (2)</td>
</tr>
<tr>
<td>Mar. 10</td>
<td>The Wells of Paradise (2)</td>
</tr>
<tr>
<td>Mar. 17</td>
<td>A Case of Poison (2)</td>
</tr>
<tr>
<td>Mar. 24</td>
<td>In the Switch Tower (2)</td>
</tr>
<tr>
<td>Mar. 31</td>
<td>Far Below the Cannibals (2)</td>
</tr>
<tr>
<td>Apr. 7</td>
<td>Molly of the Mountains (2)</td>
</tr>
<tr>
<td>Apr. 14</td>
<td>Shorty Turns Back (2)</td>
</tr>
<tr>
<td>Apr. 21</td>
<td>The Disillusionment of Jane (2)</td>
</tr>
<tr>
<td>Apr. 28</td>
<td>The Himing Descend (2)</td>
</tr>
<tr>
<td>May 5</td>
<td>The Spark From the Embers (2)</td>
</tr>
<tr>
<td>May 12</td>
<td>His Affected Wife (2)</td>
</tr>
<tr>
<td>May 19</td>
<td>The Operator at Big Sandy (2)</td>
</tr>
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<td>Shorty's Trouble Sleep (2)</td>
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### Domino

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
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<tbody>
<tr>
<td>Mar. 11</td>
<td>Satan McAllister's Heir (2)</td>
</tr>
<tr>
<td>Mar. 18</td>
<td>The Face He bore by the Zuyder Zee (2)</td>
</tr>
<tr>
<td>Mar. 25</td>
<td>Tricked (2)</td>
</tr>
<tr>
<td>Apr. 1</td>
<td>The Fakir (2)</td>
</tr>
<tr>
<td>Apr. 8</td>
<td>The Winning Messenger (2)</td>
</tr>
<tr>
<td>Apr. 15</td>
<td>The Son of Toil (2)</td>
</tr>
<tr>
<td>Apr. 22</td>
<td>The Man of Steel (2)</td>
</tr>
<tr>
<td>Apr. 29</td>
<td>The Power of the Street (2)</td>
</tr>
<tr>
<td>May 6</td>
<td>The Man of the West (2)</td>
</tr>
<tr>
<td>May 13</td>
<td>The Shal Light (2)</td>
</tr>
<tr>
<td>May 20</td>
<td>The Great Allia (2)</td>
</tr>
<tr>
<td>May 27</td>
<td>Hostage of the North (2)</td>
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### Kay Bee

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Feb. 19</td>
<td>Mr. Silent Haskins (2)</td>
</tr>
<tr>
<td>Feb. 26</td>
<td>The Shadow of a Streak of Yellow (2)</td>
</tr>
<tr>
<td>Mar. 5</td>
<td>On the High Seas (2)</td>
</tr>
<tr>
<td>Mar. 12</td>
<td>The Story of the Fire Boat (2)</td>
</tr>
<tr>
<td>Mar. 19</td>
<td>The Phantom on the Hearth (2)</td>
</tr>
<tr>
<td>Mar. 26</td>
<td>The Return of Brown (2)</td>
</tr>
<tr>
<td>Apr. 2</td>
<td>The Spirit of the Bell (2)</td>
</tr>
<tr>
<td>Apr. 9</td>
<td>The Royal Mav (2)</td>
</tr>
<tr>
<td>Apr. 16</td>
<td>The Riddle of Lake McVane (2)</td>
</tr>
<tr>
<td>Apr. 23</td>
<td>The Riddle of the Wooden Leg (2)</td>
</tr>
<tr>
<td>Apr. 30</td>
<td>The Valley of Hate (2)</td>
</tr>
<tr>
<td>May 7</td>
<td>The Kite (2)</td>
</tr>
<tr>
<td>May 14</td>
<td>The Human Octopus (2)</td>
</tr>
<tr>
<td>May 21</td>
<td>The Bad Luck of Santa Ynez (2)</td>
</tr>
<tr>
<td>May 28</td>
<td>Her Easter Hat (2)</td>
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### Keystone

<table>
<thead>
<tr>
<th>Date</th>
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<tbody>
<tr>
<td>Mar. 20</td>
<td>Fatty's Faithful Fido</td>
</tr>
<tr>
<td>Mar. 22</td>
<td>A One Night Stand</td>
</tr>
<tr>
<td>Mar. 29</td>
<td>Ambrose's Fury</td>
</tr>
<tr>
<td>Mar. 27</td>
<td>Caught in the Act</td>
</tr>
<tr>
<td>Mar. 29</td>
<td>At the Beadle—Viewing Shermian Institute for Indians (Split Reel)</td>
</tr>
<tr>
<td>Mar. 29</td>
<td>Doctor's Day of Rest (2) (Special Release)</td>
</tr>
<tr>
<td>Apr. 1</td>
<td>When Love Took Wings</td>
</tr>
<tr>
<td>Apr. 8</td>
<td>Ambrose's Lofty Porch</td>
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<tr>
<td>Apr. 15</td>
<td>Droppington's Devilish Deed</td>
</tr>
<tr>
<td>Apr. 22</td>
<td>The Rent Jumpers</td>
</tr>
<tr>
<td>Apr. 29</td>
<td>Gustie's Wayward Past</td>
</tr>
<tr>
<td>Apr. 12</td>
<td>The Beauty Bunglers</td>
</tr>
<tr>
<td>Apr. 19</td>
<td>Droppington's Family Tree (2) (Special Release)</td>
</tr>
<tr>
<td>Apr. 26</td>
<td>Doctor's Day of Rest (2)</td>
</tr>
<tr>
<td>May 9</td>
<td>Fossley and Axel</td>
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### Komic

<table>
<thead>
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<tr>
<td>Feb. 28</td>
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<tr>
<td>Mar. 7</td>
<td>Bill Gives a Smoker (No. 18)</td>
</tr>
<tr>
<td>Mar. 14</td>
<td>The Trouble Handle</td>
</tr>
<tr>
<td>Mar. 21</td>
<td>Ethel's Doggone Luck (No. 19)</td>
</tr>
<tr>
<td>Mar. 28</td>
<td>ixed Values</td>
</tr>
<tr>
<td>Apr. 4</td>
<td>Ethel's Deadly Alarm Clock (No. 20)</td>
</tr>
<tr>
<td>Apr. 11</td>
<td>By Fair Means or Foul (2)</td>
</tr>
<tr>
<td>Apr. 18</td>
<td>Ethel's New Dress (No. 21)</td>
</tr>
<tr>
<td>Apr. 25</td>
<td>Home Again</td>
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<tr>
<td>May 2</td>
<td>Ethel's Dignity (No. 22)</td>
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### Majestic

<table>
<thead>
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<tr>
<td>Feb. 28</td>
<td>A Day That Is Gone (2)</td>
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<tr>
<td>Mar. 5</td>
<td>His Return</td>
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<tr>
<td>Mar. 12</td>
<td>His Missions (2)</td>
</tr>
<tr>
<td>Mar. 19</td>
<td>A Temperance Lesson</td>
</tr>
<tr>
<td>Mar. 26</td>
<td>The Fair Past (2)</td>
</tr>
<tr>
<td>Mar. 16</td>
<td>The Emerald Brooch</td>
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<tr>
<td>Apr. 23</td>
<td>The Forged Testament (2)</td>
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<td>The Greater</td>
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<tr>
<td>May 7</td>
<td>The Old Chemist (2)</td>
</tr>
<tr>
<td>May 14</td>
<td>An Image of the Past</td>
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<tr>
<td>May 21</td>
<td>The Artist's Wife</td>
</tr>
<tr>
<td>May 28</td>
<td>Doctor Jim (2)</td>
</tr>
<tr>
<td>May 5</td>
<td>The Little Mother</td>
</tr>
<tr>
<td>May 12</td>
<td>The PIA Festival (2)</td>
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<tr>
<td>May 19</td>
<td>The Little Matchmaker</td>
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<tr>
<td>May 26</td>
<td>The Kidnappers (2)</td>
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<tr>
<td>Jun. 2</td>
<td>The Story of a Story</td>
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<td>For the Honor of Bettina (2)</td>
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<td>Jun. 16</td>
<td>The Little Soldier Man</td>
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<tr>
<td>Jul. 3</td>
<td>The Man from New York (2)</td>
</tr>
<tr>
<td>Jul. 10</td>
<td>The Little Soldier Man</td>
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<tr>
<td>Jul. 17</td>
<td>The Man from New York (2)</td>
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<td>The Man from New York (2)</td>
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<tr>
<td>Jul. 31</td>
<td>The Man from New York (2)</td>
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<tr>
<td>Aug. 7</td>
<td>The Spell of the Poppy (2)</td>
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### Falstaff (PRINCESS)

<table>
<thead>
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<th>Date</th>
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<tr>
<td>Mar. 5</td>
<td>And He Never Knows</td>
</tr>
<tr>
<td>Mar. 12</td>
<td>Do Unto Others</td>
</tr>
<tr>
<td>Mar. 19</td>
<td>Joe Harklin's Ward</td>
</tr>
<tr>
<td>Mar. 26</td>
<td>The Skinflint</td>
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<tr>
<td>Apr. 2</td>
<td>The Blockheads</td>
</tr>
<tr>
<td>Apr. 9</td>
<td>W. M. P. Corp'n.</td>
</tr>
<tr>
<td>Apr. 16</td>
<td>The Actor and the Rube</td>
</tr>
<tr>
<td>Apr. 23</td>
<td>The Man of Hat's Head of Blotly</td>
</tr>
<tr>
<td>Apr. 30</td>
<td>Movie Fans</td>
</tr>
<tr>
<td>May 7</td>
<td>The Passing Mother</td>
</tr>
<tr>
<td>May 14</td>
<td>Ferry Fink's Flirtations</td>
</tr>
<tr>
<td>May 21</td>
<td>The House That Jack Built</td>
</tr>
<tr>
<td>May 28</td>
<td>It's an Art Ward</td>
</tr>
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### Mutual Pictures

<table>
<thead>
<tr>
<th>Title</th>
</tr>
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<tbody>
<tr>
<td>THE QUEEN (5 Reels)</td>
</tr>
<tr>
<td>AMERICAN (5 Reels)</td>
</tr>
<tr>
<td>THE LOST HOUSE (4 Reels)</td>
</tr>
<tr>
<td>THE DEVIL (5 Reels)</td>
</tr>
<tr>
<td>FRANCIS (4 Reels)</td>
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<tr>
<td>THE OUTCAST (4 Reels)</td>
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<tr>
<td>THE OUTLAW'S REVENGE (5 Reels)</td>
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<tr>
<td>BUNNIE (2 Reels)</td>
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<tr>
<td>ENOCH ARDEN (4 Reels)</td>
</tr>
<tr>
<td>MAJOR (5 Reels)</td>
</tr>
<tr>
<td>ON THE NIGHT STAGE (5 Reels)</td>
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<td>N. Y. N. P. Corp'n.</td>
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<tr>
<td>A MAN AND HIS MATE (4 Reels)</td>
</tr>
<tr>
<td>RELIANCE (4 Reels)</td>
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<tr>
<td>MANS PREROGATIVE (4 Reels)</td>
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<tr>
<td>CAPTAIN M. MACKLIN (4 Reels)</td>
</tr>
<tr>
<td>THE CUP OF LIFE (5 Reels)</td>
</tr>
<tr>
<td>A CHILD OF GOD (4 Reels)</td>
</tr>
<tr>
<td>THE ASSESSOR (5 Reels)</td>
</tr>
<tr>
<td>THE VICTIM (3 Reels)</td>
</tr>
<tr>
<td>MAJOR (5 Reels)</td>
</tr>
</tbody>
</table>
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Mutual Program
(Week of May 3rd to May 9th, inc.)

Monday, May 3, 1915
AMERICAN... One Summer's Quo.
RELIEANCE......... The Mission of Morrison (Drama)
KEYSTONE.......... Not yet announced.
THANHOUER........ Monsieur Nickola Dupree (Two Reel Comedy Drama.
MAJESTIC........... Her Grandparents
BEAUTY........... The Face Most Fair (Drama)
BRONCHO.......... The Spark of the Embers (Drama)
AMERICAN........... The Empty Hearts Are Filled (Drama)
RELIEANCE......... The Baby
DOMINO........... The Man from Nowhere (Two Reel Western Drama)
KEYSTONE.......... Not yet announced.
MUTUAL WEEKLY.... No. 18
THANHOUER........ The Spell of the Poppy (Drama)
KOMIC........... Flooby and Axel (Comedy)
THANHOUER........ Love and Money

MUTUAL WEEKLY No. 16—1915
LATEST PICTURES FROM THE SEA OF WAR.

In accordance with President Wilson’s Policy of U. S. Neutrality, etc.
Formation of the 19th Infantry Regiment at Castillo de Chaves, Portugal.
General Fau on his way to Russia... Stops at Athens. A sniper in a snow barricade.
Recruits digging trenches. The theatre of war.

NEW YORK CITY. A BABY CAMEL IS CHRISTENED
“George” in Trend of American War Pictures.

ROB FITZSIMMONS AND HIS NEW BRIDE, THE ARGENTINE WARRIOR “MORENO” LEAVES
League Island navy yard for home waters.

SECOND GERMAN SEA-RAIDER, THE “KRONPRINZ WILHELM,” ESCAPES FROM BAY OF BISE.

NEW YORK CITY, STAGE CHILDREN RAISE $4,000 FOR SCHOLARSHIP FROM JAVA.

FORMER DICTATOR OF MEXICO, GENERAL VICTORIANO S. Huerta (on the right), arrives at New York City.
Regular Mutual Program Features

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Spell of the Poppy&quot; (2)</td>
<td>MAY 9</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Shoemaker&quot; (2)</td>
<td>MAY 7</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Kite&quot; (2)</td>
<td>MAY 6</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man From Nowhere&quot; (2)</td>
<td>APR. 5</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The thrilling From Embers&quot; (2)</td>
<td>MAY 5</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>Monsieur Nickola Duprez (2)</td>
<td>APR. 4</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;One Summer's Sequel&quot; (2)</td>
<td>APR. 3</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Comeback&quot; (2)</td>
<td>MAY 2</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The House of Bentley&quot; (2)</td>
<td>APR. 1</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Valley of Hate&quot; (2)</td>
<td>APR. 32</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Power of the Street&quot; (2)</td>
<td>APR. 29</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Renegade&quot; (2)</td>
<td>APR. 28</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;Blanca Forgets&quot; (2)</td>
<td>APR. 27</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Day of Reckoning&quot; (2)</td>
<td>APR. 26</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;God Is Love&quot; (2)</td>
<td>APR. 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Riddle of the Wooden Door&quot; (2)</td>
<td>APR. 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Artist's Model&quot; (2)</td>
<td>APR. 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Disillusionment of Jane&quot; (2)</td>
<td>APR. 21</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Little Town&quot; (2)</td>
<td>APR. 20</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;The Castle Ranch&quot; (2)</td>
<td>APR. 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Highbinders&quot; (2)</td>
<td>APR. 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Man For All That&quot; (2)</td>
<td>APR. 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Wounded Messenger&quot; (2)</td>
<td>APR. 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Sons of Toll&quot; (2)</td>
<td>APR. 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Turns Actor&quot; (2)</td>
<td>APR. 14</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Moment of Sacrifice&quot; (2)</td>
<td>APR. 13</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;The Poet of the Peaks&quot; (2)</td>
<td>APR. 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fencing Master&quot; (2)</td>
<td>APR. 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Station Content&quot; (2)</td>
<td>APR. 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Roughneck&quot; (2)</td>
<td>APR. 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Winged Messenger&quot; (2)</td>
<td>APR. 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Molly of the Mountains&quot; (2)</td>
<td>APR. 7</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Cycle of Hatred&quot; (2)</td>
<td>APR. 6</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;His Brother's Death&quot; (2)</td>
<td>APR. 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Journal&quot; (2)</td>
<td>APR. 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Sympathy Sal&quot; (2)</td>
<td>APR. 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot; (2)</td>
<td>APR. 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Fabrik&quot; (2)</td>
<td>APR. 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Maggot of Destruction&quot; (2)</td>
<td>MAR. 31</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;In the Sunlight&quot; (2)</td>
<td>MAR. 29</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;The Old Chemist&quot; (2)</td>
<td>MAR. 28</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Vagabond Water&quot; (2)</td>
<td>MAR. 27</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Brother's Keeper&quot; (2)</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Tricked&quot; (2)</td>
<td>MAR. 25</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;In the Switch Tower&quot; (2)</td>
<td>MAR. 24</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Duel In the Dark&quot; (2)</td>
<td>MAR. 23</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;Ancestry&quot; (2)</td>
<td>MAR. 22</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Forged Testament&quot; (2)</td>
<td>MAR. 21</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Slave Girl&quot; (2)</td>
<td>MAR. 20</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Phantom On the Heighth&quot; (2)</td>
<td>MAR. 19</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Mill By the Zuyder Zeel&quot; (2)</td>
<td>MAR. 18</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Case Of Poison&quot; (2)</td>
<td>MAR. 17</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Master's Model&quot; (2)</td>
<td>MAR. 16</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;The Two Sentences&quot; (2)</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Her Buried Past&quot; (2)</td>
<td>MAR. 14</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Ex-Convict 4287&quot; (2)</td>
<td>MAR. 13</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Girl Who Might Have Been&quot; (2)</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Satan McAllister's Heir&quot; (2)</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Wells of Hate&quot; (2)</td>
<td>MAR. 10</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Final Reckoning&quot; (2)</td>
<td>MAR. 9</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;The Truth of Fiction&quot; (2)</td>
<td>MAR. 8</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Minerva's Mission&quot; (2)</td>
<td>MAR. 7</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Green Idol&quot; (2)</td>
<td>MAR. 6</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;On the High Sease&quot; (2)</td>
<td>MAR. 5</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;In the Warden's Garden&quot; (2)</td>
<td>MAR. 4</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Running Back&quot; (2)</td>
<td>MAR. 3</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;On the Brink of the Pit&quot; (2)</td>
<td>MAR. 2</td>
</tr>
<tr>
<td>AMERICAN MAJESTIC</td>
<td>&quot;Heart of Flames&quot; (2)</td>
<td>MAR. 1</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;A Day That Is Gone&quot; (2)</td>
<td>FEB. 28</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man With a Record&quot; (2)</td>
<td>FEB. 27</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Sheriff's Scream of Yellow&quot; (2)</td>
<td>FEB. 26</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man at the Key&quot; (2)</td>
<td>FEB. 25</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Grudge&quot; (2)</td>
<td>FEB. 24</td>
</tr>
</tbody>
</table>

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Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

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THE HIGHBINDERS. (2 Reel Majestic)—Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half caste Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS. (1 Reel Komic)—Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories, and is one of the best of the series.

THE STORY OF A STORY. (1 Reel Majestic)—Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.

FOR THE HONOR OF BETTINA. (2 Reel Majestic)—Release date Sunday, April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.

HOME AGAIN. (1 Reel Komic)—Release date Sunday, April 25. An especially good farce comedy, featuring Fay Tincher and Elmer Booth. The complications that arise when the wife rents their home to another couple during her husband's absence.

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Captain Macklin
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is a four-reel Reliance picture full of tense, dramatic situations, plenty of action, a real railroad wreck—so real that it makes you gasp with fear and wonder.

Sam de Grasse who plays the part of the rough and ready rancher and Miss Billington the school teacher, are supported by a cast of superior Reliance players.

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with

BESSIE BARRISCALE

THE CUP OF LIFE
IN 5 PARTS

HELEN AND RUTH FISKE, TWO YOUNG GIRLS WORKING IN A DEPARTMENT STORE, COME TO THE PARTING OF THE WHAY, HELEN THE MORE BEAUTIFUL OF THE TWO CHOOSES "THE EASIEST WAY" AND WE FOLLOW HER THROUGH LIFE ON THE DOWNWARD PATH. IN THE MEANWHILE RUTH, WHO HAS CHOSEN THE LIFE OF THE WIFE OF A POOR LABORER, BECOMES THE HAPPY MOTHER OF A FAMILY CONTENT TO SPEND HER LIFE IN A LABOR OF LOVE. HELEN RETURNS FROM EUROPE, BROKEN IN SPIRIT AND HEALTH, WITH HER BEAUTY FADED, AN OLD WOMAN BEFORE HER TIME. SHE GOES FROM BAD TO WORSE, UNTIL FINALLY THE PICTURE CLOSES AS SHE EMPTIES "THE CUP OF LIFE."

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20,192, covering United States and Canada, price $40.00, or $3.50 per thousand for such States as you want.
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SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA

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FOR A WAR FEATURE DAY SHOW ONE OF THESE BIG SUCCESSES

MEXICAN WAR PICTURES

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THE DISHONORED MEDAL

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With French Troops in Action

BATTLE OF GETTYSBURG

Greatest War Feature Ever Produced

GANGSTERS

(Four Reels)

GRiffith's BATTLE OF SEXES

in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral Standard ever produced or written. It jams theatres. BOOK IT!

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BOOK IT NOW

AN IDYL—A SERMON—AN ABSORBING DRAMA

is showing in more theatres to more money than any motion picture ever produced.

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MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

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A tense, vital drama of Western Life.—A house-filler

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Train rushing along—open switch. Zimm—boom! Result—Dead ones

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NEW YORK CITY

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NEW YORK MOTION PICTURE CORPORATION
LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
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MAY 1, 1915

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Four Reels
N. Y. M. P. Corp'n

"Strathmore"
Four Reels
Reliance

An absorbing story of the love of a reporter and a cobbler's daughter. The reporter saves the girl from kidnapping and wins her hand. Of course, there is a spirited fight.

May 10th—**AT THE HOUR OF ELEVEN**, one-reel drama.

A splendid little drama of how a little girl prevented her mother's elopement though she herself was badly injured.

May 12th—**THE SON OF THE DOG**, one-reel drama.

A drama of pathos and fine feeling by the Moving Picture World's staff photoplaywright, Epes W. Sargent. An educated Indian marries an American girl. He doesn't tell her that a primitive Indian, Dog-Who-Never-Leaves-the-Scent, is his father, fearing the effect of this revelation. However, their little son is lost and the old Indian finds him. Then the white wife takes the grandfather into her heart and family.

May 14th—**MIKE’S ELOPEMENT**, one-reel comedy-drama.

A humorous tale of a love of childhood. Little Mike persuades small Bridget to elope and they are captured by gypsies. But in the end all comes out well and the children go home to wait until they are older.
REEL LIFE

SEE AMERICANS FIRST
Flying "A" and American "Beauty" Feature Films
MADE IN U.S.A.
"LIFE'S STAIRCASE"

A "BEAUTY" RELEASE
The Season's Greatest
Novelty Spectacle
Direction of Frank Cooley
Release
Tuesday, May 11th, 1915

Featuring
Miss Neva Gerber
and
Webster Campbell

AMERICAN FLYING "A" SCHEDULE:
Monday, May 10th, 1915
"THE ALTAR OF AMBITION"
A Two Act Political Drama Featuring Vivian Rich and Cast of Stars
Direction of Archer MacMackin
Wednesday, May 12th, 1915
"THE BROKEN WINDOW"
A Comedy-Drama with Winifred Greenwood and Ed Coxen Playing Leads
Direction of Henry Otto

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

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WILL YOU EMPLOY THIS MAN? 
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CRITICS

TELEGRAPH VARIETY BILLBOARD CLIPPER NEWS

CRITICS

THEY SAW THANHOUSERS and FALSTAFFS FOR YOU!

THEY SAID:

World—"Notable accomplishment"
News—"Justified claims for excellence"
Billboard—"Higher plane than ever"
Motography—"Reputation makers"
Telegraph—"Thanhouser policy substantiated"
Clipper—"Quite a relief from the usual"
Mirror—"Each had big punch"
Mail—"Thanhouser has the right idea"
Variety—"Refreshing"
Globe—"Unusual effects"

SEE? IT'S UNANIMOUS!!

Now—Did you ever see such a glorious verdict? Can anybody on earth say a word more, after these gentlemen of the whole moving picture press have spoken? I'm Silenced! My case is in—you've got the verdict of the most critical and complete jury in America.

In Two Words, It Means This: THANHOUSERS and FALSTAFFS!

Here are my next releases:


FALSTAFF COMEDY—Friday: "A Scientific Mother" (May 7). One reel.

THANHOUSER FILM CORP.
NEW ROCHELLE, N. Y.
The $10,000 Prize Photoplay and Its Competitors

President John R. Freuler of The North American Film Corporation reading the original scenario of “The Diamond from the Sky,” chosen as the winner out of 19,846 scripts submitted in the Chicago Tribune Contest.

This picture, which will be shown on the screen in Chapter One of The Diamond from the Sky, the widely heralded romantic picturized novel, produced under the supervision of President S. S. Hutchinson of Flying “A”, with Lottie Pickford and an all-star cast, was taken immediately after the decision of the judges had been reached. On President Freuler’s right is Miss Mae Tinee film editor, and on his left Manager R. R. Nehls of the American Film Manufacturing Company. The Diamond from the Sky will be released at all Mutual Exchanges through the North American Film Corporation, May 3, 1915. Another prize of $10,000 is offered for a sequel to this prize photoplay.
THE tremendous vogue which Mutual Masterpictures have attained, within the few short weeks since the first release of this de luxe film series, is well exemplified by their reception at the Strand Theater in Sacramento, Cal., where the Legislature, Chamber of Commerce and prominent State and City officials turned out in a body to view the first showing of The Outcast, the splendid four-part picturization of Thomas Nelson Page's great novel, produced at the Reliance studios, under the supervision of D. W. Griffith. Previously, a hardly less representative gathering had enthusiastically greeted Charles Swickard's graphic screen adaptation of Franz Molnar's celebrated play, The Devil, produced by Thomas H. Ince at the New York Motion Picture studios with an all-star cast.

Both exhibitions were arranged by F. W. Voigt, representative of the San Francisco branch of the Mutual, acting under the direction of Manager J. R. Crone. In each case the Mutual Masterpicture shown won high praise and elicited wide comment from the public and press.

Concerning The Outcast, the Sacramento Bee, one of the oldest and most conservative newspapers in California, had this to say, after describing the enthusiasm, with which the picture was greeted:

"The pictures tell a story of the underworld, thrilling and sensational, but handled in such a skilful manner that no offense is given in any of the scenes to even the ultra-prudish. The sordid is just enough in evidence to give the necessary element of reality, but is subordinated to a more than ordinarily interesting story. The notable feature of the work is the distinctly human touch given to it."

The Sacramento Bee was equally enthusiastic in its approval of the remarkable picturization of The Devil. Following its presentation the Bee commented thus:

"The exhibition of the new Mutual Masterpicture, The Devil, was given to afford an opportunity to judge of the standard of these feature films. The Devil is adapted from a dramatized version of the book of the same name, and the story, the play and now the picture have created a furor in the East, the film version drawing crowded houses for long runs in the large cities. The photography is remarkably good, possibly excelling anything obtained hitherto; the story is forceful, absorbingly interesting and sentimentally told, while the closing scene is one of the most spectacular portrayals ever made in motion pictures."

Notices of this character in a newspaper of the reputation and standing of the Sacramento Bee should give every exhibitor food for thought. Mutual Masterpictures are not merely a name. They present the latest and highest development in motion picture artistry. They are foremost in the field of film production. They are magnets, which will attract and hold a class of patronage, which every exhibitor would like to see in his house. The best way for an exhibitor to convince himself of this fact is to see one or more Mutual Masterpictures. To do it—go to the nearest Mutual exchange today.

ANNUALMENT is made of a new Mutual feature, The Last Concert, a four-part drama, produced at the Thanhouser studio by Ellis F. Glickman, which will be released at all Mutual exchanges beginning May 3, 1915.

Mr. Glickman, who fills the rôle of the old musician, around whom the intensely human story is woven, is supported by an unusually strong cast. Minnie Berlin, noted as one of the most beautiful actresses on the speaking stage today, is seen in the character of his daughter, while Nolan Gane, Arthur Bauer, W. H. Harriman and Lucy Payton are included in the list of principals. The story is a fascinating one, its very simplicity and singularity giving it a charm unusual in a photoplay and in the part of the venerable musician Mr. Glickman reminds one of David Warfield in "The Music Master," giving it a graphic realism, which is distinctly impressive. From first to last The Last Concert abounds in gripping situations, not a few of which have a background of humor, withal they thrill and charm, and the finale comes in such an unexpected manner as to leave the audience momentarily spellbound. Unless all indications fail The Last Concert should find favor with discriminating photoplaylovers everywhere.

THE Thanhouser Syndicate Corporation reports a pleasingly steady business for The Twenty Million Dollar Mystery, which now bids fair to surpass the total bookings of its record-breaking predecessor, The Million Dollar Mystery. Edgar Shallenberger, vice-president of the Thanhouser Syndicate Corporation, recently said that the total bookings, with cancellations deducted, for The Twenty Million Dollar Mystery, had passed the $75,000 mark.

The popularity of Marguerite Snow, James Cruze, Sidney Bracy, Harry Benham, Frank Farrington and Elizabeth Forbes in the big Mystery serial, not only shows no sign of abating, but constantly increases.

We have received notice that a one-legged man, passing under the name of Dr. Gunning or H. G. Hartman, has been cashing worthless checks among motion picture and hotel men in Montana.
Productions that Please, Amuse and Thrill from American-Beauty Studios

Stories of the New Photoplays

BEFORE the next issue of REEL LIFE goes to press, the first chapter of The Diamond from the Sky will have been released. So much has been said already about the peerless photography, thrilling incident, and absorbingly interesting story of this wonderful picturized novel, produced by Flying "A", which will be distributed at all Mutual exchanges by the North American Film Corporation, that further comment is all but superfluous, certainly for those who have viewed the initial installment. The Diamond from the Sky promises to be unique among continued plottides. It has qualities entirely new to the screen. Novel in plot and convincing in story, the picture in its rapid shifting of scene holds the audience in breathless suspense through every foot of the three reels of its first chapter. And this is but a foretaste of what is to follow.

Throughout, the direction shows a mastery of technique. No opportunity to gain a desired effect is overlooked, no false situations are created, and every scene is handled with a delicacy and finesse, that cannot fail to impress and please the most critical audience. From every viewpoint, The Diamond from the Sky sets a new high mark in the record of motion picture development. In its plot, in its photography, in its direction, in its splendid cast, and in the lavish disregard of expense by its producers in order to obtain the effects which the compelling story demands, The Diamond from the Sky outclasses anything of its kind in the wide field of film production, that has gone before.

LOVE AND MONEY

THE ALTAR OF AMBITION

May 10, 1915

A Strong Drama of Political Intrigue

CAST

John Farden......................David Lythgoe
Irene, his wife.....................Vivian Rich
Richard Barry....................Harry Von Meter
William Morris...................Jack Richardson
Mrs. Dean........................Louise Lester

ABSORBED in running for the governorship, John Farden is unable to escort his wife to social functions. At his suggestion, she accepts the companionship of William Morris, Richard Barry, Farden's political enemy, meets Irene Farden at a musicale and plans to injure her husband's chances for election by involving her in a scandal with Morris. Irene becomes an innocent victim. Things reach a crisis when her husband catches Morris trying to kiss her. Irene's explanations avail nothing, and her husband orders her from the house. Little Helen Farden falls ill. She cries night and day for her mother. A month later she is dangerously sick. And Farden, now governor, seeks Morris, hoping to trace his wife. Morris, however, will not give him her address. Meanwhile, Morris, who really is infatuated with Irene, undertakes, in a half intoxicated state, to ride to her cottage. At her door he is thrown and mortally hurt. He is carried inside, and a doctor called. Before dying, he signs a confession exonerating Irene and telling of the conspiracy to discredit her husband for political purposes. With the paper, Irene returns to Farden. There is a complete reconciliation at the bedside of their child.

LIFE'S STAIRCASE

May 11, 1915

A Drama of Memories

CAST

Jack Bentley.....................Webster Campbell
Glady's Turner....................Neva Gerber

JACK BENTLEY, a man of the world, and Gladys Turner, no novice in love, are mutually attracted. After they announce their engagement, each destroys all tokens of past infatuations. Before each, sitting alone, the past passes in a panorama of memories. On their wedding day, as they descend the staircase, the forms of previous loves flutter about the bride and groom, and it is not until the minister has pronounced them husband and wife that their minds are wholly cleared of these taunting illusions. The play is a beautiful piece of symbolism. (Continued Overleaf)
“Vic” Forsythe’s Famous “Flooey and Axel” Filmed at Majestic-Komic Studios

Stories of the New Photoplays

THE SON OF THE DOG

Starring Dark Cloud in an Elagant Role

CAST

The Dog..................Dark Cloud
John, his son..................George Walsh
Mary, his wife..................Olive Adair

OG-WHO-NEVER-LEAVES-THE-SCENT, for his bravery in helping the government in an Indian uprising, is told to name his reward. He asks that his little son be taken and educated as a white man. This is done. John Graham becomes a football star at Carlisle, and later wins a medical degree. He marries Mary Penton, and obtains the position of post surgeon on the Indian reservation. At John’s request, the colonel tells the Dog that he is not to disclose his identity as the boy’s father to John’s white wife. The Indian promises. However, he assures himself that Mary is worthy of his son. And for a moment he holds his grandson against his breast. Later, the child wanders away, and the colonel sends for the Dog to tell him. He finds little John just about to spring a bear trap with his hand. At last, the son acknowledges his father. The picture closes as the old Indian is folding one end of his blanket about Mary and the child, and the other end about his son.

THE BROKEN WINDOW

MAY 12, 1915

Wherein the Damage Is Done, Not by Sufragettes, But by Two Lovers

CAST

The Professor..................John Stepling
The Servant..................Winifred Greenwood
The Repair Man..................Ed Cozen

FIRST, the baseball of some small boys goes through the Professor’s window. Jim, the repair man, has to be called. Jim falls in love with the pretty maid, Beata, and wonders how he can get better acquainted. That night he steals back to the Professor’s house and breaks the window. Next morning he awaits with beating heart the expected phone call. It comes, and Jim hastens to the abode of Beata. But the pretty maid will have none of him—until he pretends to have cut his finger. As she is dressing the young man’s wound, she suddenly discovers that Jim is very good looking. That evening, in her room, visions of the repair man keep presenting themselves. At last she creeps downstairs and smashes the window. The following morning Jim is agreeably but honestly surprised. The Professor phones him that the fated window has been broken again by burglars and that his services are required at once. When, however, Jim and Beata meet, there is a mutual confession which explains the damage of the last two nights. The Professor, overhearing their talk, recalls his order for a detective and sends for the minister.

FERDY FINK’S FLIRTATIONS

CAST

Ferdy Fink..................Riley Chamberlain

In the small city in which he always has lived, Ferdy Fink is as much an institution as the tablet to the memory of the heroes of the Revolution. He has danced attendance on several generations of young ladies, and still, at an advanced age, is a gay beau. At last, however, determining to marry and settle down, he is considerably surprised to find that none of the sprightly maidens to whom he pops the question will have him. One Monday, passing an apartment house, he sees, many stories up, a woman leaning out of a window and waving to him. Ferdy dashes into the house and up to the apartment. A brutal giant of a man bursts open the door and throws him downstairs. Ferdy is convinced that here at last his romance awaits him. But he doesn’t see the damsel in distress again till the following Monday. Then she appears as before at the window, waving her handkerchief. Ferdy’s chivalrous’ spirit burns to rescue her. He is none too anxious, however, to face the man of the house. So, gaining entrance to the building across the way, he ascends to the window on a level with the casement of the fair one opposite. Then Ferdy nearly faints. For “the damsel in distress” proves to be a darkly maid, and the “handkerchief signal” the white cloth with which she is cleaning windows. As for the irate gentleman, her employer, he was only venting upon Ferdy his rage at having received a comic valentine.

THE HUMAN OCTOPUS

Wherein Are Exposed Certain Charlatans of the Underworld

A Drama by Thomas H. Ince. Featuring Walter Edwards

CAST

John Kelcey..................Walter Edwards
Ruth, his daughter...........Clara Williams
Tom Horton..................Howard Hickman

JOHN KELCEY, supposedly a reputable business man and wealthy, is in reality president of the Beggars’ Union, an organization made up of phony cripples, blind men and other fakers, who prey upon the sympathy of the public. Kelcey has a beautiful daughter, Ruth, who is in love with Tom Horton, a newspaper reporter. Ruth’s father orders Horton from the house and forbids the girl to have anything to do with him. Later, Horton is assigned to investigate graft conditions in the underworld. He goes into the Tenderloin disguised as a tramp. After an all night vigil, the exhausted reporter falls asleep. Some boys place a card stolen from a blind man on Horton’s chest. On waking, he is taken into the confidence of a phony lame man who makes him a member of the Beggars’ Union. Horton gives information to the police which results in a raid. He trails the president to a cheap hotel, and looking over the transom, recognizes John Kelcey, who has thrown off his disguise. Kelcey, threatened with exposure by the young reporter, consents to the love affair between Ruth and Tom.

MIKE’S ELOPEMENT

MAY 14, 1915

Wherein Two Little Irish Sweethearts Have an Adventure

CAST

Mike..................Violet Wilkey
Bob..................Harold Goodwin
Pete, the gypsy..............Fred Burns
Gypsy woman..............Pearl Sherwood

TWELVE-year-old Mike and Bridget elope. They meet a band of gypsies. Pete, a gypsy, plans to steal the children. While they are eating their picnic luncheon, Mike (Continued Overleaf)
Splendid Two Reel Features from Broncho, Domino and Kay Bee

and his sweetheart quarrel. The boy leaves Bridget. Pete finds her crying and entices her to the gypsy camp. Mike wanders into the camp and makes up with Bridget by giving her his puppy dog. Meanwhile, an old fortune-teller has seen bad luck in the cards and has warned Pete not to take the children with them. He laughs at her fears. So she tells the little elopers that they must run away. Pete sees them going and tries to catch them. While Mike is gallantly defending Bridget, he falls over a high bank. The gypsies, believing the boy dead, flee in terror. Bridget takes Mike home. She gives him back the puppy as a reward for bravery. And they decide that they won't elope again until they are grown up.

**CASEY'S TRIBULATIONS**

*Royal*

**One Reel**

May 15, 1915

A Lively Comedy Founded on a Scrap of Gossip

CASEY, starting for work in the morning, on his way nods amicably to the widow Nolan. The gossips take note. Soon it is all over the neighborhood that Casey is going to leave his wife for the widow. Also, it is rumored that the widow is trying to estrange the Caseys. Public sentiment runs high. It is decided to tar and feather the widow Nolan. They attempt it, but are unconditionally routed. Then they advance upon the Caseys. Casey gets a coat of tar and feathers. And when he reaches home, his wife finishes up the job.

**ADDED FUEL**

Reliance

**Two Reels**

May 15, 1915

An Exciting Newspaper-Detective Play

CAST

Jane..................Irene Hunt
The brother.............Jack Conway
The father.............Charles Lee

JANE PEPPER, reporter for "The Daily Mail," hears that her father's and brother's business difficulties are being aired upon "the street." She begs Sim West, rival reporter for "The Express," to print a denial. West makes a scoop and publishes the entire scandal. Shortly after this Jane's father is found mysteriously murdered. The guilt falls upon her brother. No one is able, however, to find Pepper's securities and money, which have disappeared. By this time West repents his abuse of Jane's confidence. Believing that his story has precipitated the crime, he tries with all his might to make amends by helping to ferret out the mystery of the crime and save her brother. Jane also is at work seeking the clue. She barely escapes, however, falling into the trap of the real criminal. It is West's timely arrival which saves the situation, clears her brother of blame, and causes the arrest of the guilty butcher.

**ETHEL'S ROMANCE**

*Kodie*

**One Reel**

May 16, 1915

Chapter 23 of the "Bill" Series

By Paul West

CAST

Ethel..................Fay Tincher
Bill..................Bobby Feurer
Mr. Hadley...........Chester Withey
Ed...................Edward Dillon

AS Ed is hurrying to keep a luncheon appointment with Ethel, he is stopped by a young woman who is having trouble with her automobile. He gallantly offers to help her. When he finally gets the car started, the young woman insists that he drive her home. Ed, not wishing to be impolite, complies. Unfortunately, from the office window, Ethel sees him get into the machine with the strange woman and drive away. She believes her fiancé has deserted her. When he arrives, late for the appointment, apologizing profusely, she finds Ethel in a fury. He is unable to square himself. Ethel hands him back his ring and tells him the engagement is off. Bill, who has eaten too much luncheon, is suffering from drowsiness. He hears Ed and Ethel disputing. Suddenly, it seems to Bill that he is madly in love with Ethel. The moment Ed leaves he proposes. Ethel accepts him—more to spite Ed than anything else. Bill leaves a note for Hadley to the effect that his office force has gone to get married. They have some trouble in obtaining a license, as Bill looks pretty young. But a pair of stilts and a false mustache, finally win the day. Hadley reads Bill's note and calls up Ed. They rush to the city hall to prevent the wedding. When he finds he is too late, the frantic Ed nearly chokes Bill to death. Then, suddenly, the office boy wakes up. He has been dreaming. And over in the corner Ed and Ethel are making up their little misunderstanding.

**AT THE STROKE OF THE ANGELUS**

*Majestic*

**Two Reels**

May 16, 1915

A Beautiful Romance of the Early '50's

CAST

John Ford..................Charles Clary
Anita.....................Frances Billington
Pedro...................Edward Warren
Senorita Ynez............Anna May Walshall
Her father................Wilbur Higby

JOHN FORD leaves his dying sister Alice and her very sick little girl in their stranded emigrant wagon while he scours for help. He places a child, the last survival of a neighboring wagon, in the train, beside the sister. Alice takes the chain from her watch and puts it around the neck of her own little girl, Amy. Both Alice and Amy die. Outlaws ransack the wagon. Their chief, Pedro, takes the chain from Amy's neck and clasps it around the throat of the other child whom he takes away with him and makes his foster daughter. Twelve years afterward, Anita has grown into a beautiful girl of eighteen. Unwillingly, she has been initiated by Pedro into a life of thieving and street dancing. She meets and falls in love with the wealthy "gringo", John Ford. Anita saves Ford from death at the hands of the jealous Pedro. In her hut, as the Angelus strikes, and Anita lifts her crucifix, the American recognizes, attached to it, the chain which once was Alice's. Believing that Anita is his own niece, he goes sorrowfully away. Some time later, Pedro, in robbing a mission altar discovered. His conscience makes a coward of him. He confesses to the padre, among other things, that Anita is not Ford's niece. The lovers are reunited.

(Continued Overleaf)
Children Starred in Latest Reliance Releases Show Themselves Clever Artists

Stories of the New Photoplays

THE ELECTRIC ALARM

Majestic

May 18, 1915

Celebrating the Thrilling Act of a Young Electrician

CAST
Tom Elby, the electrician........Charles Gorman
Mary, his sweetheart...........Lillian Webster
Ryley............................Miss Payton

A YOUNG electrical engineer, Dick Ray, is installing a fire alarm system in a Pennsylvania town. The work is almost completed. It only remains to connect the wires from the different alarm boxes with the wires which operate a large bell in the tower of the Town Hall. The electrician and his assistant are anxious to finish the work that night. They run short of wire and Ray sends the other man to get some. While waiting, he amuses himself by scanning the surrounding country through a pair of opera glasses he chances to have in his pocket. To his horror, he perceives that the trestle, over which the evening train must pass, is a mass of flames. His sweetheart and her mother are due in a few minutes on the train. The assistant is nowhere in sight. Rushing out and calling to his aid a policeman, he orders him to turn in the alarm. Then, grasping the loose ends of the wire with his hands, Ray completes the circuit with his body. The alarm is sounded and the train saved. The young engineer suffers untold agonies from the current passing through him. For many days he hovers between life and death. At last the crisis is safely passed. The railroad company present Ray with a check big enough to permit of him and his sweetheart marrying.

GRIGLEY'S WIFE

Reliance

May 19, 1915

A Powerful Play

Starring Claire Anderson

CAST
The wife.....................Claire Anderson
Grigley......................Alfred Paget
Kirby.........................M. G. Allen

U. S. MARSHALL GRIGLEY, with his wife and mother, lives on the South West border. He receives a letter from the man who got him his appointment asking him to take on as a secret service agent, Clarence Kirby. While Grigley is away looking after some opium smugglers, Kirby arrives. He falls desperately in love with Mary, Grigley's wife. Madam Grigley, who is jealous of Mary's influence over her husband, is easily convinced that her son's wife is untrue to him. She sends Grigley word to come home at once. Next day Kirby writes Mary a note asking her to leave the front door unlocked so that he can enter at midnight, as he must see her alone. Madam Grigley discovers the note, which Mary has put in her desk. She sets a watch upon the young woman. That night Grigley, on his return, is met by his mother. She shows him Kirby's message. His trust in Kirby utterly broken, Grigley lies in wait for Kirby, intending to kill him. As the intruder comes up the steps, the house door opens and Mary appears. She holds in her hand her husband's revolver. Telling him in a quiet voice how much she despises him, she informs Kirby that she has determined upon this means of ridding herself of his attentions forever. Grigley leaps to her side, wrenching the weapon from her. He compels Kirby to drink to the health of "the best and truest wife a man ever had". The intruder slinks away. Madam Grigley kisses her daughter-in-law's hand in forgiveness.

THE OPERATOR AT BIG SANDY

Broncho

May 19, 1915

A Vigorous "Western" by Thomas H. Ince

Featuring Rhea Mitchell and Thomas Chatterton

CAST
Nell Oakley....................Rhea Mitchell
Tom Loomis....................Thomas Chatterton
Jack Ransom..................Edward Brennan
Oakley..........................J. Barney Sherry
Mrs. Loomis...................Fanny Midgley

NELL OAKLEY goes in search of her father in the gambling hall of Red Rock, Arizona. She begs him to leave the game and come home. In a drunken rage he refuses. Losing his pile, he bets his daughter's hand against five hundred dollars of Jack Ransom's money. The old man again loses. A young miner takes Nell's side against her father and the gambler. The latter, after a general melee, makes his getaway. Nell escapes to Big Sandy where she is protected by Tom Loomis and his mother. Tom is station agent. He teaches Nell telegraphy. Meanwhile, Jack Ransom and his band have plotted to rob the treasure train. Tom is captured. But Nell runs into the office and sends a telegram to Red Rock countermanding the false message which the bandits have forced Loomis to send. The treasure train is saved and Ransom killed. The young operator and the station master are married.

HER ALIBI

Domino

May 20, 1915

An Exciting Crook Drama

By Richard V. Spencer and Thomas H. Ince

CAST
Marion Bailey..................Elizabeth Burbridge
Joe Bailey......................Frank Borzage
Jim Channing..................C. N. Mortenson
Mr. Latimer...................Harry Keenan

JOE BAILEY is drawn into debt and then implicated in an embezzlement by his chum, Jim Channing. He is sent to prison. His sister Marion is discharged from the store where they both had been working. Marion gets another place in a distant town and marries Latimer, the general manager. Channing, being hard up, determines to blackmail Marion. She promises to meet him at a notorious road house to pay him hush money. Latimer becomes suspicious of his wife's actions. He follows her in a taxi to the road house and when she goes into a private room to meet Channing, Latimer breaks in upon them. Believing the husband to be an officer, Channing opens fire on him and escapes. Channing is wearing a light-colored suit like the one worn by Joe Bailey, whom the prison guards are pursuing in the vicinity. They mistake Channing for the escaped jail-bird, and fatally wound him. Meanwhile, Channing and his wife, hurrying into the taxi, find Bailey hiding within. Marion makes a clean breast of everything to her husband. They get Joe away in safety. Latimer realizes that Marion is guiltless. Channing dies of his wounds.
Thrilling Drama and Refined Comedy from Thanhouser-Falstaff Studios

1. Harry Jackson and Mignon Anderson in "A Scientific Mother."
2. Arthur Ashley and Mignon Anderson in "The Song of the Heart."
3. Justus D. Barnes, James Cooley, Ruth Elder, Charles Kraus, Mrs. Kraus and Riley Chamberlin in "Love and Money."
4. Al Keyes and Mignon Anderson in "A Scientific Mother."
5. Mignon Anderson, Arthur Ashley and Morgan Jones in "The Song of the Heart."
7. Ruth Elder, Charles Kraus and James Cooley in "Love and Money."
8. James Cooley, Justus D. Barnes, Charles Kraus and Riley Chamberlin (same).
9. Morgan Jones, Arthur Ashley and Mignon Anderson in "The Song of the Heart."
11. Ruth Elder, Charles Kraus and James Cooley in "Love and Money."
There once lived, long, long, ago, in a cave in the forest, a wicked dwarf, named Rumpelstiltskin. He was an ugly, mis-shapen creature who had the gift of wizardry. Everybody who ever had laid eyes upon him hated and feared him.

Not far from Rumpelstiltskin dwelt a miller, Jim Crow, and his beautiful daughter, Polly. Polly's long black curls fell to her knees. Her eyes were soft and dark; her little figure like a flower in the wind. And as she danced along the woodland paths on errands for her father she always sang. Now the ugly dwarf coveted Polly with all his wicked heart. So one day he went to the mill with two bags of gold to buy Polly from her father.

But Jim Crow, in a rage, kicked Rumpelstiltskin out of the door. The dwarf scuttled off through the forest, vowing vengeance. Nor did he have far to seek; for suddenly he caught sight of Polly talking with a handsome young stranger. He crept near to hear what they were whispering about together.

The stranger was tall and lithe, with chestnut-brown curls clustering about his head. From the moment he took her by the hand, the miller's daughter knew him for the prince of her dreams. And when he asked her to meet him next day, at a certain tree in the forest, she agreed.

The Prince was at the trysting place the following morning, but instead of his little sweetheart he found only a tiny handkerchief, where it had fallen under the tree. By this he knew that some harm had come to Polly, and started off instantly to rescue her.

He had gone only a short distance when there appeared to him the Good Fairy of the Pool. To her he told his fears. She promised to help him. Soon their quest brought them to the mouth of the cave of Rumpelstiltskin. A fiery dragon guarded the entrance. But the fairy, with a wave of her wand, rendered the monster powerless, and the Prince, plunging into the grotto, clasped Polly in his arms. Rumpelstiltskin was not there. Abroad in the forest, he had been visited by henchmen of the King.

"Our master has no gold left in his coffers," they explained. "He has heard of your magic powers and has demanded that we bring you immediately to the palace."

When Rumpelstiltskin found himself before the King he determined to have his revenge upon Jim Crow. To for he supposed that Polly was safe in the dragon-guarded cave and that her father could not produce her. Surely the King would order off his head! At the appointed hour, however, Polly and her father entered the King's chamber. "Let her be placed in the turret, in a room filled with straw," ordered the King. "If by dawn she has not spun every wisp into gold, off with her head and her father's head and Rumpelstiltskin's, too!"

That night the ugly dwarf went to the room where the despairing Polly sat. He told her that he would spin all the straw into gold for the King's coffers if she would pledge her word to give him her firstborn, providing it was a girl. Polly, in order to save her father's life, had no choice but to promise. So the little dwarf worked away at the wheel all night. In the morning they found Polly sitting alone among heaps of shining coins. Meanwhile, the Prince had returned. He told his father, the King, how dearly he loved Polly, and that he wished to make her his bride. But the proud father would not hear of his marriage to one so far beneath his station. Instead, the Prince was cast into a dungeon. This time it was Polly, with the help of the Good Fairy, who rescued her lover. Standing together upon a magic carpet, the Fairy's gift to them, they wished themselves in a far country. There they were married. A baby daughter was born to them. They were very happy.

But one day, who should come to the house, while Polly sat alone at her spinning, but Rumpelstiltskin! Seizing the baby from the cradle he made off with it through the woods. Polly and the Prince gave chase. But not until they remembered the magic carpet did they succeed in finding their child buried in a haystack.

By this time the King's treasure was exhausted in his search for his son and he ordered the miller to bring his daughter to the palace again that she might fill the coffers. The miller was beside himself. However, the Prince and Polly were discovered by the King's couriers, and brought before him. He forgave the runaways. Then the King decreed that Rumpelstiltskin should be punished by being compelled to spin straw into gold for the rest of his life.
ON the terrace above the park at Strathmore Court, Lord Cecil Strathmore was awaiting his friend, Bertie Errol. Bertie was the only intimate companion his lordship had. Though scarcely five years Errol's senior, Strathmore was the rising diplomat of the day. He was taciturn, reserved and so very clever, that but few understood and many feared him. But Bertie was an exception. After the ponderous arguments and hair-splitting controversies of the House, Bertie's care-free temperament and chery conversations were a welcome relief to his friend.

On this particular afternoon, however, his lordship had made up his mind to admonish with Errol. Bertie's visits to the cottage at the foot of the garden were becoming over frequent. The tongues of the tenantry were wagging. The young Errol had but one weakness—too many affairs with women. On Errol's arrival, Strathmore read him a lecture, but, as usual, Bertie was incorrigible.

"You wouldn't ask me to stay away from Lucille," he protested, "if— if—I could tell you everything. But," he hurried on, laughingly, "being immune yourself, how can I expect you to understand?"

Strathmore did believe that he was immune to women's charms. Yet, a month later, in Paris, saw him for the first time in his life, infatuated with a woman of bewildering beauty. She was called La Vavasour. Society knew her as the youthful wife of the old reprobate, Lord Vavasour. All the younger men were after her feet. But Lord Strathmore played the winning card when he took La Vavasour home with him to England. He introduced to the nobility this reigning beauty of the French capital. And the astounding Bertie, who was far more worldly wise than his lordship, was honestly worried.

Bertie had seen through the woman almost immediately. In a moment of weakness, he had made a fool of himself on her account. But her actions had told him that La Vavasour was a heartless coquette. At first he could not imagine himself in the role of mentor to Strathmore. But when he saw the older man letting the affairs of state go, that he might be constantly in her company, Bertie screwed up his courage and sought out his lordship.

Strathmore angrily resented Errol's interference. Then he accused him of being a liar and of wanting the woman for himself. The inevitable challenge followed. In the duel, Strathmore killed his friend.

The letter Bertie left for Strathmore proved to him conclusively the falseness of that Errol and Lucille had been secretly married. A terrible revulsion of feeling for the woman who had cost him the life of his closest friend, and at his own hands, swept over Strathmore. Lucille lay dead of the shock. Full of remorse, his lordship took the baby girl bearing her name and placed her in the care of his mother. It was the least he could do in expiation.

The years passed. Strathmore was absorbed in the affairs of state. But at the news of the death of Lord Vavasour, an ancient rancour awoke. A chance meeting with a gypsy girl precipitated his resolution to be avenged. From Romalie, he learned that La Vavasour never rightfully had borne that title. She never had been Lord Vavasour's wife. She was simply an adventuress. Sowing the truth broadcast among his wide acquaintance, both at home and abroad, his lordship at last had the satisfaction of seeing the downfall of the woman who once had been his nemesis.

Meanwhile, little Lucille had grown into a beautiful girl of eighteen. The Count de Valvour loved her. Strathmore favored the match. Only Lucille seemed strangely reluctant. Then, one day, in a heart-broken outburst, her guardian learned from her the truth—Lucille loved him.

But this child, whom he, in expiation of his guilt, had sworn to protect and make happy! She could not marry him, her father's murderer! Still, she knew nothing of the past. All her hopes and dreams were bound up in Strathmore. He loved her. She should be his wife.

By one of those strange tricks of fate which sway human actions, the young Count discovered that Lucille was the daughter of Bertie Errol, dead by her guardian's hand. Valvour faced his lordship with this knowledge—only to learn that the girl already was Strathmore's bride. That same day the broken-hearted youth left England.

But there was another who knew Strathmore's secret. Yet one evening, this woman, watching, bent on revenge, saw the radiant girl-bride in her husband's arms. It had a strange effect upon the spy. Shaken by remorseful sobs, La Vavasour stumbled away—and was gone from the life of Strathmore forever.
Real Tales About Reel Folk

“Baldy” Belmont, ever since he was promoted to directorship of the Reliance-Majestic forces at Hollywood, has been handling crowds with remarkable success. In the light of his new dignity, they speak of him these days as Joseph, which is his real name, and to be a director appointed by D. W. Griffith, certainly, is no slight honor. The snap-shot shows the popular ex-Komic star standing in the center of his company. Old folk, young people, men, women and children—“Baldy” knows how to get the very best results out of everybody. And he has proved—especially in The Balance, one of his first “own” releases—that he is just as capable of handling serious subjects as he is efficient in putting on comedies.

Bessie Barriscale, talented and beautiful leading woman in The Cup of Life, though she is the owner of jewels, gowns, a prize bull-dog and an automobile, walked three miles through mud and water to Incville recently. The rain was coming down in torrents, the wind was howling and puddles of ooze forming. But no motor-buses were moving and Miss Barriscale’s own car was laid up for repairs. This determined young star would not, for the world, have disappointed Direction Chief Inc. She was scheduled that day to do some scenes for The Cup of Life, in which she was wholly absorbed. She couldn’t get a ride to the studio. So she hiked.

Scripts calling for wrecked trains give the Reliance-Majestic companies no trouble—especially when Fred A. Kelsey has them in hand. Cool and collected indeed appear Kelsey and his aids in the accompanying picture, taken just before the demolishing of a train in one of the most exciting of the recent Hollywood productions. Such a piece of “business” never fails to bring together a group of on-lookers from the studio, who beg to go along and lend a hand. Even blase photoplayers do not weary of this particular brand of “thrill”—nor do the audiences. To be in one of Kelsey’s famous wrecks is something to live for, so say his pals at the studios.

President S. S. Hutchinson of the American Film Manufacturing Company lately closed a deal for the purchase of a plot of ground adjoining the present holdings of the American studios at Santa Barbara. The property covers a quarter of a block to the north of the plant and improvements upon it are being undertaken on a huge scale to meet the demands for increased picture facilities. Since buying this additional land, the Flying “A” has become the largest taxpayer in Santa Barbara.

Fred Gamble of the Beauty Company has discovered a substitute for the bucket brigade. He says that with the breath he wasted in galloping to alarms in the one-reel comedy, When the Fire Bell Rang, he could blow out the average small town conflagration. Mr. Gamble weighs two hundred and sixty-eight pounds, and the sets in two scenes had to be reinforced to withstand the onslaught of the wind squalls following his one hundred-yard marathons.

Jack Dillon enjoyed hugely his recent appearance in Captain Macklin. A new white serge suit ordered especially for the photoplay gave Jack a very nifty air. He topped off his costume with a newly purchased Panama hat. And then how he relished “putting it over.”

Mae Marsh has her satellites at the studios—all the Reliance-Majestic photoplay children follow her about wherever she goes. The wonderful little leading woman has a genius for entertaining youngsters. She is scarcely more than a youngster herself.

Miss Marsh enjoys prowling through the still pictures of scenes in the Hollywood productions and selecting the choice ones for her album. She will go over possibly three or four hundred photographs. Out of these she will lay aside several of each scene. Then she will single these down to the one she likes best. She has an enlargement made of her final choice. And her album really holds an extraordinarily interesting collection of photodrama scenes, in many of which Miss Marsh herself is seen in the stellar rôle. Fascinating is the word which best describes, perhaps, the personality and the screen appearance of this versatile young actress. Full of whimsical expressions, her mobile face seems never twice the same. Miss Marsh is no conventional beauty. But she has in every feature the secret of charm.
Real Tales About Reel Folk

Lottie Pickford and Irving Cummings, youthful leads in The Diamond from the Sky, are both automobile enthusiasts. The accompanying snap-shot of these popular stars in Mr. Cummings’ new runabout was captured just outside the studio grounds at Santa Barbara, where the great picturized novel is being produced by the American Company. It shows them about to start on one of the many dare-devil sprints, which they are in the habit of enjoying between “takes.” Miss Pickford’s leading man is a speeder of parts. And the little heroine herself cannot bear to miss a single thrill with Mr. Cummings at the wheel.

Streaking through the beautiful California country, he keeps himself in trim for the exciting motor races, which punctuate this always absorbing film romance.

A delightful personality has been added to Reliance-Majestic photoplay circles in Signe Auen, a beautiful girl of Danish-French descent. Miss Auen formerly was a society favorite in Spokane, Washington. She went to Bruno Hall for several years and completed her education in Copenhagen. While abroad she specialized in music and art. Business reverses about a year ago brought the Auen family to San Francisco, where the daughter began to look about, to see if she could not find some way of helping the situation at home. Never had it entered her head that she might one day go on the stage. But when a friend suggested it, I woke, to find it was time to be going to the studio.” Mr. Borzage is one of the most popular juvenile leads in pictures.

Strong stories are the first requirement with Frank E. Woods, head of the scenario department of the Reliance and Majestic plant. He is surrounding himself these days with a corps of able writers. The latest comer to his staff is Hettie Gray Baker. Miss Baker, originally librarian in the Law Library of Hartford, Conn., has long been a scenario writer of prominence. For some time she was the American, Ques,t, F. McGrew Willis, Author of “The Quest.”

F. McGrew Willis, author of The Quest, the five-part Mutual Masterpiece picturized by the American Company, has a record of over one hundred produced scripts. He is one of the leading photoplaywrights of the hour. Though but twenty-four years of age this young novelist has accomplished many notable achievements in the magazines. But he is best known, perhaps, by his work for the Sunday newspapers. Mr. Willis has an unappeasable wanderlust which keeps him travelling all over the earth. He has done almost every kind of work—from that of a railroad section hand to editing a country weekly. As he is constantly gathering new impressions and fresh material from all kinds of localities, still greater things for the screen may be expected of this talented young writer.

with Joseph’s faith in dreams, as he has been having midnight adventures recently of a not unpleasing nature. “I didn’t eat any Welsh rarebit before going to bed,” he said, and I fell asleep very peacefully. Then I dreamed I was making love to a maid of the mint, almost unbelievably beautiful and decked with clusters of diamonds and gems of all colors of the rainbow. She told me that she just had inherited several million dollars, and that she would be only too happy to marry me. The ceremony was performed; but, as I was handing the minister a $100 bill,
ried hand and foot to a stake, around which savage redmen danced, their warwhoops piercing the stillness of the calm Virginia forest, Sir Arthur Stanley, soldier of fortune, and scion of the noble house of Stanley of Warwickshire, England, resigned himself to the fate he knew he could not escape. Inch by inch the flames crept around him, until the very thongs that bound him began to char.

Suddenly, when all that life held dear seemed lost, the shouting ceased; the dancing halted. In the heavens, far off, as Stanley and the Indians stood in silent awe, there appeared a great ball of red. Nearer and nearer it came, leaving in its wake a great cloud of smoke. Then, with a mighty thud, the meteor struck the ground a short distance from the stake, imbedding itself in the ground.

Sir Arthur stood, free, amazed, as the savages crowded about him in various attitudes of homage. He was free, they told him, the Great Spirit having so willed, by the coming of the ball of fire. A week later, when about to depart, Sir Arthur paused to examine the meteorite that had saved him. Before him, imbedded in the igneous mass, was a great shining something. With his knife he quickly dug it from the rock. A diamond! The Diamond from the Sky—it became thereafter a charm against all harm to those of the house of Stanley who possessed it.

Two centuries and a half later the Stanley family, then represented by Judge Lamar Stanley and Col. Arthur Stanley, his first cousin, held sway in Fairfax County, the first coveting power, as represented by politics and property, the latter seeking nothing more than a son and heir, that he might retain possession of The Diamond from the Sky and bring unto his house the earldom of England. Judge Stanley was the father of a son, to whom the diamond and the title would fall unless the Colonel's wife, about to become a mother, delivered unto him a male child.

At the very hour the Colonel's wife sacrificed her life bringing a daughter into the world, Hagar, wife of Harding, the nomad and gypsy who had pitched his tent on the Colonel's property, became the mother of a son. Disappointed, Colonel Stanley decided he must supplant his baby daughter with a male child. And Dr. Lee, a righteous man with an elastic conscience, but a friend of many years' standing, agreed to participate in the fraud.

Within a few hours, Harding, for a bag of gold, had torn his son from its mother and delivered it to Dr. Lee. Thus the baby boy, son of a social outcast, became the heir of the earldom and the diamond, while Judge Lamar sought to bury his chagrin in the wine cup.

Four years later, Hagar, mother of the pseudo heir, returned to Fairfax, seeking to fill her great heartache, in the recovery of her son. Silently, she stole through the window into the Stanley home to behold the master of the house alone. With a cry, the Colonel leaped to his feet, faced her and then, with a gasp, fell dead at her feet. Clutching The Diamond from the Sky, the vengeful mother placed it in her bodice and hurried to the room where her child slept.

Revenge filled her heart. In place of her son, whom she left to enjoy the wealth and position of which she deemed him worthy, she took with her the Colonel's baby girl. And, in the years that followed, Esther, now a beautiful, graceful, dark-haired child, never for a moment doubted, but that the gypsy woman was her mother.

Dr. Lee, who had kept his secret well, consented, at Hagar's request, to adopt and rear the beautiful Esther, only with the understanding that the diamond from the sky be placed in his keeping. Hagar agreed, and within a few months the youths of Fairfax, were rivalling each other for the favors of this beautiful girl. Blair Stanley, son of Judge Stanley, was dead, and Arthur Stanley, both tall and handsome youths, were her favorites, with the usurper of the diamond and title occupying the more favorable position. The enmity between them, already of long years' standing, grew apace; increased by the oft-repeated story told Blair by his mother, concerning The Diamond from the Sky, then held, it was generally believed, by Arthur Stanley. Blair swore the diamond would be his.

Leaving the home of Dr. Lee one afternoon, Blair paused to peer through the window opening on the veranda. His eyes bulged and great beads of sweat covered his forehead as he placed his face close to the pane, rivetting his gaze on the form of the white-haired doctor, seated at the table with The Diamond from the Sky before him.
THE MAJESTIC MOTION PICTURE CO.
PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, MAY 9

THE SPELL OF THE POPPY
A society and Chinatown melodrama of thrilling interest.

The one reel Majestic release of May 5, presents

DOROTHY GISH
In a delightful ingenuous characterization in a pleasing story entitled

"HER GRANDPARENTS"

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

CHECKMATE. (1 Reel Majestic)—Release date Tuesday, April 27. An exciting melodrama, showing how a young girl is saved from a scheming guardian.

THE LITTLE SOLDIER MAN. (1 Reel Majestic)—Release date Friday, April 30. A child comedy, with pretty Mildred Harris, Paul Willis, and Bobby Fuehrer in the leading roles. The little girl's boy sweetheart dreams that the big soldier doll comes to life.

THE COMEBACK. (2 Reel Majestic)—Release date Sunday, May 2. A thrilling melodrama of more than usual suspense and interest, with Ralph Lewis, "Billie" West, and a strong supporting company of Majestic players.

ETHEL'S DISGUISE. (1 Reel Komic)—Release date Sunday, May 2. This is No. 22 of the Paul West "Bill" stories. Fay Tincher, as Ethel, disguises herself as a young man, and succeeds in serving papers in a divorce case. An excellent number.

HER GRANDPARENTS. (1 Reel Majestic)—Release date Tuesday, May 4. Dorothy Gish in an unusually pleasing drama. She is tempted to desert her aged grandparents, but relents in time.

THE SPELL OF THE POPPY. (2 Reel Majestic)—Release date Sunday, May 9. A thrilling society and Chinatown melodrama, telling how a young society girl was lured into the opium habit and saved from the dreadful fate.

FLOOEY AND AXEL. (1 Reel Komic)—Release date Sunday, May 9. A decided novelty, introducing Victor Forsythe, the noted newspaper cartoonist, in a farce comedy in which the famous cartoon characters, Flooe and Axel, come to life.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company
STUDIOS: 4500 Sunset Blvd., Los Angeles, Cal.
BUSINESS OFFICE: 29 Union Square West, New York, N. Y.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanhouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Keystone, Mutual Weekly.

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

FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanhouser.

American

Mar. 10—The Echo
Mar. 12—His Mysterious Neighbor
Mar. 13—The Two Sentences (2)
Mar. 17—Competition
Mar. 22—Accord (2)
Mar. 24—In the Heart of the Woods
Mar. 25—In the Sunlight (2)
Mar. 31—Reformation
Apr. 3—His Brother’s Debt (2)
Apr. 7—The Touch of Love
Apr. 9—The Problem
Apr. 12—The Foot of the Peaks (2)
Apr. 14—The Wishing Stone
Apr. 19—The Big Ranch (2)
Apr. 21—She Walketh Alone
Apr. 29—Heart of Racketing (2)
Apr. 31—With Wanton
May 3—One Summer’s Sequel (2)
May 5—When Empty Hearts Are Filled
May 7—Dreams Realized
May 10—The Altar of Ambition
May 12—The Broken Window
May 17—The Greater Strength
May 19—At the Edge of Things

Beauty

Feb. 16—The Happier Man
Feb. 24—The Conspiring Daughter
Mar. 2—The Haunting Memory
Mar. 9—The Doctor’s Strategy
Mar. 16—In the Mansion of Loneliness
Mar. 21—The Fire Bell Rang
Mar. 30—The First Stone
Apr. 1—The Once Over
Apr. 11—Persistence Wins
Apr. 20—Oh, Daddy
Apr. 25—The Quarter
May 4—The Face Must Fair
May 27—Heritage of Love
May 18—Naughty Henrietta
May 25—The Stay-at-Homes

Broncho

Mar. 10—The Wells of Paradise (2)
Mar. 12—A Case of Poison (2)
Mar. 24—In the Switch Tower (2)
Mar. 31—Shorty Among the Cannibals (2)
Apr. 7—Men of the Mountains (2)
Apr. 14—Shorty Turns Actor (2)
Apr. 21—Disillusionment of Jane (2)
Apr. 28—The Renegade (2)
May 5—The Spark From the Embers (2)
May 12—His Affianced Wife (2)
May 19—The Operator at Big Sandy (2)
May 26—On the Trouble Step (2)
June 2—The Conversion of Frosty Blake (2)
June 3—The Town Keeper’s Son (2)

Domino

Mar. 15—The Mill by the Zuyder Zee (2)
Mar. 17—Norse Venus (2)
Apr. 1—The Faker (2)
Apr. 3—Men’s Messenger (2)
Apr. 15—The Story of Toll (2)
Apr. 17—The Girt Model (2)
Apr. 29—The Power of the Street (2)
May 3—The Man from Nome (2)
May 5—The Invisible Light (2)
May 27—Her Aunts (2)
May 29—The Heritage of the North (2)
June 3—Scales of Justice (2)

Kay Bee

Feb. 19—Mr. Silent Haskins (2)
Feb. 25—The Sheriff’s S streak of Yellow (2)
Mar. 3—The Case of the Sea (2)
Mar. 12—The Girl Who Might Have Been (2)
Mar. 19—The Death of the Bell (2)
Mar. 26—His Brother’s Keeper (2)
Apr. 2—The Case of the Mummy (2)
Apr. 9—The Roughneck (2)
Apr. 16—The Son of Luke McVane (2)
Apr. 21—The Riddle of the Wooden Leg (2)
Apr. 30—The Valley of Haze (2)
May 7—The Kite (2)
May 14—The Human Octopus (2)
May 21—The Mad Lust of Santa Ynez (2)
May 28—Her Easter Hat (2)

Keystone

Mar. 22—A One Night Stand
Mar. 25—Ambrose’s Fury
Mar. 27—Caught in the Act
Mar. 29—A Seaside—Viewing Sherman Institute for Indians (Split Reel)
Mar. 29—Gunboat’s Day of Rest (2)
(Special Release)
Apr. 1—Through Trees (2)
Apr. 3—Ambrose’s Lofty Perch
Apr. 7—Drop-Kicking Devilish Dood (2)
Apr. 8—The Rent Jumpers
Apr. 10—Gus’s Wayward Past
Apr. 12—The Ghostly Bunglers
Apr. 12—Drop-Kicking’s Family Tree (2)
(Ancient Disease)
Apr. 15—Do-re-mi-fa
Apr. 17—The Nasty Temper
Apr. 22—Fatty and Nabe! Viewing the World’s Fair at San Francisco
Apr. 24—Love and Crash
Apr. 26—Gussele Rivals Jonah (2)
(Special Release)

Komic

Mar. 14—Caught by the Handle
Mar. 21—The Eocene Luck (No. 19)
Mar. 28—Mixed Values
Apr. 4—The Body Alarm Clock (No. 20)
Apr. 11—By Fair Means or Foul
Apr. 18—Ehle’s New Dress (No. 21)
Apr. 23—Home Again
May 2—Ehle’s Disguise (No. 22)
May 4—Lied to the Prophet
May 16—Ehle’s Romance (No. 23)
May 23—The Rivals

Majestic

Mar. 16—The Emerald Brooch
Mar. 21—The Forsaken Testament (2)
Mar. 22—The Dresser
Mar. 28—The Old Chemist (2)
Mar. 30—An Image of the Past
Apr. 2—The Artist’s Wife
Apr. 4—The Jolly Jingles (2)
Apr. 6—The Little Mother
Apr. 11—The Penciling Master (2)
Apr. 13—The Nanny
Apr. 15—The Highbinders (2)
Apr. 20—The Story of a Story
Apr. 23—For the Honor of Bettina (2)
Apr. 27—Cheekmate
Apr. 30—The Little Soldier Man
May 2—The Comeback (2)
May 4—Her Grandparents
May 9—The Spell of the Poppy (2)
May 11—The Wrestler
May 16—At the Stroke of the Angelus (2)
May 18—The Electric Alarm
May 23—Eleven-thirty P. M. (2)
May 28—Little Dick’s First Case
May 30—Out of Bondage (2)

Falstaff

PRINCESS)

Mar. 5—And He Never Knew
Mar. 12—De Ute Others
Mar. 19—Joe Hunk’s Ward
Mar. 26—The Skinflint
Mar. 30—A Door on the Rube
Apr. 6—The Vagabond and the Rube
Apr. 23—The Handicap of Beauty
Apr. 30—Mother’s Secret
May 7—A Scientific Mother
May 14—Ferdy Fink’s Flirtations
May 21—The House that Jack Moved
May 28—It’s an Ill Wind

Mutual Weekly

Feb. 25—(2)
Apr. 8—(2)
Mar. 4—(2)
Apr. 15—(2)
Mar. 11—(2)
Apr. 22—(2)
Mar. 18—(2)
Apr. 29—(2)
Mar. 25—(2)
May 6—(2)
Apr. 1—(2)
May 13—(2)

Reliance

Apr. 16—The Light in the Window
Apr. 17—A Man for All That (2)
Apr. 19—The Stain of Dishonor
Apr. 23—Rose Lottery
Apr. 24—God is Love (2)
Apr. 26—The Open Door
Apr. 28—The Buried Treasure
May 1—The House of Bentley (2)
May 3—The Mission of Morrison
May 5—The Baby
May 9—The Old Shoemaker (2)
May 10—At the Hour of Eleven
May 13—The Son of the Dog
May 14—Mickey’s Blockhead
May 15—Added Fuel (2)
May 19—Dolly’s Wife
May 22—The Man of It (2)
May 25—The Huron Converts (2)

Royal

Mar. 27—Journey’s End
Apr. 5—A Corner in Rables
Apr. 10—Burglars by Request
Apr. 17—When Youth Won Out
Apr. 24—Hungry Hank at the Fair
May 1—Locked Out
May 8—The Doggone Serenade
May 15—Casey’s Tribulations
May 22—When Beauty Came to Koskob
May 29—Oh, Baby!

Thanhouser

Apr. 12—The Moment of Sacrifice (2)
Apr. 18—The Brothers (2)
Apr. 20—The Underrow (2)
Apr. 23—The Reformation of Peter and Paul
Apr. 24—Fashion and the Simple Life
Apr. 27—Blanca Forgets (2)
May 2—In the Chain Gang
May 4—Monsieur Nickola Dupree (2)
May 9—Love and Money
May 11—The Song of the Heart (2)
May 16—The Roses
May 18—The Heart of the Princess Marsari (2)
May 21—The Refugee
May 25—The Daughter of Kings
May 23—Fairly Fern Seed (2)
May 30—The Angel in the Mask

Mutual Masterpictures

THE QUEST (5 Reels)
THE LOST HOUSE (4 Reels)
THE OUTLAW’S REVENGE (4 Reels)
ENRICH OPEN (4 Reels)
A MAN AND HIS MATE (4 Reels)
ON THE NIGHT STAGE (5 Reels)
MAN’S PREROGATIVE (4 Reels)
THE CUP OF LIFE (5 Reels)
A CHILD OF GOD (4 Reels)
THE BLITHE SPIRIT (5 Reels)
THE HUNGRY WOLF (3 Reels)
RUMPELSTILTSKIN (4 Reels)
STRATHMORE (4 Reels)
Mutual Exchanges
Serving the Mutual Program

Mutual Program
(Week of May 10th to May 16th, Inc.)

Monday, May 10, 1915

AMERICAN... The Altar of Ambition
(Two Reel Drama)

RELIANCE... At the Hour of Eleven
(Drama)

KEYSTONE... Not yet announced

THANHouser... The Song of the Heart
(Two Reel Romantic Drama)

MAJESTIC... The Smuggler

BEAUTY... Life's Staircase

Wednesday, May 12, 1915

BRONCHO... His Affianced Wife
(Two Reel Crook Drama)

AMERICAN... The Broken Window
(Comedy Drama)

RELIANCE... The Son of the Dog

Thursday, May 13, 1915

DOMINO... The Shoal Light
(Two Reel Drama)

RELIANCE... Not yet announced

MUTUAL WEEKLY... No. 19

FRIDAY, May 14, 1915

KAY BEE... The Human Octopus

FALSTAFF... Ferdy Fink's Flirtations

RELIANCE... Mike's Elopement
(Comedy)

Saturday, May 15, 1915

RELIANCE... Added Fuel

KEYSTONE... Not yet announced

ROYAL... Casey's Tribulations

Sunday, May 16, 1915

MAJESTIC... At the Stroke of the Angelus

KOMIC... Ethel's Romance (No. 23)
(Comedy)

THANHouser... Three Roses
(Drama)

MUTUAL WEEKLY No. 17—1915

LATEST PICTURES FROM THE SEAT OF WAR.
In connection with President Wilson's Policy of U. S. Neutrality, etc.

Lord Kitchener Reviews Thousands of Troops at Montmorency Falls, Quebec.

Morocco sends more troops to France.

The French Cruiser "Gaulois" which participated in the bombardment of the Dardanelles.

The mail boat Escort in St. Heller Harbor.

A rest for the soldiers.

Soup for the hungry Zouaves.

"DOVES OF WAR." THE FRENCH ARMY USES trained carrier pigeons as messengers.

RUINS AND DEVASTATION WROUGHT BY-WAR.

MAYOR MITCHELL OF NEW YORK AND NOTABLES... The dedication of the monument to the victims of the "Titanic" disaster.

JEFF DAVIS, KING OF THE HOBOS, IS THE GUEST OF millionnaire Geo. E. Crater, Jr. aboard his yacht "Moriah," Mr. Crater has donated a farm of 450 acres for annual use of former "Hotel de Gink" lodgers.

SAN FRANCISCO, CALIF., STANFORD CIVUP wins triple-headed inter-varsity track match - Oakland Estuary.

SAN FRANCISCO CONFISCATES AND DESTROYS 25,000 boxes of illicit cigarettes.

3,000 BOSTON STUDENTS TAKE PART IN ANNUAL "tech" rush.

"PLAY BALL." 1915 WIFE PRESIDENT WILSON OPEN THE BALL season between the Nationals and Yankees at Washington.

D. C. Clark Griffith presents ball and bat to President Wilson.

THE BREAKS and "PHILLIES" OPEN 1915 BALL SEASON at Philadelphia. Mayor C. D. Young.

ST. LOUIS, MO. THE "WHITE SOX" WIN from the "Black Sox." Mayor Kissell throws first ball. Governor Major and wife were present.

EL PASO, MO. AN ARMED FORCES NEGRO BAPTIZING in the muddy waters of the Mississippi River.

Special Productions

NEW MAJESTIC... Sapho
THANHouser... Moths
THANHouser... Robin Hood
THANHouser... St. Germain
THANHouser... The Smuggler
THANHouser... The Battle of Gettysburg
KEYSTONE... Zu Zu, the Bandleader
THANHouser... Frou-Frou
MAJESTIC... The Great Leap
R & M... Joseph in the Land of Egypt
R & M... The Linguists of New York
MUTUAL SPECIAL... Modern War Pictures
R & M... The Battle of the Sexes
THANHouser... Cardinal Richelieu's Ward
THANHouser... The Dishonored Medal
R & M... The Mountain Rat
THANHouser... Home Sweet Home
THANHouser... The Wrath of the Gods
Regular Mutual Program Features

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;At the Stroke of the Angelus&quot;</td>
<td>APR. 15</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Added Fuel!&quot;</td>
<td>MAY 16</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Human Octopus&quot;</td>
<td>MAY 14</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Shoal Light&quot;</td>
<td>MAY 19</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;His Affianced Wife&quot;</td>
<td>MAY 12</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Song of the Heart&quot;</td>
<td>MAY 11</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Altar of Ambition&quot;</td>
<td>MAY 10</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Spell of the Peony&quot;</td>
<td>MAY 9</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Shoemaker&quot;</td>
<td>MAY 8</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Kite&quot;</td>
<td>MAY 7</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man From Nowhere&quot;</td>
<td>MAY 6</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Spark of Embers&quot;</td>
<td>MAY 5</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Monsieur Nickola Dupree&quot;</td>
<td>MAY 4</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;One Summer's Seclusion&quot;</td>
<td>MAY 3</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Comeback&quot;</td>
<td>MAY 2</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The House of Bentley&quot;</td>
<td>MAY 1</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Valley of Hate&quot;</td>
<td>APR. 30</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Power of the Street&quot;</td>
<td>APR. 29</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Renegades&quot;</td>
<td>APR. 28</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Blanca Forgetz&quot;</td>
<td>APR. 27</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;For the Honor of Latinia&quot;</td>
<td>APR. 26</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;God Is Love&quot;</td>
<td>APR. 24</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Riddle of the Wooden Leg&quot;</td>
<td>APR. 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Artist's Model&quot;</td>
<td>APR. 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Disillusionment of Jane&quot;</td>
<td>APR. 21</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Undertow&quot;</td>
<td>APR. 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Castle Ranch&quot;</td>
<td>APR. 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Highinders&quot;</td>
<td>APR. 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Man For All That&quot;</td>
<td>APR. 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Taking of Luke McVane&quot;</td>
<td>APR. 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Sons of Toll&quot;</td>
<td>APR. 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Turns Actor&quot;</td>
<td>APR. 14</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Moment of Sacrifice&quot;</td>
<td>APR. 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Poet of the Peaks&quot;</td>
<td>APR. 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Feeding Master&quot;</td>
<td>APR. 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Station Content&quot;</td>
<td>APR. 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Roughneck&quot;</td>
<td>APR. 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Winged Messenger&quot;</td>
<td>APR. 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Mystery of the Mountains&quot;</td>
<td>APR. 7</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Cycle of Hatred&quot;</td>
<td>APR. 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;His Brother's Debt&quot;</td>
<td>APR. 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Dr. Jim&quot;</td>
<td>APR. 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Symphony of the Mountains&quot;</td>
<td>APR. 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot;</td>
<td>APR. 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Fakir&quot;</td>
<td>APR. 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Among the Cannibals&quot;</td>
<td>MAR. 31</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Magnet of the Mountains&quot;</td>
<td>MAR. 30</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Sunlight&quot;</td>
<td>MAR. 29</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old Chemist&quot;</td>
<td>MAR. 28</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Bubbling Water&quot;</td>
<td>MAR. 27</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Tricked&quot;</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;In the Switch Tower&quot;</td>
<td>MAR. 25</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Duel In the Dark&quot;</td>
<td>MAR. 23</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Ancestry&quot;</td>
<td>MAR. 22</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Forged Testament&quot;</td>
<td>MAR. 21</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Slave Girl&quot;</td>
<td>MAR. 20</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Phantom On the Hearth&quot;</td>
<td>MAR. 19</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Mill By the Zuyder Zee&quot;</td>
<td>MAR. 18</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Case Of Poison&quot;</td>
<td>MAR. 17</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Master's Model&quot;</td>
<td>MAR. 16</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Two Sentences&quot;</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Her Buried Wishing Well&quot;</td>
<td>MAR. 14</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Ex-Convict 4287&quot;</td>
<td>MAR. 13</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Girl Who Might Have Been&quot;</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Satan McAllister's Head&quot;</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Wells of Paradise&quot;</td>
<td>MAR. 10</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Final Reckoning&quot;</td>
<td>MAR. 9</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Truth of Fletch&quot;</td>
<td>MAR. 8</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Minerva's Mission&quot;</td>
<td>MAR. 7</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Green Idol&quot;</td>
<td>MAR. 6</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;On the High Seas&quot;</td>
<td>MAR. 5</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Winning Back&quot;</td>
<td>MAR. 3</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;On the Brink of the Abyss&quot;</td>
<td>MAR. 2</td>
</tr>
</tbody>
</table>

The Day and Night transparency or AIR-O-DOME made in several sizes of ranging from $3.00 to $7.50, completely illustrated, now ready. Give display of this up-to-date novelty, ever colors in various sizes, with or without pictures. All our other publications, such as Large favorites, size $25.00 $2.15 each. THE SILVER FRAME with a beautiful each; pictures without frames, $2.00 per The Semi-Photo Post Cards, $1.00 per picture, rarely extent. Will increase your PHOTOGRAPHIC, size $8.00, of all the dependant, 500 different names, 20 cents. Photographs for hobby display of the this Mutual multiple reels—set of 9, of release.

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News of the Trade
THE Glass Transparency, showing the popu
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fixed publication. This is the latest novelty
introduced by the publishers, Kraus Mfg. Co.
of New York, who were the first concern to
make exclusive and high art large pictures for
the beautifying of the lobby and also smaller pictures for souvenir purposes.
These transparencies are hand colored, and
are serviceable in the daylight as well as at
night. They are made in various sizes, pic
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over 500 in any size required. They are fur
nished in electric fixtures, and also in a
box frame. They have a booklet describing
all the details.

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report their March business as the biggest
in their history. They have taken on several
additional salesmen. Mr. Collier, who is well
known to the moving picture theater owners,
will have charge of the Amusement Park and
other interests of the company in and around
New Jersey. Mr. Herfield is traveling through
New York State. N. Hyman has been travel
ing through New England States. E. S. Bow
man is out on an extended western trip, and
Mr. Simeral is looking after the interests of
the company through Pennsylvania and Ohio.
All of the salesmen are reporting good busi
ness, and speaking optimistically of business
conditions with the moving picture theaters.

The Speed Controller Company, Inc., 257-
259 William Street, New York City, has just
received from J. J. Murdock, executive man
ager of the United Booking Offices, an order
for twenty-two Arc Controllers for shipment
to various points, and it is understood that
this order is only preliminary to an order
which will cover the equipment of all of the
houses of the Keith-Proctor Orpheum circuits
that show motion pictures.

In view of the number of houses that are
controlled by the United Booking Offices, the
Speed Controller Company anticipates that
this order alone will keep it busy for some
time. Many think that the universal adoption
of the Arc Controller is only a matter of the
length of time it takes exhibitors to realize
that the quality of their projection is their
stock in trade.

J. H. Gender Co., of Newburgh, N. Y., re
port that business on the "Mirroroide Screens"
was never better. In fact, their factory is
kept busy night and day completing orders
for both small and large screens for shipment
throughout the United States.

Pearce's Trianon, New Orleans, La., will
shortly have a big organ installed, as noted
previously. Mr. Pearce announced that the
contract has been given to M. P. Moller, the
big manufacturer of Hagerstown, Md., and
that the work on the specially constructed instru
ment, which will cost $9,000, has begun.

100
Three Sheets
MADE TO ORDER FROM YOUR OWN
COPY. ONE COLOR OF INK, FOR
$9.00
200 for $15; 500 for $20; 900 for $25; 1000 in
two colors for $12. Union label printing.
Send list of other printing at proportionate prices. Route book, 10c. Satis
faction guaranteed.

Gazette Show Printing Co.
MATTOON, ILLINOIS

Have You
Seen Our
Cats?
YOU OUGHT TO HAVE
ALL THREE OF 'EM
Beautifully Printed
Handsomely Illustrated
One's named: "Some Slides"—84 pages
One: "Some More Slides"—48 pages
T'other: "Some Comic Slides"—28 pages
They're thoroughbred Cats, all right.
Sent FREE—Write for 'em today
—All three or any one you want.
Address
Kansas City Slide Co.
Cat. Dept. Kansas City, Mo.

CRYSTAL
CURTAIN COATING
$3.50 per can. Can't be beat
ONE DROP OIL COMPANY
2222 W. Monroe Street
CHICAGO, ILL.

PHOTOPLAYWRIGHTS
Have you failed to dispose of your scripts? We will typewrite, correct
and revise and place your scenario on the market for $1.00. Stories put
in scenario form, $1.25. Scenarios criticized, 50c, including plot
and technique. Send for circular.

REX LITERARY BUREAU
57 Stockton St., Brooklyn, N. Y.
What Marcus Loew Says

1493-1505 BROADWAY

New York April 22, '15.

North American Film Corporation
71 West 23rd Street,
New York City

Gentlemen:

I beg to state that I attended your private exhibition of the picturized romantic novel "The Diamond From the Sky" and was so much impressed with it, that I have requested our Mr. Bernstein to close for it on our entire circuit—feeling satisfied that it will be a big drawing card for our theatres. Yours very truly,

SL-ML

Marcus Loew

Leading Exhibitors Throughout America Have Booked "The Diamond From the Sky"

Marcus Loew's opinion is convincing. But do you know that leading exhibitors throughout the country are of the same opinion? The largest houses—the best houses everywhere—are booking "The Diamond From the Sky." Why? Because it means profits—constant profits. It is the one motion picture production that will bring the crowds back to your theatre regularly.

Take Advantage of the $10,000 Prize Offer!
“THE Diamond From the Sky” is the ONLY motion picture production with a $10,000 offer for a sequel. Remember that! There is no other production now being shown that offers such a powerful incentive to movie patrons. When you run “The Diamond From the Sky” you are privileged to advertise the $10,000 offer as your own. Do you know of any stronger box office attraction?

Read Marcus Loew’s statement on the opposite page. Read that line again: “feeling satisfied it will be a big drawing card for our theatres.” Marcus Loew has seen the first three chapters of “The Diamond From the Sky.” He knows! He has seen the all-star cast—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey. He knows that $10,000 was paid for the scenario of “The Diamond From the Sky”—and that another $10,000 is now offered for a sequel to this prize play. He knows that this is an exceptional attraction.

First Release May 3rd
Book NOW!

It’s up to you. You have every assurance that “The Diamond from the Sky” will be the greatest box office success ever brought out. Are you going to pass this continued photoplay over hurriedly and forget it—or are you going to book it and get your share of the profits! Think—and ACT!! Wire, write or phone the North American Representative at any Mutual Exchange in America—RIGHT NOW!

North American Film Corporation
John R. Freuler, President
Executive Offices—222 S. State St., Chicago, Ill.

North American Representatives at Every Mutual Exchange in America
Inferior Carbons Mean Poor Projection

ELECTRA
PINK LABEL
CARBONS

Can now be had again from all first class dealers. Don't spoil your pictures by using carbons which never were intended for Motion Picture Projection.

Why spend extra money for Special Screen, First Run Film, Expensive Projection Machines and then spoil the whole result by using Inferior Carbons for the sake of saving a few cents per day?

"ELECTRA" PINK LABEL CARBONS
are specially made for Motion Picture Projection. They are a guarantee of well-defined pictures.

SOLE IMPORTER
HUGO REISINGER, 11 Broadway, New York

Mr. Exhibitor:

Do not let fleshy "Ads," reckless promises and unknown management lead you to purchase a screen that you must very soon discard. You are the one who must necessarily suffer. It's your business and your money at stake. These so-called screen manufacturers do not pay your bills. "It's up to you to sink or swim!"

Investigate, before you buy. Investigate not only the screen, but the manufacturer back of the screen. Sky rockets is an appropriate name for some and we have noticed that these sky rockets have been shooting up and down for the past few years, and each time under a different management. Beware of the gold brick!

J. H. GENTER COMPANY, Inc.

Moving Picture Theatre Mailing Lists For Sale

We, the undersigned, invite your most rigid investigation. We will gladly send you samples of MIRROROIDE, THE SCREEN SUPREME, for tests and comparison, leaving it to your judgment as to the merits of Mirroroide. Look up our record as manufacturers, and decide for yourself.

 Isn't the above offer fair?

MIRROROIDE
Guaranteed for 5 Years
Manufactured under patents of June 9, 1908, and Feb. 16, 1915. Infringers will be prosecuted.

NEWBURGH, N. Y.

Moving Picture Theatre Mailing Lists For Sale

20,192, Covering United States and Canada, price $40.00, or $3.50 per thousand for such States as you want.

185 Film Exchanges, U. S. ........................................... $4.00
185 Manufacturers and Studios, U. S. ................................ 1.00
210 Moving Picture Machine and Supply Dealers, stating line of goods handled ........................................... 1.50
231 Film Exchanges, Foreign Countries ................................ $3.00
520 Moving Picture Theatres, Foreign Countries .................. 3.00

Ask us for full particulars.

We invite your most rigid investigation. We will gladly send you samples of MIRROROIDE, THE SCREEN SUPREME, for tests and comparison, leaving it to your judgment as to the merits of Mirroroide. Look up our record as manufacturers, and decide for yourself.

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Isn't the above offer fair?

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Manufactured under patents of June 9, 1908, and Feb. 16, 1915. Infringers will be prosecuted.

NEWBURGH, N. Y.
THE LAST CONCERT

A Story from the Heart

Four Reels of Laughter and Tears

FEATURING

The Distinguished Character Actor

MR. ELLIS F. GLICKMAN

AND

The beautiful

MINNIE BERLIN

POWERFUL IN ITS DIRECT APPEAL TO
THE FINER EMOTIONS

KEYED TO THE POPULAR TASTE, AND TO
SEE IT ONCE IS TO WANT TO
SEE IT AGAIN

A KINDLY DRAMA, DEEP IN ITS PATHOS,
SUPREME IN THE BEAUTY OF
ITS SENTIMENT

RELEASED MAY 3

BOOK IT TODAY through your nearest MUTUAL EXCHANGE

THE LAST CONCERT
Full pages in
THE SATURDAY EVENING POST

The Absentee

The Victim

Get these pictures NOW for your theatre
Mr. Business Man—
I dare you to see this moving picture.

Dare you to go look at yourself on the screen!
Dare you to take your wife and daughter—and "the boy"—to see what is happening all about us in business every day.

"The Absentee," a fine, big Master-Picture, with Robert Edeson in the title role, puts business before you like a beetle with a pin through it.

Go look yourself over. See the beautiful, glittering wings of you—but don't be blind to the claws (that may not be what naturalists call them, but you understand me. I'm sure!)

I looked at the picture of an April afternoon—when my mind was not over-active. Then I went and walked around the park—and didn't realize it was raining!

"The Absentee" is that kind of a picture. It gives you a mental Turkish bath, then rubs your conscience down with a rough towel. It's a great picture to see. Full of very beautiful scenes—interspersed with some that have prongs in them.

And you get to the office next morning with a new point of view and more vim and vitality than you've had for a long time.

Yes, Mr. Business Man, go to see "The Absentee." There's not a dull inch of film in the 48,000.

Most of us Americans are business men—whether we are clerks or work at a bench or follow a plough.

Personally—aside from the pleasure of looking at it—I got a lot out of the picture. I'm pretty sure you'll get a lot, too. Go to see

The Absentee—produced by the Majestic Motion Picture Corporation—with Robert Edeson.

And, oh, papa dear,—how sweet she is when she cries!

And there you are!
A young girl in a moving picture theatre whispers a half dozen words to her father—and, in a breath, you know more than I could tell you in pages of Mae Marsh, the heroine of this week's second Master-Picture—"The Victim."

Just think of all that means!
What amazing charm and magnetism and, as the little girl said, "sweetness" it takes to show through a veil of tears. I suppose thousands and thousands of people have come actually to love Mae Marsh from just seeing her on the screen.

But, bless me!—here's half my space gone and I've told you nothing of "The Victim."

It's not a big production—or very long. It runs just short of an hour. But such a wholesome, well filled, solid, substantial hour!

There's a fine young hero (Bobby Harron;—he is, or ought to be, a friend of yours, too) and a very real, very villainous villain.
And plenty of excitement—oh, plenty.
And an ending where dreams come true. (The heroine cries again there—but that time for happiness—and she is sweet.)
Yes—it's a good picture; the kind you could whistle if it were music.
And—
You'll want to see it again.
There aren't many better moving pictures about than

The Victim—with Robert Harron and Mae Marsh.

And whether you pay 10c or a quarter or a dollar to look at it—you will be mighty glad you spent the money!

A good many people have written, asking where they can see Mutual Master-Pictures.
Frankly—the rush for them since people began to find out how good they are has put us away behind in our bookings.
The surest way is to have a chat with the man in the box office at the theatre you usually go to. Ask him to get them for you regularly—and to let you know when he is to show them.

He will—if you say to him: "I want to see

Mutual Master-Pictures"

American Film Manufacturing Company
Majestic Motion Picture Company
New York Motion Picture Corporation
Reliance Motion Picture Corporation
Thanhouser Film Corporation

Truly,

Heitlen
President

MUTUAL FILM CORPORATION, New York
ROBERT EDESON plays Mutual Master-Picture,

AND how real he makes his characters. You would unhesitatingly pay $2 to see him in this play were it reproduced on the stage—and yet for less than one tenth of this sum your patrons can enjoy Mr. Edeson's finished acting in a play that's brim full of beautiful scenery, interesting and exciting situations.

"THE ABSENTEE" is a five-reel Majestic picture, opening with a prologue modeled after the ancient Greek plays, in which "Success," "Power," "Ambition," "Failure" are symbolized by the actors in the play.

The other four reels of the picture carry through the symbolic idea—but are modern, in scene and in action.

Yes, very modern—

Labor difficulties, militia, riots—are shown with a vividness that almost chill—so true are they in their realism.

The business man and his family will want to see this picture; the workingman and his family st:more—if you tell them about it.
He escapes from prison—a bit of realism your audience will enjoy. Later he locks three burglars, one of them his nemesis, in a bank vault. The burglars fight among themselves, in the vault (another extremely exciting scene.)

In the end, all turns out well for Mae and Bobby.

And if you watch the faces of your patrons as they file out of your theatre, you’ll notice many red eyes—and you’ll suspect—no, you’ll know they have been crying. It’s the kind of a picture that brings them back—for more like them.

Book this Master-Picture advertised in the Saturday Evening Post—and tell you public about it with the advertising helps that go with it.

(Booked through the Mutual Film Corporation)

Majestic Motion Picture Company
29 Union Square, New York City

Saturday Evening Post
QUICK, READY CASH

$38

To the house using Continentals. They have brought crowds into theatres. They are bringing crowds into your theatre. They are proved successes. Get in touch today with your nearest Mutual Exchange.

GRiffith's HOME SWEET HOME

GRiffith's BATTLE OF THE SEXES

GRiffith's BATTLE OF THE GODS

Six smashinG, thrilling reels of concentrated drama

Produced by THos. H. Ince


JLoCL

FOR A WAR
FEATURE DAY
SHOW ONE
OF THESE BIG
SUCCESSES

MEXICAN WAR PICTURES
By Special Contract with General Villa

THE DISHONORED MEDAL
or THE CRACK OF DOOM
With French Troops in Action

BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced

THE GREAT LEAP

MAE MARSH and ROBERT HARRON are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

THE MOUNTAIN RAT
(Four Reels)
A tense, vital drama of Western Life.—A house-filler

Big Day Specials

RUHY BLAS
ROBIN HOOD
THE FLOOR ABOVE
or THE MYSTERY OF THE FRONT STAIRS

FROU FROU
JOSEPH IN THE LAND OF EGYPT
SAPHO
CARDINAL RICHELIEU'S WARD

DOPE
ZU ZU, A Keystone
MOTH
LEGEND OF PROVENCE

CONTINENTAL FEATURE FILM CORPORATION
71 W. 23rd STREET NEW YORK CITY
EXHIBITORS Meet Us at the Fair
Palace of Education, Departmental Theatres Nos. 1 and 2—Simplex office and exhibition room over Theatre No. 2. SIMPLEX PROJECTORS LEAD. USED BY:
The PROJECTOR that received the UNANIMOUS APPROVAL of U. S. GOVERNMENT WAR DEPARTMENT.

THE ELECTRO AIR PURIFIER
Is a Necessity for Every Theatre

You can perfume, deodorize and purify the air of the largest theatre, office or public building in a few minutes. No work, no trouble, entirely automatic.
Costs but a few cents per day.
Simply attach one of the Electro Air Purifiers charged with FUMODIS to each electric fan; start the fan for a few minutes and the work is done.
FUMODIS is a perfume containing the elements of a highly efficient deodorizer and disinfectant, furnished in any quantity.

Special Introductory Offer
1 Electro Air Purifier... $1.00
1 lb. FUMODIS........ 1.00
1 Sample Theatre Spray... Free
$2.00 with order, shipped prepaid.
Special Prices for Quantity Shipments.

To bring your picture up to standard in quality you need

Gundlach Projection Lenses

which we guarantee will make the picture as sharp and bright as it can be produced. Clear-cut brilliant titles and announcements demonstrate the superior quality of these lenses.

Sold subject to approval
Try them and form your own opinion

Gundlach-Manhattan Optical Company
848 Clinton Ave., So., Rochester, N. Y.
Three One Part Comedies Released Every Week

Monday

Thursday

Saturday

A Two Part Comedy Released Every Two Weeks

Every Other Monday

THE STURDY OAK

Wednesday, May 5th

SPARK From the Ember

The Kite

Friday, May 7th

New York Motion Picture Corporation

Longacre Building, 42nd Str. and Broadway, New York. Kesel & Baumann, Executives

Thos. H. Ince & Mack Sennett, Director-Generals
THE MOVE
IN THE RIGHT DIRECTION FOR ALL USERS OF
Motion Picture Projecting Apparatus
NICHOLAS POWER COMPANY
NINETY GOLD STREET  NEW YORK CITY
Reel Life

LORRAINE HULING—Thanhouser-Falstaff

MAY 8, 1915

"The Lure of the Mask"
Four Reels
American

"God's Witness"
Four Reels
Thanhouser
THIS WEEK

We Wish to Tell You About
Four Intensely Interesting Dramas

May 15—ADDED FUEL, two-reel drama.

An unusual story of the rivalry between Jane Pepper and Sim West, reporters. West finally solves the mystery of the murder of Jane’s father and atones for earlier faults.

May 17—WHEN CAMERON PASSED BY, one-reel melodrama.

There is romance and swift vivid action in every flash of this Reliance single reeler. The hero rescues the girl who is being forced to marry against her will. They are pursued and take refuge in a house and after a thrilling gun fight are rescued by the sheriff.

May 19—GRIGLEY’S WIFE, one-reel drama.

This is one of the novel one-reel productions which Giles Warren, the new Reliance author and director, has been engaged to produce. In it the wife meets the "other man" but it is only to train her husband’s revolver upon him and force him to confess.

May 22—THE HURON CONVERTS, two-reel drama.

An atmospheric production, written by the Indian actor, Dark Cloud, and based upon a redman legend handed down by word of mouth to the author from his forebears. Its visualization of evil spirits and other psychic terrors again prove the superiority of the screen to the legitimate stage.

Reliance Motion Picture Corporation
Executive Offices: 71 West 23rd Street, New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
SEE AMERICANS FIRST
Flying "A" and American "Beauty" Feature Films
MADE IN U.S.A.

THE GREATER STRENGTH

A Gripping Drama from Life in a Mining Camp. In Two Acts
Featuring WINIFRED GREENWOOD and ED COXEN
Under direction of HENRY OTTO
Release Monday, May 17th, 1915

AMERICAN "BEAUTY" FILM

"NAUGHTY HENRIETTA"
A Comedy Farce with a Kick. Featuring NEVA GERBER and WEBSTER CAMPBELL
Direction of FRANK COOLEY. Release Tuesday, May 18th, 1915

"AT THE EDGE OF THINGS"
Intense Drama Replete with Human Interest. Featuring VIVIAN RICH and DAVID LYTHGOE
Direction of ARCHER MacMACKIN. Release Wednesday, May 19th, 1915

GORGEOUSLY MAGNETIC LOBBY DISPLAY:
Personally Autographed Portraits of
Your Popular Players
Size 14x17—50c. each—Postage 5c.

Released exclusively throughout the United States and Canada by the Mutual Film Corporation

AMERICAN FILM MFG. CO.
CHICAGO
"I Don't Like Your References. They Don't Sound Sincere!"

The boss had a mighty good reason for letting Smith out, yet he wrote a letter of recommendation, so that poor Smith could get a whack at a job with some other concern. Of course, the letter was cold and matter-of-fact, and don't you think that every man to whom he applied and presented it didn't feel the chill—you bet they did!

But take the case of Jones. He was a dandy worker, as good as any man in the place. But business was bad, and the boss just had to let him go, much as he hated to do it. Did he write Jones a letter of recommendation? Betcher life! He wrote his heart all over the paper and made mighty sure that the man who reads it makes no mistake about his opinion of that man Jones. There was warmth and enthusiasm in the very air when that letter was opened.

Every exhibitor who ran the

$20,000,000 MYSTERY!

is ready to tell you in a way that you can't mistake what he thinks about it. NOBODY IS COLD OR EVEN LUKE-WARM ABOUT IT! They all wish it ran for a hundred episodes, and then some!

WHY? THEY MADE MONEY

After that, can there be another thing you want to know about a film?

Thanhouser Syndicate Corporation
71 WEST 23rd STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y., producers of "THE MILLION DOLLAR MYSTERY"
THOS. H. INCE FEATURE

Rumpelstiltskin

A FAIRY STORY

IN 4 PARTS

WITH

America's Eminent Character Actor

CLYDE TRACY

SUPPORTED BY

ELIZABETH BURBRIDGE

RELEASED MAY 10

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42ND ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES
Last week the ENTIRE MOTION PICTURE PRESS went on record regarding THANHouser and FALSTAFF films. The accredited representatives of ALL the trade and theatrical journals faced you—you saw their photographs in one group, just as they looked when they passed judgment. They ALL saw the new productions of Edwin Thanhouser and they ALL said "THANHOUSER HAS MADE GOOD!" Mind you—it wasn't only one, or two, or three papers, but ALL OF THEM—ten critics spoke.

See the value of their work. They did it for YOU! You are now dead certain—pop sure—absolutely positive that Thanhouser and Falstaff are certain, SURE, POSITIVE quality brands.

And honestly—they will hold your enthusiasm ANY week. You know—CONSISTENT QUALITY!

OUR NEXT RELEASES:

THANHOUSER'S
"The Song of the Heart." Tues., May 11th. (2 reels)
"Three Roses." Sun., May 16th. (1 reel)

FALSTAFF COMEDY
"Ferdie Fink's Flirtations".
Friday, May 14th.

Thanhouser Film Corporation
NEW ROCHELLE, N. Y.
The Court Room Scene in "God's Witness"

Florence LaBadie and Justus D. Barnes as Prisoner and Judge, Respectively, in the Forthcoming Mutual Masterpicture Produced by the Thanhouser Film Corporation

In this, the first of the Mutual Masterpictures produced by Thanhouser, Florence LaBadie, sometimes called "loveliest leading woman in pictures" adds to her laurels in distinctive fashion. As Beryl Darcy, a beautiful Southern girl, she fulfills a strange destiny, in the end gaining the fortune from which her mother had been disinherited by wedding the man she loves. God's Witness will be released as a Mutual Masterpicture May 20, 1915.
CARRYING his camera into the Vosges Mountains where some of the most desperate and bloody encounters of the war have been staged, Leon Crabier, the Mutual Weekly photographer with the French army, has secured what will go down in history as some of the most wonderful motion pictures of actual warfare ever filmed. These pictures are shown in Mutual Weekly No. 18, released at all Mutual exchanges, May 6.

Leaving the Gaumont studios in Paris, shortly before eventualities in the Vosges region were resumed, M. Crabier arrived in time to meet the members of the council of French officers, planning the attack. The pictures show the advance begun the following morning, the heroic French troops greatly handicapped by the snow, which at times reached to their knees. The attack on the woods, which was first cleared of German scouts and outposts, after a bloody encounter of many hours, is graphically depicted, while in the distance the camera has caught the advance line of the Germans, strongly entrenched on the crest of a hill. French scouts, followed by regiment after regiment of infantry, with the artillery bringing up in the rear, are also clearly shown.

Of a sudden the air is alive with bursting shells. Men are falling, dead and dying, many of them within but a few rods of the lens, the undaunted photographer having brought his machine right into the heat of battle. Then comes the charge through the snow, where the men are mowed down by hundreds. Rescue of the dying and injured and recovery of as many of the dead as possible, are clearly depicted in all their horror, together with scores of other thrilling scenes and incidents of battle, making this set of pictures by far the most wonderful of their kind ever obtained.

THOMAS H. INCE, director-in-chief of the New York Motion Picture Corporation studios at Santa Monica, Cal., is recovering at his Hollywood home from the effects of a serious auto mishap in which he narrowly missed death a few days ago. Mr. Ince was motoring on the boulevard between the beaches and Los Angeles, when his machine skidded and somersaulted down a steep embankment. He was thrown out, sustaining a fractured collarbone and contusions, which will compel him to remain in bed for some time to come. The automobile was completely wrecked.

Although suffering intense pain as a result of his injuries, Mr. Ince insists that his numerous directors report daily to receive orders concerning coming productions, now being made at the New York Motion Picture Corporation studios. When the accident occurred, Mr. Ince was negotiating for the services of one of the most famous actresses in the country and in spite of his sufferings he is still forwarding daily telegrams to the East with the hope of bringing negotiations to a successful conclusion.

Although Mr. Ince has been an enthusiastic motorist for many years this may be said to be his first serious accident, and his many friends in the East will await news of his complete recovery with keen anxiety.

THINGS are happening rapidly at New Rochelle and hardly a week passes without news of some interesting development in Thanhouser affairs. The progressive policy of Edwin Thanhouser, in his effort to get the best that there is to be had in artistic and directing talent, has again found expression in his engagement, just concluded, of Thomas C. Cook, Ernest C. Warde, both widely known for their work in the legitimate drama.

Mr. Warde is already a favorite with photoplaylovers, but Mr. Cook, until he came to Thanhouser, had never been inside a motion picture studio. Mr. Cook has a record of seventeen years as a director for Wagenhals and Kemper, during which time he produced with such famous stars as Modjeska, Annie Russell, Blanche Walsh, Louis James, Katherine Kidder and Frederic Warde. By a strange coincidence it happens that Mr. Cook's co-worker, Ernest C. Warde, is the son of the last named noted Shakespearian authority and lecturer. Mr. Warde also brings to the screen a ripe experience in dramatic production, having been associated with Richard Mansfield for more than nine years during the last five of which he was that famous actor's stage director.

In bringing Messrs. Cook and Warde to the New Rochelle studio, Mr. Thanhouser has again displayed the keen foresight which has distinguished him in the past. "I believe in bringing into pictures men of proven ability," said Mr. Thanhouser recently. "I hope to achieve an unusual standard and maintain it. To do it, I must have producers, whose records stamp them as men of imagination. That they have never produced for films matters nothing, if only they can visualize a plot, and this their previous experience and reputation assures. It is here that the fate of a production is born. To grasp camera technique is for them only a matter of adjustment. When producers of their calibre make good it is the highest perfection of the art, because they know how to get the best out of performers and situations. It means stability—it assures a consistent product. Most of all it puts the value behind the trademark, instead of only a picture here and there."
Pleasing and Distinctive Themes, Portrayed by American-Beauty Artists

Stories of the New Photoplays

PHOTOPLAY enthusiasts have long contended that in its ultimate development the screen will rank artistically above the spoken stage. Those who maintain the contrary forget that, until the invention of the motion picture, pantomimic expression of the emotions was all but a lost art. The motion picture revived its possibilities, absent since the days of the classic Greek pantomimes, when the Hellenic actors brought smiles or tears from their audiences by a gesture or a change in facial expression. Bit by bit the motion picture has brought out and developed this vanished art, latent for more than twice a thousand years, until today the future of the film unfolds a promise undreamed of by those, who were pioneers in the field of motion picture production.

In Ghosts, a forthcoming five-part Mutual Masterpicture, adapted from Ibsen's famous drama by Russell E. Smith and produced at the Majestic studio, under the supervision of D. W. Griffith, with Henry B. Walthall and an all-star cast, his dream becomes at last a reality! Here is a picture, which in its pantomimic power, in its play upon the emotions, outrivals and outclasses the spoken play, as the reality must always surpass the imitation, no matter how clever or brilliant the latter may be. Could it have been given to Ibsen to have viewed the picture based upon his wonderful work, with its tremendous lesson, it would have been born in upon him how much more effectively the screen has interpreted the message which he wished to bring, than all the many masterly productions of the speaking stage.

THE MISSION OF MORRISON

Reliance

The Thrilling Story of a Midnight Adventure in an Inn

May 3, 1915

CAST

Arnold Morrison..................... George Daly
Dora Kent............................ Ruth Rose
Count Luigi.............. Barson du Planta
Douglas Kent, Dora's uncle............. William Taylor
Mrs. Kent, Dora's mother............. Mrs. Adams
Smiley................... Alfred Sidwell

DOUGLAS KENT sends his secretary, Arnold Morrison, to Iviswold, the Kent country home, with a valuable necklace, his wedding gift to his niece, Dora Kent. Dora has been betrothed by a match-making mother to Count Luigi. In order to escape a loveless union, she runs away. Morrison reaches Elmville, the nearest railroad station to Iviswold, and starts out from there on horseback, and stops at the Mountain Inn for the night. Dora, meanwhile, fleeing on horseback, has met with an accident, and also takes refuge in the Inn where she meets Morrison in the dining-room. Count Luigi, who long has had an accomplice in Smiley, the inn-keeper, spys upon the pair. He then comes to Dora and tries to force her to return to Iviswold with him. She breaks off the engagement, and when the nobleman persists, Morrison steps in. In the fight which ensues, the necklace drops to the floor. Smiley sees it and later tells the count. Meanwhile, Morrison, unaware of Dora's identity, has given her the jewels for safe keeping. That night he is attacked by the inn-keeper and Luigi, and thrown into the cellar. Not finding the necklace on him, they decide Dora has it. But Dora's mother, missing her daughter, had telephoned Douglas Kent who already is motoring to Iviswold. As he is passing the Inn, he hears a woman's cry for help. Dora's uncle is just in time to save her from the Count and Smiley. Morrison is rescued, Douglas Kent thinks that the necklace may be a wedding gift after all. So he gives it to Dora.

THREE ROSES

Thanhouser

CAST

The Colonel.......................... Morgan Jones
The First Rose.................... Inda Palmer
The Second Rose................. Lorraine Huling
The Third Rose................... Helen Badgley
The Butler......................... Riley Chamberlin

THE Colonel, for many years, has lived in the past, reverencing the lost cause of the Confederacy and hating all Northerners. When his daughter, Rose, named for her mother, falls in love with a New England youth, he haughtily refuses his consent. And John Hoogle runs away and is married. The years pass, and the Colonel steadfastly declines to become reconciled to his daughter. Eventually the old Southerner loses his property. Then his wife dies. But, with her last breath, the first Rose wins her husband's promise that he will seek out their daughter and make peace with her. The old man goes North, but is unable to find Rose. His money soon is spent. At last, wandering, cold, hungry and penniless in the snow, he is befriended by a little girl who takes him home to her mother. It is the third Rose who has found her grandfather. The Colonel's declining days are happy. On the table in his room he keeps a vase containing three roses—one in full bloom, another half open and the third still a bud—to remind him of the three lives most dear to him.

WHEN CAMERON PASSED BY

Reliance

May 17, 1915

A Drama Sparkling with Incident

CAST

Cameron............................ William Williams
Margaret......................... Gladie McDonald
Kalt.............................. Alfred Krantz
Marsh......................... William R. Randall

CAMERON, ordered out in the open by his doctor, while riding past a lonely house in the country, sees a girl climbing along a roof gutter, closely followed by a rascally looking man, and resolves to get at the inside of the matter. Stepping onto the porch, he hides near an open window. Presently the man, Kalt by name, leads the girl captive into the room. He tells her that that very night she must marry Marsh, his confederate in crime. When she implores him to let her go, he calls up the minister and demands that he come at once to perform the ceremony. Cameron lies in wait on the road and holds up the clergyman. Then Cameron binds and gags him, exchanges clothes with him, and, returning to the house, passes himself off for the minister's assistant. The ceremony is begun. Suddenly, the "minister" draws a revolver, holds up the crowd and escapes with the girl. They are pursued by the others. (Continued Overleaf)
Beautiful Settings, Strong Dramas and Clever Comedies from Majestic-Komic

Stories of the New Photoplays

The Greater Strength  American  Two Reels  May 17, 1915

Wherein Right Makes Might

CAST
Dr. David Hart .................... Edward Coxen
Dorothy Paul ..................... Whinfield Greenwood
Bob, the bully .................... George Field
His wife ........................ Claire Thorn
Their child ....................... Alice Harrison
A gambler ....................... Fred Knight
Mrs. Hart ....................... Lillian Knight

The miners of Big Creek advertise for a physician to live at the camp. David Hart comes and settles among them. He is a young man of unusual physical strength, who, in a friendly wrestling bout, has unintentionally crippled a dear friend of his. Hart is seeking distraction from the incident. He has taken a vow that never again will he use his phenomenal strength, except it be to save a life. In the camp there is a bully, Bob Warner, who makes insinuating remarks about Dorothy Paul, the school mistress, with whom the doctor has fallen in love. Hart is strongly tempted to trounce him. But, remembering his promise to himself, he resists. Dorothy misunderstands this action on the doctor's part as cowardice and lack of chivalrous regard for herself. Later, however, diphtheria breaks out. Bob Warner's little girl falls sick, and the bully, whose sole thought is for his child, is frantic with fear of losing her. The young physician goes to the rescue. Not trusting Hart, however, Bob tries to prevent him from using the serum needle on the child. Realizing that in this lies the only means of saving little Barbara's life, the doctor overpowers and binds the father. He then injects the needle, and the child recovers. When Dorothy learns the whole story, she forgives her lover and consents to become his wife.

The Heart of the Princess Marsari  Thanhouser  Two Reels  May 18, 1915

Wherein Romance and a Scientific Detective Plot are Finely Blended

CAST
Princess Marsari ................ Marguerite Snow
Her Father ......................... Morgan Jones
The Artist, lover of the Princess  Harry Benham
His Wealthy Uncle ................ Jusuf D. Barnes
A Demented Painter .............. Bruce Waiman

An Indian Prince marries an American girl. On his wife's death he sends their little daughter, the Princess Marsari, to America to be educated. Some years later, the Prince joins her there, and tries to make his child's choice of country his own. Marsari falls in love with a young American portrait artist. When Paul Leighton is accused of the murder of his wealthy uncle—whose will is found to leave his estate to the nephew—the young Princess is the only person who believes in his innocence. One point especially weighs with her. The victim's body, on its discovery, was stone cold. Yet the man had not lain long dead. The Princess sets her wits to work and gradually traces the crime to a half-crazed painter, who has used liquid air to kill Leighton's uncle. The fearless girl enthraps him, forces him into a confession, and is about to give him up to justice when he meets with a still stranger death than did his victim. The Indian Prince recognizes in all these happenings "kisinet"—and the Princess Marsari and Paul Leighton are married.

Naughty Henrietta  Beauty  One Reel  May 18, 1915

Which Shows That, Though Man Proposes, It is the Woman Who Does All the Rest

CAST
Henrietta ........................ Nevina Gerber
Dan Mathews ...................... Webster Campbell
Alice Wren ....................... Katherine Wilson
Bob Henshaw ..................... King Clark

Henrietta has the reputation of being a coquette. Because Dan Mathews fails to seek an introduction to her at the dance, she is piqued and determines to make him interested. Every month she sends him a calendar attached to a photograph of herself. At first he receives these gentle overtures with indifference. Then he becomes puzzled to know who is sending him pictures of such a pretty girl. Meanwhile, Alice Wren, Henrietta's bosom friend, becomes engaged to Bob Henshaw. Alice chooses Henrietta to be her maid of honor. Bob naturally selects for his best man his old chum, Dan Mathews. For some time the invulnerable Mathews has been wondering how he is to find the girl of the calendars. After the wedding, Dan and Henrietta meet. But it is not until after he has proposed and she has accepted, that the young man learns that the calendar scheme was all Henrietta's own doing.

At the Edge of Things  American  One Reel  May 19, 1915

A Drama of Misapplied Emotions

CAST
Tom Carter ....................... David Lythgoe
Mrs. Carter ....................... Vivian Rich
Hawkins ........................ Jack Richardson
Mrs. Hawkins .................... Louise Lester
Helen Morely ..................... Jimsey Mave

Tom Carter is threatened with financial ruin in the stock market, and his wife, Mary, goes to her father to appeal for money to save him. But Carter, finding a note from his father-in-law, saying that he has no money to be handing over to a gambler, concludes that his wife has deserted him in his hour of need. He decides to end it all. Carter's butler, John Greene, has invested all his savings in the same stock. He, too, contemplates suicide. Then he remembers that there is enough money in his master's safe to rescue his small investment, though not enough to be of any use to Carter. That night Carter is saved from taking his own life by the entrance of the burglar butler, who gags and binds him, and makes off with the money. During the day that the financier is helpless, the stock recovers.

(Continued Overleaf)
Romance, Pathos and Adventure in Broncho, Domino and Kay Bee Features

Stories of the New Photoplays

It mounts higher and higher. The butler, unable to withhold the good news, rushes to his master, feigns surprise at his plight, frees him, and tells him that his investment now is a fortune. Carter discovers a note from his wife, which she has left in explanation of her errand to her father. At this juncture she returns. In his restored happiness the past few hours are as a bad dream to Tom Carter.

THE HOUSE THAT JACK MOVED

Falstaff

ONE REEL

A Romance with Plenty of Snap and Go

CAST
Shean, the boss: Morgan Jones
Jack Mitchell: Arthur Ashley
Selden, the editor: Edward Hoyt
Joan, his daughter: Mignon Anderson

THE political boss in the little city is worried. He has a municipal campaign on his hands and “the breaks” are going against him. There is a reform ticket in the field as usual, and the reform nominee for mayor, Jack Mitchell, is making unforeseen headway with the voters. Mitchell lives on the edge of the town in a small, detached house. The boss arranges with the public surveyor that the city line shall be changed, thus leaving Mitchell’s house just outside the municipal limits and so removing him, automatically, from the contest. But Joan Selden, daughter of the editor of the local ring’s newspaper, overhears the plot. She warns Mitchell. Then the girl and the reform candidate, in their turn, conspire. She manages to get her father stranded in an automobile many miles out in the country. Taking the paper into her own hands, she staves off publication for three hours. Meanwhile, Mitchell summons the house movers. His dwelling is trundled down the main street and planted in the heart of the town amid the cheering of Jack’s constituency. Mitchell wins the election—also the editor’s daughter.

“BAD BUCK” OF SANTA YNEZ

Kay Bee

TWO REELS

A Heart-Rending Play, Starring William S. Hart

By J. G. Hawkes and Thomas H. Luce

CAST
“Bad Buck” Peters: William S. Hart
Little Honey: Thelma Sater
Mary, her mother: Fanny Midgley

I
n Santa Ynez Canyon, in the prairie schooner, on the trail westward, Mary Gayl’s husband dies. She and her little girl are left helpless. The mother has not even the strength to dig the grave. "Bad Buck" dashes around a turn in the trail and comes upon them. They implore him to bury John Gayl, but he brutally refuses. The sheriff is on his trail. At last, however, the child, Honey, with her sweet pleading, melts the heart of the outlaw, who digs the grave and covers the dead man with earth. A feeling of pity then comes over "Bad Buck." He takes the woman and child to his shack in the hills. Some days later, Honey is bitten by a rattle-snake. The outlaw, taking his life in his hands, rides to the village for the doctor. He returns with the sheriff’s posse in pursuit. Before he can reach the shack he is mortally wounded. The doctor, however, arrives in time to save child. But “Bad Buck,” his face pressed against the child’s, with her sweet voice in his ears, breathes his last.

WHEN BEAUTY CAME TO KOSKOB

Royal

ONE REEL

The Laughable Fate of a Beauty Parlor

A

VERY charming young woman opens a beauty parlor in the small village of Koskob. The villagers flock to her for treatment, but are very careful not to let each other know of the fact. The treatments often are severe. However, the attractiveness of the beauty doctor offsets all that. One farmer has his nails manicured. The town belle, becoming jealous of the newcomer, buys her out. Meanwhile, the farmer’s fingers have become so sore that he vows vengeance. He sneaks into the beauty parlor and mixes the contents of all the bottles. When the town belle, now the owner, treats her friends, the results are horrible and unexpected. The villagers raid her establishment, drench her with her remedies and leave her to her fate.

THE HURON CONVERTS

Reliance

TWO REELS

A Thrilling Indian Drama by Dark Cloud

CAST
Monoka: Bessie Buskirk
Asaban: Joseph Hennaberry
The Chief: Dark Cloud

A

JESUIT missionary and Abasan, an Indian convert of his, are tortured by a tribe which resents their teachings. Some simple “miracles”, however, overawe the Indians, and the missionary and his disciple are allowed to continue their work. Among those whom they win over to Christianity is Monoka, a beautiful Indian girl, whose sentiment becomes divided between the new religion and love for Abasan. Monoka's mother is a witch. She invokes a hideous spirit which visits the girl and puts her under a spell. Monoka is stricken blind. The medicine man is called in, but he can do nothing. The priest and Abasan drive away the evil spirit and restore the girl’s sight. Soon after this she is dragged off into the mountains by spies of the witch, who fasten her to a rock to perish, if she will not renounce the Christian faith. Several days later, the Jesuit and Abasan find Monoka in the wilderness. They arrive just in time to save her from death. Monoka and Abasan are married by the priest.

THE RIVALS

Komic

ONE REEL

The Very Amusing Escapades of Four Romantic Youngsters

CAST
Johnny: George Stone
Willie: Violet Radcliffe
Nell: Carmen de Rue

G

ERoge and Willie are rivals for the smiles of Nell, the prettiest little girl in the neighborhood. Willie is more of an adept at love-making. Also, he has a soap-box automobile. So George is desperate. While he is reading up in a book on the art of courtship, Johnny comes along with a brand new auto, and lures Nell away. But Willie plans revenge. That afternoon, Willie overhears Johnny and Nell plotting to elope that night. They agree to meet at the barn at eight o’clock. Both children are put to bed as usual. Then they creep out to keep the rendezvous. Willie lies in wait. He gets to the barn before his rival and locks Nell inside. Then, putting on

(Continued Overleaf)
Splendidly Staged Juvenile and "Western" Dramas from Reliance Studios

Stories of the New Photoplays

An Exciting Detective Story Hinging on a Mangled Finger

ELEVEN-THIRTY P. M. Majestic

An Exciting Detective Story Hinging on a Mangled Finger

THE wife of Thomas Main, a farmer, is lured away by Lloyd James, a bank robber. And the farmer swears vengeance. Years later, a city policeman on beat hears a scuffle near the James' mansion. Glancing at the tower clock, he seizes that it is precisely eleven-thirty. Hearing no further noise, however, he concludes that his suspicions are groundless. The next morning Thomas Main comes rushing to the police with the news that the banker has been murdered. Circumstantial evidence points to the guilt of either Ralph Windsor, the lover of Muriel Main, the farmer's daughter, or to the butler. Both are held. The detective is determined to probe deeper into the case. And discovers upon the ground where the bank robber fell, the imprint of a hand, showing one of the fingers to have been peculiarly mangled. Then he begins a search for a man with just such a finger. It is discovered on the farmer's hand. Before the old man can be brought to justice, he is seized with a mortal illness and dies.

THE DEADLY FOCUS Reliance

Wherein a Scheme is Destroyed by His Own Cunning

SID BURNS, a blacksmith and a gunsmith, uses his business as a cover for counterfeiting and is discovered in his criminal pursuits by Joe Blake, his assistant in the shop. Burns, as time goes on, fears Blake's knowledge more and more. Diana Warburton, a Southern girl, visiting in the neighborhood, brings to Burns for repair a couple of old duelling pistols, heirlooms to her from her grandfather. Blake discovers in the barrel a diamond, wrapped in a note, explaining that the gem was placed there during the Civil War. Burns, realizing that no one will ever be the wiser, proposes that they sell the diamond and divide the proceeds. But Blake indignantly refuses. Though Burns assayts him, hitting him over the head with the butt of the pistol, Blake succeeds in getting away with the diamond which he returns to Diana. She becomes greatly interested in the young gunsmith. The counterfeiter tries to plan some way of getting rid of his assistant who knows too much. He hits upon a scheme to toss the sun's rays upon the powder in the pan of the pistol at a certain minute, causing an explosion which will destroy Joe's visé and cost the young apprentice his life. Meanwhile, Blake, who has been suffering with his head ever since Burns struck him with the gun, faints and falls in a direct line with the weapon. Diana finds him, and appeals to Burns, who enters in a partly intoxicated condition, to come to his assistance. Burns only laughs and tells her that Joe is dead. Diana helps Joe up and draws him aside, just as the pistol explodes. Burns drops lifeless. The two young people at first are horror-stricken. Then, discovering the cause of Burns' death, they marvel at their own narrow escape.

SHORTY'S TROUBLE SLEEP Broncho

Wherein the Broncho Favorite Proves Himself a True Knight

BILL Wright is worried lest Sancho, the bandit chief, hold up the treasure stage. So, when Betty, his daughter, suggests that she take the gold to town in the prairie schooner and so throw the bandits off the scent, her father reluctantly consents. The same morning, Shorty starts to town for provisions. He ties his schooner in front of the saloon. Betty comes along and tethers her wagon next Shorty's. The cowboy starts some commotion in the saloon with a pool shark and is thrown out. He hides in Betty's schooner where he falls asleep. A mile or two out of town, Shorty is roused by the jolting of the wagon. By this time the bandits, not finding the gold in the stage, and suspecting Betty, are in hot pursuit. Shorty tells Betty not to be afraid of him, that he will defend her from the outlaws. Going around a curve in the road, the intrepid young man is thrown out of the wagon, but continues to fire at the approaching robbers. Then, taking refuge behind some rocks, he holds the entire crowd at bay. Meanwhile, Betty has reached the village with the treasure. The camp boss rounds up the cowboys and they gallop to Shorty's rescue.

HOSTAGE OF THE NORTH Domino

Wherein a Mysterious Fortune Saves a Woman and Her Child

THE Strolling Players' Company are stranded in Dawson City, and Andrews, the leading man, with his wife.

(Continued on Page Twenty-six)
New Thanhouser-Falstaff Releases Teem with Fun, Pathos and Thrills

I. Riley Chamberlin in “Ferdy Fink’s Flirtations.”
2. Lorraine Huling and Helen Badgley in “Three Roses.”
3. Morgan Jones, Lorraine Huling, Riley Chamberlin and Inda Palmer (same).
4. Lorraine Huling and Morgan Jones (same).
5. Bruce Waiman and Marguerite Snow in “The Heart of the Princess Marsari.”
6. Riley Chamberlin in “Ferdy Fink’s Flirtations.”
7. Bruce Waiman and Marguerite Snow in “The Heart of the Princess Marsari.”
8. Harry Benham and Justus D. Barnes (same).
9. Riley Chamberlin in “Ferdy Fink’s Flirtations.”
10. James Cruze, Harry Benham and Marguerite Snow in “The Heart of the Princess Marsari.”
“The Lure of the Mask”

CAST

Jack Hillard..........................Harold Lockwood
La Signorina............................Elsie Jane Wilson
Princess Monte Bionca...............Irving Cummings
Giavonni...............................Hal Clements
Enrichetta..............................Lucy Payton
Kitty....................................Carol Hallaway
O'Mally................................William Ehlie
Billy Smith..............................King Clark
Joe Simon..............................G. E. Rainey

JACK HILLARD, smoking in solitude in his apartments at the club, leaned toward the cheerful glow of the fire, and reflected, as young men sometimes will, on the excessive gloominess of life. But it was not merely the mood of an hour. Nor was it altogether the dreariness which gripped Hillard with melancholy. He was sick of New York—tired of social engagements, of the daily grind of business, of the chill, inclement, penetrating climate.

Had Giavonni, his valet, left a window open? Hillard rose with a slight shiver, and reached out his hand. But he did not pull down the sash. For, at that moment, thrillingly sweet, a crescendo of liquid notes floated up to him through the fog. It was a woman's rich contralto. The accent, the quality of the singing, were Italian and it set Hillard's pulses tingling. Leaning far out of the window, he could distinguish through the haze the figure of the singer. But she must have seen him, too, for the singing ceased and she quickened her footsteps. On a mad impulse, Hillard, hatless, dashed downstairs and out into the fog, and fled some two blocks before he paused to laugh at his folly.

Next morning there appeared a “personal,” reading: “Will the lady who sang in the fog—aria from Madame Angot—communicate with gentleman who leaned out the window. J. H., Burgomaster Club, City.” That night Hillard received an answer. But there was no address on the delicately penned note. At last, he won from the mysterious singer permission to hear again her voice, but only on condition that he consent to be brought blindfolded to her apartments. On the appointed evening, the handkerchief removed from Hillard's eyes, he found himself in the presence of a masked woman. She sang to him, but resisted all his entreaties that she unmask her face. She would give him no name save "La Signorina." The next day he learned that she had that morning sailed for Italy.

Life closed in again, grey and uneventful, until one day, from Naples, came a packet. From it dropped a little black mask. That was all. Hillard's blood was astir once more. As he sat brooding over the tantalizing clue, his valet entered.

"Enrichetta" cried Giavonni, rent with emotion. "She is dead!" Then, to his master, he poured out the tragic story of her daughter's life. She had died of a broken heart, betrayed by a nobleman in Italy. Now that she was gone, one aim only was left to her father—to hunt down her murderer.

It was a month later, in Venice, that the young American again heard the voice. On the steps of St. Mark's he found her. And for a fleeting moment, lifting her veil, she granted him a glimpse of her face. Then her manner changed and she fled to her waiting gondola. To Monte Carlo, a few days later, went Hillard, also a certain penniless prima donna and the ingénue of the stranded American Opera Company. And there, in that famous gaming hall, a certain Prince, deserted at the altar by his bride, suddenly, across the whirling roulette wheel, looked straight into the eyes of the woman who bore his name. From a balcony, Hillard's gaze was fastened upon the trio. Presently, the women rose and fled, the man pursuing. Hillard, rushing below, was just in time. He pinned the fellow's arms behind him, permitting La Signorina to make her escape.

Weeks later, Hillard found himself in a villa garden by La Signorina's side. Never had she seemed to him so beautiful. But she held herself disconcertingly aloof. Thrilling, yet irritating beyond endurance, he felt her silent presence. Suddenly, by an irresistible impulse, he seized her in his arms. There was the just audible susurrus of rushing steel as the dark man of the gaming table, thrust himself between them with sword drawn. The young American wrenched from the intruder the weapon. "Spare him!" cried the woman, in an agony of dread. "I am Princess Monte Bionca. He is my husband!"

Hillard rode away, his emotions in a whirl. He scarcely noticed that Giavonni lingered in the rear. Now at last all the perplexities of many months became pitilessly clear. She was a wife—unhappy, but bound by honor. And yet—could this be the end? He felt in his heart that he should return to her. In Italy, where romance still lives, a man may do battle for the woman he loves. The husband plainly was a scoundrel. La Signorina, as she had chosen to be called, loved only himself. Suddenly Hillard was roused by a terrible cry. Turning, he galloped back to where the valet stood on the cliff by the sea. Gloatingly the old man dragged his master to the edge of the precipice. Below lay the lifeless form of Prince Monte Bionca.

"Enrichetta is avenged!" cried the old Italian.

"And the lure of the mask," breathed Hillard, "is ended."
As Beryl was ushered into the library at Darrington House, everything about this somber, old mansion, she told herself, must be like her grandfather. For the first time, she was to see and talk with him. Her mother’s life had been very romantic. Poor mother—once beautiful Ella Darrington—had chosen Captain Leo Darcy before everything else in the world! And, though her mother had been disinherited, and her grandmother had died of the shock of her daughter’s elopement, and though Captain Darcy always had been poor—were as nothing beside the devotion which, until his death, had bound together Beryl’s father and mother.

Beryl crossed the great room, and stood before the massive chimney place. The lion’s face on the andirons seemed to glow at her as between the velour draperies, filling the deep window embrasures, filtered the pale sunshine of the afternoon. The house was very still. Beryl’s thoughts just then were of her mother, lying in the cottage at Habersville. Beryl set her pretty mouth and chin determinedly. Someone entered the room. The girl rose quickly. Before her stood an old gentleman, scanning her from under his shaggy, white eyebrows.

“I am Beryl,” she said, “and you are—my—”

“General Darrington, at your service, madam,” he interrupted.

Beryl found it difficult to continue. Earnestly, simply, she made her appeal. With beating heart, she waited as her grandfather stepped to the old-fashioned secretary. Out of a drawer he took some gold coins and an antique necklace and placed them in her hand.

“Not for my daughter’s sake, mind you,” he said. “She has been dead to me since twenty years. I have made Lennox Dunbar my sole heir. But, I cannot refuse to help any woman in distress.”

Beryl missed the train back to Habersville. Restless and exultant, she walked and walked. At last, in a dense grove, she flung herself down and slept. When she woke she realized that she must lose no time in reaching the railroad station. As she rushed into the depot, two men stepped forward. One wore a sheriff’s badge.

“Take These,” Said the General, Handing Beryl the Coins and Necklace

had had no knowledge then that Beryl had been there. Angry words followed, and the old gentleman seized one of the andirons to strike Darcy. Just then came a terrific flash of lightning. The general fell. He was dead!

The following day the superstitious colored servants were prevailed upon to enter the library wing, and came rushing back, shrieking: “The Massa’s come to life! He’s come to life!”

Lennox Dunbar strode down the passage way, and staggered back before the sight which met his eyes. On the glass door of the library, the flash of lightning had photographed that last scene in the career of General Darrington.

Later, Beryl—in default of a will, heiress to her grandfather’s estate—was talking earnestly with Lennox Dunbar. “He wished you to have it all,” she said, “I shall withdraw in your favor.”

The next instant she found herself in his arms. Love became their arbiter.
Masterplayers in Mutual Masterpictures

Thomas Jefferson, son of the late great dramatic actor, beloved by the whole American public, is the true successor of his eminent father. In the Majestic adaptation of Ibsen's *Geister*, into a four-part Mutual Masterpicture, Mr. Jefferson plays the part of the husband of the faithless *Johanna*, a character calling for the most expert handling, the most delicate understanding. And Mr. Jefferson has proved himself a psychological actor of the highest rank. It was only a little over a year and a half ago that this successful undertaking of his father, in *Rip Van Winkle* and legitimate star on his own account, entered the field of motion pictures. During most of his film career he has been under the direction of D. W. Griffith. Thomas Jefferson is particularly qualified to succeed on the screen, since the elder Jefferson taught him to act for the audience, not to it. The same requirement holds good before the camera.

Francelia Billington, the romantic leading woman of the Reliance studios, has given photoplayers an ideal study in the part of *Lucille* in the Mutual Masterpicture, *Strathmore*. This stirring play, in four parts, based on the famous novel by Ouida, is a marvel of beautiful photography and artistic acting. The costumes and settings are early Victorian. The interior of Strathmore Court, an old English country seat, are rich and impressive, while the out-of-door scenes in the ancestral park and gardens of *Lord Strathmore* are exceptionally attractive. Miss Billington, as *Lucille*, suggests a thread of gold traversing a warp of sombre purple and crimson—so does her innocent joyous nature seem to be interwoven with the darker lives of those about her. The infectious charm and girlishness of the little leading woman are here cast into strong relief. Miss Billington is abundantly equal to her rôle—in prettiness, spontaneity, naïveté, and in her ability to convey the transports and the despairing moments of love.

Sidney Bracy, whose name is identified with the best productions of the Thanhouser studio, has created a new reputation for himself in the rôle of Captain Leo Darcy, in the four-part Mutual Masterpicture *God's Witness*. In this powerful play, Bracy impersonates a young Northerner who wins the heart of a beautiful Southern girl, the daughter of a colonel in the Confederate army. The part is a difficult one, and the strength of the story largely depends upon the personality of Ella's lover. Were he not so convincing as Bracy makes him, the chain of events following his elopement with Ella, would fail to find us in sympathetic mood or even credulous. The Thanhouser leading man has fully grasped the subtle significance of the character he plays. He realizes that the personality of Darcy must counterbalance, and a little more, all the Southern atmosphere of the piece. He makes Darcy the dominating force which the situation demands. And though he passes out of the drama before the end of the story, Bracy's impersonation leaves its impress indelibly upon the production.

Florence LaBadie, "loveliest leading woman in pictures," is ideally cast for *Beryl Darcy*, heroine of *God's Witness*. Miss LaBadie has given us many portraiture of the beautiful young girl with brains. But never, perhaps, has she been seen to such advantage as in this intensely moving drama, wherein love and the law play a thrilling part. In real life the Thanhouser star is the essence of gentleness and charm. No picture favorite works more devotedly. It was her ambition to realize in *God's Witness* a triumph beyond any of her previous successes. So she spared neither time nor herself in bringing the character to perfection. And this is just what the part is, as Miss LaBadie has created it—perfection. In *Beryl Darcy* she has interpreted a noble, yet simple, youthful type, which must hold the keenest sympathy of all her old admirers and win for her many new friends. Miss LaBadie is of French ancestry and intensely artistic.

Henry Woodruff, one of the most popular young leading men who has starred from the age of ten on the legitimate stage, is largely responsible for the dramatic power of the four-part Mutual Masterpicture, *A Man and His Mate*. The Reliance actor is well adapted to his romantic rôle. Tall, finely proportioned, with clear-cut features and an engaging personality, he impersonates convincingly *Harry Ogden*, "the black sheep" of a wealthy New York family, who has been sent West to recuperate morally. Woodruff's handling of the real crisis of the play, when he is accused of murdering the fever in his sweetheart, is masterly. "I went into pictures to find out my faults," he says. "I could not believe any of my critics. If they said I was bad, I doubted them. And if they praised me I didn't believe them either. Now I can see myself on the screen. And pictures do not lie." Mr. Woodruff makes his home in Siasconset, on Nantucket Island. He spends his summers there, and from his cottage windows one looks straight out to sea, where, in a direct line, there lies no intervening land between this continent and Spain.

Lillian Gish seems to have found her specialty. Of late, she has starred in several Reliance-Majestic and Griffith films as a soldier's sweetheart. Her exceedingly artistic performance in *The Birth of a Nation*, Miss Gish has equalled, if not surpassed, in the exquisite character of *Beatrice* in *Captain MacKlin*, the four-reel Mutual Masterpicture. As the gentle cousin of the dashing military hero, the young Majestic leading woman is the perfect type, both in personal appearance and temperamentally. The transparency of her skin is matched by the pale gold of her hair. Her dark blue eyes are adorably serious. She is a creature of moods, and, in the love passages, intensely appealing. Miss Gish has the charm of utter naturalness. She performs no amazing "stunts." Her ability is psychological, abetted by rare beauty of the flower-like, blonde type.

In private life the actress is an omnivorous reader of the best books.
“The Diamond from the Sky”

From the Picturized
Romantic Novel, Pro-
duced by Flying “A”
Distributed by the North
American Film
Corporation

CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Esther Stanley</td>
<td>Lottie Pickford</td>
</tr>
<tr>
<td>Blair Stanley, II.</td>
<td>William Russell</td>
</tr>
<tr>
<td>Vivian Marston</td>
<td>Charlotte Burton</td>
</tr>
<tr>
<td>Hagar</td>
<td>Eugenie Ford</td>
</tr>
<tr>
<td>Luke Lovell</td>
<td>George Periolat</td>
</tr>
<tr>
<td>Marmaduke Smythe</td>
<td>Oral Humphreys</td>
</tr>
<tr>
<td>Quaba, the hunchback</td>
<td>W. J. Tademarsh</td>
</tr>
</tbody>
</table>

Chapter
Two,
“The
Heritage
of
Hate”

In a trice, Arthur was on his feet to see his unknown assailant fleeing toward the cemetery almost immediately in the rear of his home. Without stopping to recover his hat or guitar, Arthur started in pursuit, gaining ground at every bound.

Outrun, and realizing that capture was certain, the fleeing youth, his features still masked, came to a halt close by a freshly opened grave. Arthur was alongside him almost immediately, but halted when he felt the muzzle of his assailant’s revolver pressed tightly against his abdomen. Undaunted by the danger menacing him, he reached forth and pulled the handkerchief from the face of the man before him.

“Blair!” he exclaimed, his eyes stricken.

“Yes, it’s me,” replied the youth with a sneer, “and if you want to protect the name of the girl back there, I’d advise you to keep still.”

Arthur’s face flushed with resentment. Almost instantly his fist shot out. Blair staggered and fell, and, regaining his feet after several seconds, stumbled toward his cousin. His face distorted with rage.

“We'll settle this matter now, right here,” commanded Arthur. “We'll fight it out to a finish,” he continued, as he drew his revolver. Pointing to the open grave he added, “The one surviving must pull the other in the hole.”

Blair agreed. Without further comment they took positions at the head of the grave, their revolvers aimed at each other’s heart, waiting the drawing tight of the handkerchief they held between them, the signal which meant eternity for one and, perhaps, both. At the signal they fired simultaneously. With a groan, Blair, clutching desperately at his breast where a crimson stain was glowing, reeled toward the hollow opening, halted for a brief interval at the edge and then, with a curse, plunged downward.

Realizing the seriousness of his act, Arthur rushed to the side of the grave, leaped into the opening and, kneeling at his cousin’s side, tore open his shirt in a mad endeavor to learn if he still lived. Of a sudden, his staring eyes centered on an immense diamond, flashing a million colored hues, suspended from the youth’s neck by a heavy golden chain.

It was the diamond; The Diamond from the Sky!
The Exhibitor's End of It

TAKE a look at that check, prominently displayed on this page. Doesn't it look good to you? That is if your name were written where the interrogation point appears? Yet it will be a check just like this which the successful contestant will receive, who writes the best sequel to *The Diamond from the Sky*, the first chapter of which has just been released at all Mutual exchanges through the North American Film Corporation. On the opposite page is a picture of Roy McCardell, winner of the first $10,000 prize contest and author of *The Diamond from the Sky*. Read how he did it, then watch the coming instalments of this great picturized romantic novel, and have a try yourself.

As an advertising novelty the check shown here should prove a splendid "puller" for the exhibitor. Many thousands of the original, which is nearly twice as large as the reproduction on this page, will be distributed by exhibitors showing *The Diamond from the Sky*, who may obtain these checks, in numbers suitable to their needs, from the North American Film Corporation's agent at any Mutual exchange. On the back of the check is the following, which will give prospective contestants full information as to how they may win the $10,000 prize:

**$10,000 FOR A SUGGESTION!**

This $10,000 Check Is YOURS for a Suggestion

Your name will be written in the blank space on the opposite side of this check if you submit the most acceptable suggestion for a sequel to *The Diamond from the Sky*.

We want a plot-gem, an idea upon which to construct a sequel to this popular photoplay-novel. It need not be more than 1,000 words in length; it need not possess any literary merit. What we want is a suggestion—something new and original.

You have original ideas, haven't you? Then you have a chance to earn this $10,000 prize!

All you have to do is to follow the film version closely and read the story; then send in your conception of the most fitting sequel. Instructions for sending in manuscripts will be announced in theaters and newspapers.

Your suggestion may be written something after this style: "*The Diamond from the Sky* now being in the possession of the false heir to the *Earldom of Stanley*, it is my suggestion that, etc., etc."

Don't fail to follow this remarkable photoplay-story and try to earn the $10,000 prize.

A New Chapter Each Week at This Theater.

THE news that the motion picture theater managers of Warren, Ohio, have been successful in their fight against the unjust discrimination of the municipal authorities in endeavoring to enforce the dead-letter Sunday closing law against them, will be received with gratification by exhibitors everywhere. The action of the grand jury in refusing to indict them is prima facie evidence that popular opinion is behind them and that the whole Sunday closing agitation was due to the activities of a few extremists, to call them by no harsher term.

The Warren managers were arrested and tried before Mayor Parks on the charge of performing common labor on Sunday. Mayor Parks held them for the Grand Jury, who, as events have just proved, decided that the charges were groundless and refused to consider the cases. This means, according to Prosecutor Phelps, who inaugurated the agitation against the theaters being open on Sundays, that "no further action will be taken and that Sunday pictures may henceforth run without interference."

A WEEK or so ago we mentioned on this page the banquet which Otto L. Meister of the Vaudeville Theater, Milwaukee, Wis., gave to the Keystone players during his recent visit to Los Angeles. Through the courtesy of Motion Picture News we are enabled to present a flashlight of the banquet, taken just as the diners were feeling in most jovial mood, as can be seen from accompanying picture.

Otto L. Meister, of Milwaukee, and the Keystone Company at the Banquet Mr. Meister Gave to the Photoplayersto in Los Angeles
How the $10,000 Prize Was Won
Roy McCordell, Author of "The Diamond from the Sky" Tells How He Wrote It

Ten thousand dollars in cash, the prize offered by the North American Film Corporation for a photoplay, has just been announced, has been awarded to Roy McCordell, his scenario, The Diamond from the Sky, having been selected by the judges—Miss Rae Tinee, film editor; John R. Freuler, president of the North American Corporation, and R. R. Nehls, manager of the American Film Manufacturing Company. Nearly 20,000 scripts, largest number of MSS. ever submitted in a contest of this kind, were entered, giving some idea of the gigantic task which confronted the judges.

Mr. McCordell, who is known to thousands of readers as the author of numerous features, which have been running in the New York Evening Post for several years, as well as to fans for the many photoplays he has written, is now in Santa Barbara, Cal., putting The Diamond from the Sky into serial form for simultaneous publication in hundreds of newspapers throughout the country. At the same time he will be in a position to watch the filming of this thrilling picture novelization at the Flying "A" studio, located but a short distance from his bungalow.

Some months ago, Mr. McCordell, who lives at No. 140 Pelham Road, New Rochelle, N. Y., read in the New York Evening Globe of the offer of a prize of $10,000 made by the North American Film Corporation for a photoplay. But let Mr. McCordell tell in his own words just how he entered the contest:

"I had been working on a continued photoplay idea for a number of years, but not until I saw the $10,000 prize offered by the North American Film Corporation did I begin to speed up. I knew for a long time that the day of big pictures had arrived and, with this $10,000 prize in sight, I set out to win it. First, I read the conditions carefully and found out just what was wanted. Then I got to work on it as soon as possible.

"I worked at it practically. I saw pictures, numbers of them; I talked to all the exchange men I knew and many that I didn't, I visited and conferred with numerous exhibitors and heard what their patrons demanded. Then I drew conclusions.

"For a photoplay such as was wanted. I knew that chapters full of suspense were essential. Things not only had to happen, but they had to give promise of happening. From my study, I learned that people liked modern things, romantic things and above all, a clean love theme. I found what counted mostly for success was youth, romance and adventure, all of which run throughout The Diamond from the Sky.

"That is what the people are looking for; they all seek romance. Most people can find enough squalor and unhappiness at home without going out and hunting for it. So planned a clean, lively story, with no exorcising torture, no slatternly characters, nothing physically repulsive, full of thrills and full of camaraderie, in which there is triumph of the good old virtues that make the world go round. I put earnestness, sincerity, and resoluteness into it, and I did not spare the midnight oil.

"First, I wrote a concise, arresting foreword. Then I did a complete synopsis and let the rest of the story follow along. I have put my heart and soul in this work and I know it will be the biggest winner of its kind.

"Sincerity," the $10,000 prize winner went on, "must be the controlling motive in screen work, either comedy or drama. The stories must be possible and the players must express them as though real to themselves, else they fall down.

"Pictures must have in them things that can and do happen, and I know that The Diamond from the Sky, will carry out just this idea. I have put my heart and soul in this film novelization and I know from their early efforts that the millions who see this story of mine, will, thank the producers for the time and expense they have gone to to make it the most wonderful production of its kind ever staged."

"As to those who have planned to write a sequel to The Diamond from the Sky, in the hope of winning the additional $10,000, I would advise them to write without effort, without any regard whatever to phraseology. But they should write their sequel, only after viewing each chapter carefully as it is shown on the screen."

"It is a great opportunity, and I know the fever will spread throughout the country."

"You probably know that in the staging of The Diamond from the Sky, continued Mr. McCordell, "The American Film Corporation selected an all-star cast, only after spending considerable time in an exhaustive search for the persons they deemed best suited for the roles the piece calls for. But the cast they decided upon, I am sure, could not be improved upon, which, with the wonderful scenic effects and locations, will place The Diamond from the Sky, far above any other production of its kind ever staged."

Men, women and children from all parts of the country, submitted manuscripts and immediately after the contest closed on January 17, the judges took up their task. Each script submitted bore no evidence of the author's name, these being written on separate slips of paper, put in sealed envelopes and numbered. Thus the judges did not know the author of the winning photoplay until the sealed envelope was opened.

The first chapters of this great motion picture novelization were released on May 3. To the man, woman or child sending in the best written sequel to The Diamond from the Sky another prize of $10,000 will be given.

For the filming of The Diamond from the Sky, Director Jacques Jaccard secured a notable cast, containing such celebrated stars of the screen as Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, Eugenie Ford, George Periolat, Orral Humphrey and William J. Tedmarsh.
"OVER THE CLIFF"

Thompson recently has made a brilliant début in the field of motion picture professional daredevilry. In *The Diamond from the Sky*, the $800,000 production made by the American Company for the North American Film Corporation, Thompson drives an automobile at high speed over a fifty foot cliff, going headlong into the waters of the Santa Ynez river. The accompanying photograph shows the machine after the plunge, and the driver's smile — also after. The smile makes one wonder what kind of clay such a man as this can be made of. In the new pic- turized novel Thompson performs many thrilling feats, but the drive over the cliff, which has given him his sobriquet, is likely to stand for a long while as the last word in cheating death for the amusement of picture fans. In working out the details of his super-human escapades for the camera, Thompson takes as much enjoyment as a baseball fan does in making a scientific study of the opening game of the season.

Inceville has lost two of the most interesting personages in its menagerie. The seal, which Pedro Leon, cowboy chief at the plant, roped and captured a few weeks ago, recently decided that it preferred the broad Pacific for a habitat, and during the night waddled away from its sheltered cove. Pedro is bitterly disappointed, for he was making first rate progress in taming the sea lion. The very next day after the disappearance of the seal, Bruin, the giant cinnamon bear, which long has been a pet at the studios, suddenly had an attack of hydrophobia. Normally placid and affectionate, Bruin was turned into a raving maniac, and it became necessary to end his agony with a bullet. Thomas H. Ince, production chief of the New York Motion Picture Corporation, says that he intends soon to replace the missing animals.

Ellis F. Glickman, producer and star of *The Last Concert*, a four-part Mutual feature from the Thanhouser plant, has given us an intensely moving performance in this latest screen success of his. He plays the part of the old musician whose simple, affectionate temperament forms the motif of this rare human symphony. Beautiful Minnie Berlin impersonates the daughter. The early scenes sparkle with humorous incident. Occasional touches of pathos serve merely to strike the keynote of the more serious strain which runs beneath the treble. And the ending is overwhelming in its unmixed appeal to the feelings. Mr. Glickman bending over his bass viol is a picture not to be easily forgotten. With his accomplished support, he has presented Mutual fans with a strong play in which the various leading character parts are thoroughly worthy of his own finished performance. The subject will appeal especially to music lovers.

Charles B. Dillingham, the theatrical producer, accompanied by Mrs. Dillingham and Ivan Cartell, the composer, lately was the guest of George Field at the American studios. The Dillingham party enthusiastically watched Henry Otto put on a Greenwood-Coxen picture. It was the first meeting between the Broadway manager and Field since the latter played the understudy to Fred Stone in "The Wizard of Oz," some nine years ago.

Mary Alden is a character leading woman tremendously in demand these days. No sooner had she finished her adventures rôle in *The Birth of a Nation* when she was cast for half a dozen parts in the various multiple-reel Mutual Masterpictures which are coming out of Hollywood under the creative hand of D. W. Griffith. For the last six months Miss Alden has had hardly a day to herself. She stars in *Men's Prerogatives*. She plays the mother in *The Nun*. And in the film adaptation of Ibsen's *Ghosts* she impersonates first a young girl and later an old woman.

Miss Alden has a new Stutz car. She has sent out a challenge to an automobile race in which she will soon run against all her Hollywood competitors at the wheel.

Ellis F. Glickman as the Old Musician in "The Last Concert"

Little Claire Gamble, six-year-old daughter of Fred Gamble, comedy star of the American-Beauty Company, lately has been making her mark on the screen as a child actress of exceptional ability. Temperamental and responsive, she lends strong emotional interest to many recent productions of the Santa Barbara studios. In *The Altar of Ambition* she registers splendidly.
HENRIK IBSEN'S powerful drama, *Ghosts*, has been adapted for the screen by Russell E. Smith, with Henry B. Walthall and an all-star cast of Majestic players. This five-part Mutual Masterpicture is scheduled for early release. The whole significance of this tremendous psychological production is summed up in the remarkable double exposure reproduced at the top of the page. It shows Walthall, in the character of Alving, an apparition out of the past generation, as he exercises his fateful grip upon the destinies of Oswald, his son. The play deals with the problem of eugenics and the responsibility of the present people to the future race. Walthall impersonates both the father and the son. Strong and admirable as his acting has been in the many dramas and Griffith subjects in which he has been starred, the Mutual leading man perhaps never has measured up to the full height of his ability until now. As Alving, he recalls somewhat his performance in *The Avenging Conscience*. This probably is due to a similarity in the atmospheres of the two plays, and the fact that Walthall has his own distinctive way of conveying psychological rôles. But, without doubt, the creation of Ibsen's ominous figure—the father passing into the son and the son reverting at times into the father—is the most skilful work which Walthall ever has done for the screen.

In *At the Stroke of the Angels*, a forthcoming Majestic two-reeler, Francelia Billington, leading woman of the Hollywood studios, has successfully interpreted another romantic rôle. She stars in this delightful playlet as an American girl, kidnapped in early childhood, and brought up as a Mexican street singer and dancer. Miss Billington wears the bolero and mantilla with exceptional charm.

Falstaff comedies are being announced all over the country by an unique one-sheet poster in Turkey red with antique lettering. The border design is the torch'd Shakespearian horn, which also is the trademark of the brand. The posters are being shipped to the Mutual Exchanges for distribution to their customers.

Already the theaters everywhere are demanding the new funny films of Thanouser make.

William McDonald, for the last eight months burlesque lover with the Keystone players, recently was engaged by President S.S. Hutchinson for a leading part in the American four-part feature, *The Secretary of Frivolous Affairs*. Mr. McDonald is well known on the speaking stage where he distinguished himself in "Madame Sherry."

Another newcomer to the American forces is Joseph Galbraith the much sought after young leading man of the Belasco Theater, Los Angeles. He will be cast for stellar rôles under the direction of Archer MacMackin.

Mr. and Mrs. Morris Foster recently returned to New Rochelle from their honeymoon in Florida. Mr. Foster, who was formerly Mignon Anderson, ingenue lead in Thanhouser films, says that she is content to follow her leading man and to star henceforth under her new name.

On their arrival at the studios, the young couple were temporarily imprisoned in the executive building, while, by a prearranged signal, the entire office staff and stock company were summoned. A magnificent set of Colonial silver then was uncovered. It was the gift of all the Thanhouserites to the married pair. The young bride is exceedingly domestic, and the silver was the happiest possible choice of a wedding gift.

William Carroll, who plays the tribal priest in *The Quest*, the five-part Mutual Masterpicture made by the American Company, is an able actor and one who knows how to create "atmosphere". He impersonates his druidic rôle with great artistry. Mr. Carroll is a newcomer to the Flying "A" special forces.

Edward Connelly, who plays the title rôle in "The Devil," a Mutual Masterpicture in five reels, now released, found his make-up for the part an elaborate and exacting task. He was obliged to be at the studio as early as seven o'clock to have time enough to perfect it each day before called before the camera. This meant that he rose in Los Angeles at five. But Connelly doesn't do things by halves. Nor does he shirk the "infinite pains" which are the secret of genius.
**Stories of the New Photoplays**

(Continued from Page Fourteen)

Edna, is almost penniless. They start for the gold country. Tired and hopeless after a long tramp, they come upon the shack of Dan Shaw. The old miner takes them in, and trustingly shows them a bag of nuggets which, for many years, he has been gathering to buy a home in California. Andrews and Edna take heart. They start out anew upon their quest. Andrews dies, Edna, to support herself and baby, becomes a dance hall girl. Because she resents the insults of the patrons, she is discharged. Meanwhile, Dan has been planning to sacrifice his dream of a home in California for the sake of Edna and her child. Putting the nuggets in another bag, so that she may not recognize them as his, he places them on her doorstep with a note, purporting to come from an old friend of her husband's. Edna takes the child and joyfully returns to her home in the East. Dan Shaw is left alone—to die in the gold country.

**LITTLE DICK'S FIRST CASE**

**Majestic**

**One Reel**

**May 28, 1915**

**CAST**

Dick ........................................ Violet Radcliffe
Della, the Italian .................. Charles Gorman
Harry ........................................ George Stone
Mary ........................................ Carmen de Rue

**LITTLE Dick** is ambitious to be a detective like his father. He reads many detective tales and acts out the stories with his playmates. His father sees him at his games, gives him a badge and promises to make a real sleuth of him. The next day Dick hears his father called on a big Italian murder mystery case. While playing with the boys, he sees a dark-browed foreigner rush out of a house and race down the street. This looks suspicious to Dick. He goes pursuit. The Italian dashes out of a drug store with a bottle labelled "poison." Dick sees him hand it into a room and then wait anxiously about with several villainous-looking companions. Leaving two of his little pals to stand guard, Dick rushes to the police station and returns with an automobile full of police. They seize the Italians, and then it is discovered that they are only celebrating the arrival of a baby in the Parisi family.

**OH, BABY**

**Royal**

**One Reel**

**May 29, 1915**

**A Mix-Up Between a Black Baby and a White One**

**THE MAN OF IT**

**Reliance**

**Two Reels**

**A Crude but Forceful Presentation of Mountaineer Life**

**May 29, 1915**

**CAST**

The younger sister ...................... Margie Wilson
The mountaineer ........................ Jack Conway
The elder sister ........................ Irene Hunt
The father ............................... Ben Lewis
The mother ............................. Elmer Stone
The surveyor ............................ Vester Perry

A lusty mountaineer drives from his home whom he suspects of being unfaithful to him. His two daughters grow up and Mary, the younger, chances under her father's rigorous control. Finding a miniature of her mother, she demands to know of her father her mother's history. He will tell her nothing. All the while he is bitterly opposing her affair with a cattle dealer. Eventually, the girl elopes with her lover. Far from home in another mountain district, Mary discovers that she cannot stay with the brutal cattle man. She seeks protection with a woman who is kind and motherly. A young surveyor, Tom Hood, whom Mrs. Blood has to board with, falls in love with the girl. Mrs. Blood agrees to keep her past a secret, and Mary and Tom are married. Some time after this, Tom is called on a surveying job into the region where Mary's old home is. Realizing that Tom will meet her sister, Nan, and likely learn her story, Mary writes him to find her sister and bring her back with him. Meanwhile, Tom has met Nan and has wronged her. She discovers that he is her own sister's husband and that her own future is hopeless. To save Mary from a broken heart, Nan sacrifices herself. Mary, her husband and their new born child are reunited. Mrs. Blood turns out to be Mary's long lost mother.

**GASOLINE GUS**

**Konic**

**One Reel**

**May 30, 1915**

**A Romance in a Jitney Bus**

**CAST**

Mr. Fizz ................................. Max Davidson
Fay, his daughter ....................... Fay Tescher
Gus ...................................... Elmer Booth
Will Steel ............................... Chester Withey
Kennedy, a crook ....................... Frank Darien

Mr. Fizz runs a soda counter. His fascinating daughter, Fay, is engaged to Gus, one of the soda stand clerks. Will Steel, the other clerk, is terribly jealous of Gus, and succeeds in laying upon his rival the blame of thefts from the cash register. Mr. Fizz breaks off the engagement and fires Gus. The disconsolate young man sees a jitney bus unloading a crowd of passengers. He is filled with secret longings for a bus of his own with which to earn his daily bread. Just then, along comes a certain crook who has stolen Mr. Fizz's car. Anxious to get it off his hands, he lets Gus have it at a low figure. The former clerk starts immediately in the jitney business. Steel and Fay, on their afternoon off, decide to take a bus ride. They board Gus's machine. Their driver, in his goggles, and coated to his ears, is not recognized by them. But Gus sees his beloved Fay in Steel's company and determines to drive the car into eternity. The mad ride starts and the jitney lands in a canal. Fay's escort betrays his cowardice by leaving her to drown. Gus rescues Fay. Steel is pinched for stealing Mr. Fizz's automobile.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanhouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanhouser.

American


Beauty


Broncho


Domino

Mar. 18—The Mill by the Zuyder Zee (2) Mar. 25—And He Never Knew Apr. 1—The Scandal Apr. 15—The Sons of Teal (2) Apr. 21—The Artist's Model (2) Apr. 28—The Blacksmith Apr. 5—The Man from Nowhere (2) May 6—The Man from Nowhere (2) May 24—The Man from Nowhere (2) May 20—Her All's (2) May 27—Return to the North (2) June 2—Scales of Justice (2) June 9—Squirt the Campesino Mine (2) June 17—The Soul of a Gardener (2)

Kay Bee


Keystone


Komic

Mar. 21—Ethel's Doggone Luck (No. 19) Mar. 26—Moria's House of Fow Apr. 4—Ethel's Deadly Alarm Clock (No. 20) April 13—His Finger on the Spark Apr. 18—Ethel's New Dress (No. 21) Apr. 23—Home Again May 2—Ethel's Disgrace (No. 22) May 9—Floosy and Axel May 16—Ethel's Romance (No. 23) May 23—The Rivals May 30—Gasoline Gas

Majestic


Falstaff

(Prince)

May 5—And He Never Knew May 12—Do Unto Others May 19—Her Handy Ward May 26—The Skinfitter Apr. 3—The Schemers Apr. 9—Last Tower of the Street (2) Apr. 16—The Actor and the Rube Apr. 23—The Story of Beauty Apr. 30—Movie Fans May 7—A Son of the North (2) June 2—Scales of Justice (2) June 9—Squirt the Campesino Mine (2) June 17—The Soul of a Gardener (2)

Mutual Weekly

Mar. 4—No. 9 Apr. 15—No. 15 Mar. 5—No. 10 Apr. 16—No. 16 Mar. 11—No. 11 Apr. 20—No. 17 Mar. 21—No. 12 May 6—No. 16 Apr. 22—No. 18 May 13—No. 19 Apr. 28—No. 15 May 20—No. 20

Reliance

Apr. 25—The Open Door Apr. 28—The Buried Treasure Apr. 30—The House of Bentley (2) May 3—The Mission of Morrison May 5—The Baby May 6—The Shoemaker (2) May 10—At the Hour of Eleven May 12—The Son of the Dog May 14—Mike's Elopement May 15—Added Fuel (2) May 17—When Cameron Passed By May 19—Grigley's Wife May 22—The Horse Converts (2) May 24—The Cliff Girl May 26—Deadly Focus May 29—The Man Of It (2) June 5—The Race Love (2)

Royal


Thanhouser

Apr. 18—Big Brother Bill Apr. 20—The Underdog (2) Apr. 22—The Reformation of Peter and Paul Apr. 25—Fashion and the Simple Life Apr. 27—Blind Forgetts (2) May 2—Their One Love May 4—Menace: Nicholas Dopep (2) May 9—Love and Money May 11—The Song of the Heart (2) May 16—May O'Shea May 18—The Heart of the Princess Marsari (2) May 21—The Skyscraper May 22—Daughter of Kings May 23—Fly the Fireman's Flag May 29—Oh, Baby!

Mutual Masterpieces

THE QUEST (5 Reels) American

THE LOST HOUSE (4 Reels) Majestic

THE OUTCAST (4 Reels) Reliance

THE DEVIL (5 Reels) N. Y. M. P. Corp'n

THE WOLF'S REVENGE (4 Reels) Reliance

ENCHAR'D (4 Reels) Majestic

A MAN AND HIS MATE (4 Reels)

ON THE NIGHT STAGE (5 Reels) N. Y. M. P. Corp'n

MAN'S PRÉRÉSISTIBLE (4 Reels)

CAPTAIN MACKLIN (4 Reels)

MURPHY

THE CUP OF LIFE (5 Reels) N. Y. M. P. Corp'n

A CHILD OF GOD (4 Reels) Reliance

THE PRESENTEE (5 Reels) Majestic

THE NIGHTMARE (3 Reels) Majestic

RUMPSTILTSKIN (4 Reels)

STRATHMORE (4 Reels)

"THE LURE OF THE MASK" (4 Reels) Thanhouser

"GOD'S WITNESS" (4 Reels) Thanhouser


Mutual Exchanges
Serving the Mutual Program

<table>
<thead>
<tr>
<th>Company</th>
<th>Location</th>
<th>Film Corporation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany, N. Y.</td>
<td>Mutual Film Corporation</td>
<td>733 Broadway</td>
</tr>
<tr>
<td>Amherst, Texas</td>
<td>Mutual Film Corporation</td>
<td>304 N. 4th St.</td>
</tr>
<tr>
<td>Atlanta, Ga.</td>
<td>Mutual Film Corporation</td>
<td>Mion Bldg., Lackie St.</td>
</tr>
<tr>
<td>Baltimore, Md.</td>
<td>Mutual Film Exchange</td>
<td>413 E. Baltimore St.</td>
</tr>
<tr>
<td>Boston, Mass.</td>
<td>Mutual Film Corporation</td>
<td>Two Real Reels</td>
</tr>
<tr>
<td>Buffalo, N. Y.</td>
<td>Mutual Film Corporation</td>
<td>272 Washington St.</td>
</tr>
<tr>
<td>Butte, Mont.</td>
<td>Mutual Film Corporation</td>
<td>Pacific Mutual Film Co.</td>
</tr>
<tr>
<td>Calgary, Alberta</td>
<td>Mutual Film Corporation</td>
<td>American Theatre Bldg.</td>
</tr>
<tr>
<td>Charlottetown, P. E. I.</td>
<td>Mutual Film Corporation</td>
<td>Leonce Film Black Block</td>
</tr>
<tr>
<td>Charlotte, N. C.</td>
<td>Mutual Film Corporation</td>
<td>522 North Tryon St.</td>
</tr>
<tr>
<td>Chicago, Ill.</td>
<td>Mutual Film Corporation</td>
<td>A. J. Scoggin Bldg.</td>
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<tr>
<td>Cincinnati, Ohio</td>
<td>Mutual Film Corporation</td>
<td>115 E. Seventh St.</td>
</tr>
<tr>
<td>Cleveland, Ohio</td>
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<td>108 Prospect Ave., S. E.</td>
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<td>Columbus, Ohio</td>
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<td>422 N. High St.</td>
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<td>Denver, Col.</td>
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<td>21 Iron Bldg.</td>
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<td>Des Moines, Iowa</td>
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<td>M. F. C. of Va.</td>
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<tr>
<td>Downtown, N. Y.</td>
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<td>97 Woodruff Ave.</td>
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<tr>
<td>El Paso, Texas</td>
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<td>534 Trust Bldg.</td>
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<td>Renne Hill Bldg.</td>
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<td>Mutual Film Corporation</td>
<td>7-8 New Haven Bldg.</td>
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<td>Harrisburg, Pa.</td>
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<td>2206 Inter Northern Bldg.</td>
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<td>Omaha, Neb.</td>
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<td>1411-1413 Harvard Ave.</td>
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<tr>
<td>Philadelphia, Pa.</td>
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<td>501 Filbert St., 4th Floor</td>
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<td>Portland, Ore.</td>
<td>Mutual Film Corporation</td>
<td>381 Oak St.</td>
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<td>312 Westman Chambers</td>
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<td>San Francisco, Calif.</td>
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<td>St. Louis, Mo.</td>
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<td>M. F. C. of Missouri</td>
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<td>Seattle, Wash.</td>
<td>Mutual Film Corporation</td>
<td>501 E. Colman Green Bldg.</td>
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<td>Sioux Falls, S. D.</td>
<td>B &amp; E Film Service Co.</td>
<td>209 West 9th Street</td>
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<td>Spokane, Wash.</td>
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<td>Syracuse, N. Y.</td>
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<td>Tampa, Fla.</td>
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<td>430 Filbert Bldg.</td>
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<td>Mutual Film Corporation</td>
<td>410 United Bldg.</td>
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<td>Toronto, Ont.</td>
<td>Mutual Film Corporation</td>
<td>15 Wilson Ave.</td>
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<td>Tampa, Fla.</td>
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<td>430 Grandview Ave.</td>
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<tr>
<td>Washington, D. C.</td>
<td>Mutual Film Corporation</td>
<td>424 Ninth St., N. W.</td>
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<tr>
<td>Wheeling, W. Va.</td>
<td>Mutual Film Corporation</td>
<td>Rooms 14-15 Masonic Temple</td>
</tr>
<tr>
<td>Winnepeg, Manitoba, Canada</td>
<td>Mutual Film Corporation</td>
<td>61 S. Pembina Ave.</td>
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<tr>
<td>Winnipeg, Manitoba, Canada</td>
<td>M. F. C. of Canada, Ltd.</td>
<td>McDermott Ave.</td>
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</table>

Special Productions

NEW MAJESTIC...........Sapho
THOMAS.................Robin Hood
THANHOUSER..Robin Hood
THANHOUSER..A Legend of Provence
KAY BEE...........The Battle of Gettysburg
KAY BEE...........The Birth of the Band
THANHOUSER..Frou-Frou
MAJESTIC............Ruy Bias
R & M............The Great Leap in the Land of Egypt
THANHOUSER....The Gangsters of New York
R & M............Mexican War Pictures
THANHOUSER....The Battle of Bad Axe
R & M............Cardinal Richelieu's Ward
THANHOUSER....The Floor Above
R & M............The Dishonored Medal
THANHOUSER....Home Sweet Home
THANHOUSER....Dope
THANHOUSER....The Wrath of the Gods

Mutual Program
(Week of May 17th to May 23rd, 1915)

<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
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<tbody>
<tr>
<td>AMERICAN</td>
<td>The Greater Strength</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>When Cameron Passed By</td>
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<tr>
<td>KEYSTONE</td>
<td>Not yet announced</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>The Heart of the Princess Marsaris (Two Real Reels)</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>The Electric Alarm (Drama)</td>
</tr>
<tr>
<td>BEAUTY</td>
<td>Naughty Henrietta</td>
</tr>
<tr>
<td>DOMINO</td>
<td>Her Alibi</td>
</tr>
<tr>
<td>KEYSTONE</td>
<td>Not yet announced</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>The Huron Converts (Two Real Reels)</td>
</tr>
<tr>
<td>ROYAL</td>
<td>Slaves Came To Koskob (Comedy-Drama)</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>Eleven-Thirty P. M.</td>
</tr>
<tr>
<td>KOMIC</td>
<td>The Rivals</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>Daughter of Kings (Drama)</td>
</tr>
</tbody>
</table>

MUTUAL WEEKLY No. 18—1915

FIRST AUTHENTIC PICTURES OF AN ACTUAL BATTLE in the Vosgos. Officers planning an attack.

The advance.
The left flank trench draws the enemy's fire while the main attack is developing.

(Note: Smoke from a bursting shell can be seen at foot of hill on left.)

Collapsing walls kill 10 and injure 20 at Birmingham, Ala.

Fire sweeps Wayneburg, Pa., causing $150,000 loss.

Chicago indicts new mayor into office with spectacular "Prosperity Day" parade.

Aviator Christofferson takes his wife and baby for a ride.

Two U. S. Marines who are exact doubles, their superior officers distinguish them apart and many humorous situations develop.

Mayor Mitchell reviews New York's Police at annual parade.

Harvard wins from Navy in thrilling race at Annapolis.

S. S. "Parishan" takes Army mules to the war zone.

Fire destroys Boston Factory building.

Massachusetts cycle club holds annual 300-mile run.

New York has first annual "Sacred Day".

San Francisco celebrates 9th anniversary of Phoenix-like rise from destruction following the 1906 earthquake.

Big gun practice by U. S. coast guards.
Regular Mutual Program Features

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;Eleven-Thirty P. M.&quot; (2)</td>
<td>MAY 23</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man Of It&quot; (2)</td>
<td>MAY 22</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Buckskin&quot;</td>
<td>MAY 17</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Her Alibi!&quot; (2)</td>
<td>MAY 20</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Operator At Big Sandy&quot;  (2)</td>
<td>MAY 19</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Heart of the Princess&quot; (2)</td>
<td>MAY 18</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Greater Strength&quot; (2)</td>
<td>MAY 17</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;At the Stroke of the Angelus&quot; (2)</td>
<td>MAY 16</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Added Fuel&quot; (2)</td>
<td>MAY 16</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Human Octopus&quot; (2)</td>
<td>MAY 14</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Shoe Light&quot; (2)</td>
<td>MAY 13</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;His Affianced Wife&quot; (2)</td>
<td>MAY 12</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;The Song of the Heart&quot; (2)</td>
<td>MAY 11</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Altar of Ambition&quot; (2)</td>
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<td>&quot;The Spell of the Poppy&quot; (2)</td>
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<td>&quot;The Old Shoemaker&quot; (2)</td>
<td>MAY 8</td>
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<td>KAY BEE</td>
<td>&quot;The Kite&quot; (2)</td>
<td>MAY 7</td>
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<td>DOMINO</td>
<td>&quot;The Man From Nowhere&quot; (2)</td>
<td>MAY 6</td>
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<td>BRONCHO</td>
<td>&quot;The Spark From the Ember&quot; (2)</td>
<td>MAY 5</td>
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<tr>
<td>THANHAUSER</td>
<td>&quot;Monsieur Nickola Dupree&quot; (2)</td>
<td>MAY 4</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;One Summer's Sequel&quot; (2)</td>
<td>MAY 3</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;The Comeback&quot; (2)</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The House of Bentley&quot; (2)</td>
<td>MAY 2</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Valley of Hate&quot; (2)</td>
<td>APR. 30</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Power of the Street&quot; (2)</td>
<td>APR. 29</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Renegade&quot; (2)</td>
<td>APR. 28</td>
</tr>
<tr>
<td>THANHAUSER</td>
<td>&quot;Birds of a Feather&quot; (2)</td>
<td>APR. 26</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Day of Reckoning&quot; (2)</td>
<td>APR. 25</td>
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<td>&quot;For the Honor of Bettina&quot; (2)</td>
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</tr>
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<td>&quot;God Is Love&quot; (2)</td>
<td>APR. 24</td>
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<td>KAY BEE</td>
<td>&quot;The Riddle of the Wooden Leg&quot; (2)</td>
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</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Artist's Model&quot; (2)</td>
<td>APR. 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Illusionists&quot; (2)</td>
<td>APR. 21</td>
</tr>
<tr>
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<td>&quot;The Undertow&quot; (2)</td>
<td>APR. 20</td>
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<td>&quot;The Castle Ranch&quot; (2)</td>
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<td>&quot;The Highblinders&quot; (2)</td>
<td>APR. 18</td>
</tr>
<tr>
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<td>&quot;A Man For All That&quot; (2)</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Making of Luke McVane&quot; (2)</td>
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<td>&quot;The Sons of Toll&quot; (2)</td>
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<td>&quot;Shorty Turns Actor&quot; (2)</td>
<td>APR. 14</td>
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<tr>
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<td>&quot;The Moment of Sacrifice&quot; (2)</td>
<td>APR. 13</td>
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<td>&quot;The Poet of the Peaks&quot; (2)</td>
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<td>&quot;The Roughneck&quot; (2)</td>
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<td>&quot;The Winged Messenger&quot; (2)</td>
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<td>&quot;Molly of the Mountains&quot; (2)</td>
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<td>&quot;The Spirit of the Bell&quot; (2)</td>
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<td>&quot;The Magnet of Destruction&quot; (2)</td>
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<td>&quot;In the Sunlight&quot; (2)</td>
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<td>MAR. 28</td>
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<tr>
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<td>&quot;Bubbling Water&quot; (2)</td>
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</tr>
<tr>
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<td>&quot;Mother's Keeper&quot; (2)</td>
<td>MAR. 26</td>
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<td>&quot;The Duel in the Dark&quot; (2)</td>
<td>MAR. 23</td>
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<td>&quot;Ancestry&quot; (2)</td>
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<td>&quot;The Forged Testament&quot; (2)</td>
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<td>&quot;The Slave Girl&quot; (2)</td>
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</tr>
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<td>&quot;The Man by the Zephyr&quot; (2)</td>
<td>MAR. 19</td>
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<td>&quot;A Case Of Poison&quot; (2)</td>
<td>MAR. 17</td>
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<td>&quot;The Master's Model&quot; (2)</td>
<td>MAR. 16</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Two Sentences&quot; (2)</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Martin Pressure&quot; (2)</td>
<td>MAR. 15</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Ex-Convict 4287&quot; (2)</td>
<td>MAR. 13</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Girl Who Might Have Been&quot;</td>
<td>MAR. 12</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Satan McAllister's Head&quot; (2)</td>
<td>MAR. 11</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Wells of Paradise&quot; (2)</td>
<td>MAR. 10</td>
</tr>
</tbody>
</table>

SINGLE COLUMN CUTS

of all the players for newspaper advertising or program printing, will print perfectly on the poorest quality of paper, 40 cents each.

THE SILVER FRAME is the most attractive value ever offered, with a beautiful hand-colored 11x14 inch picture 50 cents each; pictures without frames $2.00 per doz. 60 prominent players.

Size 22x28 inches, 75 cents Each. Framed, $2.50 Each.

THE SEMI-PHOTO POST CARDS, $8 PER THOUSAND.

of over 400 players is the best souvenir extant. It will increase your business. Note our other publications. Post cards for hand coloring. Hand Colored Post Cards.

PHOTOGRAPHS, SIZE 8x10, of all the prominent players, Association and Independent. 400 different names, 20 cents each.

Kraus Manufacturing Co.
220 West 42nd Street
NEW YORK

Remedy for dull nights, yours for the asking, photographs for lobby display of all Mutual Multiple Reels 10 days ahead of release. $1.00 a set.

SWELL YOUR BOX OFFICE RECEIPTS! ONLY AUTHENTIC AND COPYRIGHTED SLIDES OF THE

JOHNSON-WILLARD FIGHT

We have secured the original photographs, taken at the ringside of this big fight by Fred Mace, formerly director Keystone Film Co.

These Slides are made in sets of 15 SLIDES INCLUDING MUSICALS AND ADVERTISING MATTER at $10.00 per set.

Slides showing the sensational knockout and other important events, also showing Willard receiving the most tremendous ovation ever received by a champion.

GET IN LINE!! WIRE AT ONCE!!

GOLDBERG SLIDE & ADV. CO.
83 FOURTH AVE.
NEW YORK CITY

MR. "QUALITY" EXHIBITOR

If you are a HUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business.

Every break which occurs during projection spells poor patching—poor received—poor earned—poor received.

You wouldn't employ incompetent operators. Why use incompetent film cement?

"Paramount" Film Cement

Is sold under an absolute "Money-back" guarantee to be the BEST film cement on the market.

Mr. F. H. Richardson, in a communication under date of April 5, 1915, said he was BUSTED by a patch he had made with Paramount Cement.

Pin a dollar bill to your letter-head and we will send you, prepaid, five bottles. Put it through a competitive test with any other cement you may choose. If you do not find it superior to all others, send it back and we'll return your dollar, plus postage.

Paramount cement WELDS the film, a patch made with it is stronger than the film itself. By ordering direct you avoid the possibility of receiving cement that has lain on a supply house shelf for several months.

One ounce bottle (with brush) $0.25
Five bottles $1.00 Per dozen $2.00

By Mail, Prepaid.

PARAMOUNT FILM CEMENT CO.
222 E. 9th Street
Chattanooga, Tenn.

"It's a business with us, NOT a side line."
THE MAJESTIC MOTION PICTURE CO.
PRESENTS
SUNDAY, MAY 16

At the Stroke
of the
Angelus
With CHARLES CLARY
and FRANCELIA BILLINGTON

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases.)

HER GRANDPARENTS. (1 Reel Majestic)—Release Tuesday, May 4. Dorothy Gish in an unusually pleasing drama. She is tempted to desert her aged grandparents, but relents in time.

THE SPELL OF THE POPPY. (2 Reel Majestic)—Release date Sunday, May 9. A thrilling society and Chinatown melodrama, telling how a young society girl was lured into the opium habit and saved from the dreadful fate.

FLOOEY AND AXEL. (1 Reel Komic)—Release date Sunday, May 9. A decided novelty, introducing Victor Forsythe, the noted newspaper cartoonist, in a farce comedy in which the famous cartoon characters Flooe and Axel come to life.

THE SMUGGLER. (1 Reel Majestic)—Release date Tuesday, May 11. An interesting detective story.

AT THE STROKE OF THE ANGELUS. (2 Reel Majestic)—Release date Sunday, May 16. The little American girl picked up on the desert by a Mexican bandit is rescued in later years by an American after a series of exciting episodes.

ETHEL'S ROMANCE. (1 Reel Komic)—Release date Sunday, May 16. No. 23 of the "Bill" stories. Bill's dream of marriage to Ethel is shattered.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company
STUDIOS: 4500 Sunset Blvd., Los Angeles, Cal.
BUSINESS OFFICE: 71 West 23rd St., New York, N. Y.
CUT OUT FIGURES
NO STENCILS
All Hand Painted in Oils. Of
Chas, Chaplin and Any Other
Player. 6 ft. High.
$5.00 F. O. B. New York.
A 3x12 foot Muslin Banner,
Any wording, $1.05.
Cash With All Orders.
Send for Catalogue.
SAMPLINER ADVERTISING CO.
71 West 23rd Street New York

Why Not Supplant
your present singer with the Modern Vic-
trola. We can ship you ILLUSTRATED
SONG SETS to match each and every
record the Victor Company turns out. Can
you imagine billing it strongly in front of
your theatre to come in and hear John
McCormack, the Irish Tenor, singing his
latest, "I Hear You Calling Me," in fact
any of the famous singers of the world at
the small cost of a record. Let us inform
you as to how to obtain one of these high-
priced instruments without any outlay of
cash.

Chicago Song Slide Exchange
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

COUPON BOOKS
for
MOVIES
JOIE THEATRE
'6s and 12's

WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

ROLL TICKETS
ABSOLUTELY GUARANTEED
SPECIALY PRINTED. ALL THE SAME WORDS
ORDER OF 100,000 FOR $8.00
SHIPPED FREE
SEND CARE WITH ORDER. NO O.0. SHIPMENTS
400 & 12 CH.
OMAHA, NEB.
REESE TICKET CO.

News of the Trade
RADUM Gold Fibre Screens will acquire
increased activity through the formation
of a new company, the Radium Gold Fibre
Screen Co., which will open offices and
projection rooms on the tenth floor of the
Candler Building, 220 West 42nd Street, New
York City. The officers of Radium Gold Screen
Inc. are: President, Henry J. Brock; vice
president and general manager, Robert T.
Kane; and treasurer, J. L. Kempner.
Under this corps of officers the output will be
increased. The company makes the West Orange,
N. J., plant and plans are being drawn
for a new factory which will shortly
be erected to supply the Middle West. The
screen itself will be improved, the coming out-
put being "in the nature of a radium gold
fibre screen de luxe," according to general
manager Kane.
Distribution will be through the most
prominent exchanges and accessory dealers as
heretofore.
Frank T. Highfield has been retained as
factory superintendent. Mr. Highfield has
been superintending the manufacture of
Radium Gold Fibre Screens since the first one
appeared seven years ago.

Chicago Song Slide Exchange, 32 S. Wabash Ave., Chicago, Ill.

1,000 Tack Cards
Made to order from your own copy, any
element of ink.

Only $8.00
Printed on heavy 4-ply card. All other
printing at proportionate prices. Union
label on all work. Write for price list.
Route Book 16c. Stock cuts used free.

Gazette Show Printing Co.
MATTOON, ILLINOIS

Moving Picture Machines
and Supplies
We can equip your Theatre complete
with the best goods on the market.
Let us figure on your new equipment.
WE CAN SAVE YOU MONEY.

Gazette Show Printing Co.
MATTOON, ILLINOIS

AMUSEMENT SUPPLY COMPANY
Room 619, 160 North Fifth Avenue,
CHICAGO, ILLINOIS

PHOTOPLAYWRIGHTS
Have you failed to dispose of your
scripts? We will typewrite, correct
and revise and place your scenario
on the market for $1.00. Stories put
in scenario form, $1.25. Scenarios
written. 50c. including plot and
technique. Send for circular.

REX LITERARY BUREAU
57 Stockton St., Brooklyn, N. Y.
T HE invited audience, composed mainly of prominent New York exhibitors, who gathered to witness the first three chapters of "The Diamond from the Sky" were enthusiastic on the completion of the fourth chapter. Many of them, who had been booked then and there, following the example set by their brother exhibitors after the premiere Chicago exhibitions and similar trade performances were given throughout the country prior to the release of the first chapter of "The Diamond from the Sky," for it was the policy of John R. Prendergast, president of the North American Film Corporation, and S. S. Hutchinson, treasurer, to extend to all exhibitors the privilege of seeing the picture before anyone else. These two men were present on the showing in the American theater, New York, and expressed themselves as more than pleased with the results of the policy.

The feeling of confidence which these preliminary exhibitions installed in the minds of exhibitors is further brought out in the picture, for actual proof of the story is given at the advertised time and performance.

Anxious to Learn Author's Name

Many who saw the first seven reels at the New York exhibition in the Strand Theatre were anxious to know the identity of the author of this pictured romantic novel. What is his name? And perhaps it is not to be discovered until May, the release day of the first three chapters. "The Diamond from the Sky" was never meant to be the production of a well-known name, and that when the name was finally revealed it would create a great surprise. The novel is to be written by the first three chapters, as regards the press run, and even continuity of the tale, exactly conceived situations, and the clever contrivance of tricks and complications, brought about thrills and surplus materials, in Mr. Prendergast's usual style of presentation and mystery and promises of the mysterious author.

On the appearance of the story in its picturized form, it will also run serially in the leading papers throughout the world, as the picture is an serial in the true sense, and will tally exactly in regard to the story, and in the manner of the author and scenario. The story will always bring the popular sensation of the day, which has always been the final sell of the picture, and it is expected that the actual selling power of the picture will be increased by the sale of the comics to the newspapers, to be sold every day at the newsstands throughout the land, with cards of authorization for use on the cover, which will be accepted by the licensor and the author of the novel.

The showing of the three chapters of "The Diamond from the Sky" at the initial release, in New York, by John R. Prendergast, president of the North American Film Corporation, is a production of the North American Film Corporation, with production under the supervision of the president, and the management of the picture is in the hands of the president, who, at this time, has the full control of the work. The success of the "Diamond from the Sky" will be due to the ability of the author, Mr. Prendergast, and the management and the producing of the line, and will be hailed as a great triumph for the production, and the management of the picture, and will be hailed as a great triumph for the industry at large, and will be hailed as a great triumph for the production, and the management of the picture, and will be hailed as a great triumph for the industry at large, and will be hailed as a great triumph for the production, and the management of the picture, and will be hailed as a great triumph for the industry at large, and will be hailed as a great triumph for the production, and the management of the picture, and will be hailed as a great triumph for the industry at large.
What They Say About

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

“Creates stir among exhibitors.” — Motion Picture News.

“One of the greatest conceptions that has yet been brought forth.” — Billboard.

“The Diamond From the Sky is in a class by itself.” — Reel Life.

“Undoubtedly the best continued picture that has been put on the market.” — New York Telegraph.

“We were unanimous in declaring it one of the best ever witnessed.” — Motography.

“The story is intensely gripping.” — Moving Picture World.

America’s greatest film critics—the trade press—saw the first three chapters of “The Diamond From The Sky.” Their opinions are printed here. Note that they are unanimous in their decision that “The Diamond From The Sky” is one of the greatest box office attractions ever brought out—there is no dissenting voice.

Bookings for “The Diamond From The Sky” are now being arranged by North American Film Corporation representatives at every Mutual Film Exchange in America. You will find the greatest array of advertising helps ever prepared to herald an attraction. Wire or write your nearest Mutual Exchange TODAY—or better still—call on the North American representative personally. Ask to see the first three chapters of “The Diamond From The Sky.” Then arrange your booking dates. Quick action means sure profits for you. Act!

North American Film Corporation
John R. Freuler, President

Executive Offices 222 South State Street, Chicago, Illinois
Representatives at every Mutual Exchange in America
Two Big Master-Pictures are Scheduled for This Week

“Rumpelstiltskin”
(a fascinating Fairy Story)

a four-reel New York Motion Picture feature, with America’s eminent character actor, Clyde Tracy, supported by Elizabeth Burbridge—and produced under the personal supervision of Thomas H. Ince.

And

“Strathmore”

a four-reel Reliance dramatization of the famous book by Ouida, with Charles Clary and Francelia Billington.
Mutual Master-Pictures Have Met With Instant Public Approval

Because they have met the demand for better pictures—and because of their uniformly high quality.

No single feature pictures are as well known or as well advertised.

The theatres that are showing Mutual Master-Pictures are giving the public what it wants, and are making money for their owners.

Mutual Film Corporation
71-73 West 23rd Street
New York City
Ouida wrote the book—
Reliance produced the play

STRATHMORE
the latest four-reel Reliance Master-Picture

You remember the story—the secret marriage of Bertie Errol, the young English officer, who, in order to save the property he is to inherit from his uncle, establishes his wife on the estate of his dear friend, Lord Strathmore—

How Lord Strathmore quarrels with Bertie over a woman with a shady reputation,—the resulting duel and the death of Bertie.

And how the shock of Bertie’s death kills his wife and leaves his child to be taken care of by Lord Strathmore.
You remember this beautiful daughter of Bertie Errol, the ward of Lord Strathmore, falling in love with him and finally marrying him—

When you read Ouida's book you felt the remorse, the sorrow and suffering of Lord Strathmore—the man who murdered his friend, the father of the girl he marries.

And yet how everything turns out happily in the end—

You never forgot the story because it was so intensely human—

And now your patrons can see it in a great Master-Picture—played by such well-known actors as Charles Clary, Elmer Clifton, Francelia Billington, Irene Hunt and others.

Get this Reliance Master-Picture—with all the advertising helps that go with it.

**Book It for Your Theatre—**

**TODAY**

Booked through the MUTUAL FILM CORPORATION

Reliance Motion Picture Corporation

71 West 23rd Street, New York City

Saturday Evening Post
HARD CASH PROFITS

$ To the Exhibitor using Continentals. THEY HAVE brought crowds into theatres. THEY ARE bringing crowds into theatres. THEY WILL bring crowds into your theatre. These feature pictures are not experiments. They are proved successes. Get in touch today with your nearest Mutual Exchange.

THE WRATH OF THE GODS
SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA
PRODUCED BY THOS. H. INCE

GRAFFITH'S HOME SWEET HOME
(Six Reels)
BOOK IT NOW
AN IDYLL—A SERMON—AN ABSORBING DRAMA
is showing in more theatres to more money than any motion picture ever produced.

THE LAST CONCERT
4 reels of laughter and tears, featuring Ellis F. Glickman and Minnie Berlin. Get your bookings today.

GRAFFITH'S BATTLE OF SEXES
in five reels. The vital material would have made eight, but that isn't Griffith's way. Greatest story of the Double Moral
BOOK IT!
THE GREAT LEAP

Mae Marsh and Robert Harron are the stars; four reels is the length and intense drama wonderfully well presented is the big claim to your attention. The finish is smashing drama. Book it now.

THE MOUNTAIN RAT

(Four Reels)

A tense, vital drama of Western Life.—A house-filler

FOR A WAR FEATURE DAY
SHOW ONE OF THESE BIG SUCCESSES

MEXICAN WAR PICTURES
By Special Contract with General Villa

THE DISHONORED MEDAL
or THE CRACK OF DOOM
With French Troops in Action

BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced

Big Day Specials

Gangsters (Four reels)
Ruy Blas
Robin Hood
The Floor Above
or The Mystery of the Front Stairs

Frou Frou
Joseph in the Land of Egypt
Sapho
Cardinal Richelieu's Ward

Dope
Zu Zu, A Keystone
Moths
Legend of Provence

Continental Feature Film Corporation
71 W. 23rd Street New York City
Remarkable Record for

The following is quoted from an article in the "Moving Picture World" of April 17th, 1915.

STRAND CELEBRATES FIRST ANNIVERSARY

New York's Big Picture Theatre Finishes First Year with a Special Program—REMARKABLE RECORD

On Sunday, April 11th, the Strand Theatre, Forty-seventh Street and Broadway, New York, celebrated its first anniversary.

Here are a few of the statistics: During the past year 182,500,000 feet of film have been run through the picture machine. IN ALL THAT TIME THE MACHINE HAS STOPPED BUT ONCE DURING A PERFORMANCE FOR A FRACTION OF A MINUTE. Two thousand, one hundred and ninety performances were presented at the Strand during the past year; 4,380,000 people have paid admissions to the Strand since the opening night.

The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT

Send for Catalog "R"

THE PRECISION MACHINE CO. INC.

317 East 34th St. - New York
**NEW YORK MOTION PICTURE CORPORATION**

LONGACRE BUILDING, 42ND STR. AND BROADWAY, NEW YORK. KEssel & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK Sennett. DIRECTOR - GENERALS
LAYING THE FOUNDATION
FOR
PERFECT PROJECTION

NICHOLAS POWER COMPANY
NINETY GOLD STREET  NEW YORK CITY
Leading Makers of Motion Picture Projecting Machines
FRANCELIA BILLINGTON—Starring in Reliance-Mutual Masterpictures

“Ghosts”
Five Reels
Majestic

MAY 15, 1915

“The Failure”
Four Reels
Reliance
INPUT

LOOK!
Three Dramas of Exceptional Merit

May 29—**THE MAN OF IT**, two reels
An absorbing drama of the loves of two women for a man; how one sister sacrificed her life for the happiness of the other.

May 24—**THE CLIFF GIRL**, one reel
An intensely romantic story of the loves of a young geologist and a wilderness girl, with a tinge of tragedy. All ends well, however.

May 26—**THE DEADLY FOCUS**, one reel
A little photoplay with a big melodramatic punch; from the pen of Frank E. Woods, the Reliance manager of production; how a scoundrel was killed by his own satanic invention.

Reliance Motion Picture Corporation
Executive Offices: 71 West 23rd Street, New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
SEE AMERICANS FIRST
Flying "A" and American "Beauty" Feature Films
MADE IN U.S.A.

IN THE PURPLE HILLS
TWO ACTS

Featuring VIVIAN RICH with Splendid Cast of Popular Stars
Under Direction of Archer MacMackin
Release Monday, May 24, 1915

THE STAY AT HOMES"
An American "Beauty" Comedy-Drama
NEVA GERBER and WEBSTER CAMPBELL in a happy combination.
Under Direction of Frank Cooley
Release Tuesday, May 25, 1915

THE REPRISAL"
Featuring WINIFRED GREENWOOD and ED COXEN in a Flying "A" Sociological Drama
Under Direction of Henry Otto
Release Wednesday, May 26, 1915

Distributed Exclusively in the United States and Canada by Mutual Film Corporation
The American Film Mfg. Co. Presents

The LURE of

A Four Part Drama
From The Novel By Harold MacGrath

Here is a Mutual Master Picture that sets a new high standard in motion picture achievement—a screen portrayal of one of the most successful novels ever brought out. Taken from the book written by Harold MacGrath and published by Bobbs-Merrill Company, "The Lure of the Mask" reflects the unusual skill and craftsmanship for which the American Film Manufacturing Company is noted.

A Cast of Stars
Harold Lockwood
Irving Cummings
Lucy Payton
Elsie Jane Wilson
Hal Clements

"The Lure of the Mask" is a novel of world-wide reputation. It is fitting that such a noted subject be interpreted by an all-star cast. Harold Lockwood, whose name is a powerful factor in Filmdom, plays the lead. Opposite him is Elsie Jane Wilson, whose success in "Everywoman" has brought her fame everywhere. Irving Cummings, Lucy Payton, Hal Clements and a host of others complete a cast that will prove a magnet for any box office.

Produced by The American Film Mfg. Co.
A Mutual Master Picture

"The Lure of the Mask" will be presented as a Mutual Master Picture. Its intense plot, its beautiful scenic effects, its elaborate theme, are bound to make it one of the greatest Master Pictures ever presented.

Release Date May 17th

"The Lure of the Mask" will be released through the Mutual Film Corporation offices everywhere May 17th. You exhibitors who are seeking a high class production for several days' run will find this an attraction of exceptional appeal. Arrange bookings now at your nearest Mutual office.

American Film Mfg. Co.
Chicago, Ill.
I MUST LET YOU DO
THE TALKING FOR ME!

THIS is my “Thank you!” to the exhibitors—everywhere. The letters you are writing make me feel that my hope and your wish are realized. If the Thanhouser and Falstaff films deserve only one small part of the kind things you have said for them I am pleased—just pleased; that’s about all I can say.

When I read such telegrams as that from Mr. Graham, manager of Milwaukee’s magnificent Butterfly Theatre, who tells me that my product fulfills my promises—why, pages of type become too weak to convey my feelings!

These are the sentiments that the Thanhouser and Falstaff releases will continue to justify.

Edwin Thanhouser

Our Next Releases:

**Thanhouser**—“The Heart of the Princess Marsari”—(Tuesday, May 18th) two reels.
“The Refugee”—(Friday, May 21st) one reel.
“Daughters of Kings”—(Sunday, May 23rd) one reel.

**Falstaff Comedy**—“The House That Jack Moved”—(Friday, May 21st) one reel.

THANHOUSER FILM CORP.
New Rochelle, N. Y.

THANHOUSER
Preparing for a Scene in Dark Cloud’s Big Photoplay

"Sheriff" Arthur Mackley and His Company Between "takes" in "The Huron Converts," a Forthcoming Reliance Two Reeler

In this realistic picture of Indian life in the days when most of America was a wilderness, Director Mackley has scored a distinctive success, and Dark Cloud, the famous redskin photoplay star, has added the laurels of an author to those of his other notable artistic achievements. The Huron Converts will be released in the Mutual program, May 22, 1915.
On page twenty-four of this issue of Reel Life, is a reproduction of a newspaper advertisement used by the management of the Queen Theater, Dallas, Tex., to announce the coming of The Cup of Life, to that house. Its novelty of design and attractive arrangement, make it unusually effective and it resulted in the Queen selling out at every performance on the two days during which The Cup of Life was being shown.

All of which brings up a point which is of the highest importance to every exhibitor—the value of newspaper advertising. There is no gainaying the fact that the local paper has possibilities for building up patronage, possessed in no similar degree by any other medium. This fact does not minimize in the slightest the value of the poster, whether for billboard or lobby display, nor any of the many tasteful and carefully thought out advertising specialties in use by many exhibitors. For all these the newspaper is a tremendously efficient adjunct, reaching a much wider circle of possible patrons and attracting a class of business, which otherwise might never visit the theater.

As a rule, however, newspaper advertising only pays an exhibitor, when he has some special feature to offer the public.

There are specific cases where an exhibitor has found that it pays to advertise his regular weekly program in the local press, but these are exceptional. It is the feature, which the exhibitor must advertise to the fullest extent, if he is to obtain commensurate returns on his outlay. And it is right here, that many an exhibitor steps into a pitfall.

With the great majority of features, the exhibitor must content himself with somebody else’s say-so, as to their merits, until they are shown at his house. Perhaps he has got his paper, his posters, his heralds and other descriptive matter, all couched in glowing language, and on this he must base his local advertising. Then, when the film is shown, it is in common parlance—a flivver. And the exhibitor has no redress.

It is not alone that he suffers directly from offering a poor production to his patrons. Indirectly, he is hurt infinitely more. All advertising—newspaper, especially—is cumulative in its effects, and to advertise an inferior production in striking fashion or in extravagant terms means that the public eventually will come to regard all the advertising of that particular theater with a doubtful eye. It means that it will become harder and ever harder to induce the public to patronize that particular house.

Of course, the converse of all this is equally true. Let an exhibitor show features which measure up to the printed announcement of their quality—perhaps, even surpass it a little—and the result will be an established patronage of the first order. Advertise, not only in distinctive fashion, but be sure that the productions advertised are worthy. Don’t burst into song over four or five reels of junk, or you’ll weep when you come to count up the box-office receipts.

There is just one way in which every exhibitor can assure himself of consistent quality in his feature offerings—just one way in which he can repeat again and again the effective and telling advertising commented on at the beginning of this article, which the management of the Queen Theater employed so successfully—and that is by booking Mutual Masterpictures. Every one of these comes as near to perfection as it is possible for a motion picture to be at this period of the silent art’s development. Every one is passed upon by a board of the ablest experts in the motion picture field before it is accepted for listing as a Mutual Masterpicture, and that means that many features, so-called, are discarded for every one that is deemed of sufficiently high quality to make it worthy of being placed in this de luxe company.

These are facts which every exhibitor should think about. If doubts remain, the first two Mutual Masterpictures which he sees will dispel them. But in the meantime, he is missing golden opportunities which might have been his. The following letter from a Western manager, who once was a doubter, but who now is numbered among the ever-increas-
Unique Plots and Distinctive Situations in New American-Beauty Releases

1. Joseph Galbraith and Vivian Rich in "In the Purple Hills."  
3. Joseph Galbraith and Jack Richardson (same).  
4. Neva Gerber and Webster Campbell in "The Stay at Homes."  
5. Winifred Greenwood and Ed. Cozen in "Reprisal."  
6. Webster Campbell and Gladys Kitchens in "The Stay at Homes."  
7. Joseph Galbraith and Vivian Rich in "In the Purple Hills."  
10. Winifred Greenwood, George Field, Ed. Cozen and John Stepping in "Reprisal."  
11. George Field, Winifred Greenwood and John Stepping (same).
SINCE the release, on May 3, of the first chapter of 
The Diamond from the Sky, the $10,000 prize picturized romantic novel being produced by Flying "A", countless communications from exhibitors and spectators throughout the country have come in, commenting, not only on the peerless photography and the finished acting, but on the masterly staging of the thrilling episodes which dominate every foot of the film.

No photoplay yet produced, many of the writers assert, has so thrilled them or kept their suspense at such a fever pitch as have the early chapters of The Diamond from the Sky.

"There is more action to a foot of The Diamond from the Sky than in a hundred feet of any other serial I have ever shown at my house," wrote one exhibitor. "It veritably enthralled those who witnessed it, their keen suspense bringing them back to learn what the succeeding chapters held in store."

In producing this wonderful film, neither money nor time has been spared, and, with the thrills capping each other in rapid succession, the monster photoplay is without doubt one of the most tensely interesting and spectacular, from the audience's viewpoint, ever screened.

An automobile racing against death with an onrushing express train, the driver missing death by a hair as he crosses the tracks ahead of it, and a seemingly impossible leap in an auto from a 50-foot cliff into a raging torrent, are but two of the many thrilling features revealed in the chapters already released.

In the chapters to follow, these dare-devil stunts will be supplemented with others of even a more hazardous nature, all of which are bound to keep millions of photoplay lovers on a tiptoe of expectation, wondering what surprise the next chapter it going to hold.

---

THE REFUGEE

An Episode of the World War, Starring Leland Benham

CAST

The Refugee......................Leland Benham
The American Widow..........Mary Elizabeth Forbes
French Nobleman...............Ernest Warde
German Nobleman............Arthur Bauer

ON a ship coming to America from Holland recently, was Mrs. Hollingsworth, a wealthy widow of New York. One evening, in her stateroom, she accidentally dropped a candle. Before she could extinguish it, a hand reached from under the berth and snuffed out the flame. Terrified, Mrs. Hollingsworth dared not attempt any ordinary means of escape. But, writing a note, begging someone to come to her rescue, she dropped it through the open port-hole. It was found by a French nobleman. He called upon the first person he met for assistance, who happened to be a titled German. But, agreeing to make common cause against an unknown enemy, they hastened together to the widow's stateroom. The "burglar" under the bed was hauled into the light. He was an eight-year-old boy refugee from Belgium. Though both the German and the Frenchman insisted upon taking the boy under their protection, the American woman soon had them convinced that this was a case in which the United States had every right to intervene.

So the cool-headed little stowaway, who had put out the candle-flame, found a home with Mrs. Hollingsworth.

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In the PURPLE HILLS

Two Reels

An Exciting Story of Lawlessness and Revenge

CAST

John Ogle......................Harry Von Meter
Kat, her daughter.............Vivian Rich
Sheriff Crosby...............Joseph Galbraith
"Red Ale" Cantwell...........Jack Richardson
Mrs. Crosby..................Louise Lester
Perez...............................Reaves Eason

THE sheriff arrests "Red Ale" Cantwell, and sends him to prison for life for killing John Ogle, a miner. Kat, Ogle's daughter, later marries the sheriff. The outlaw escapes and goes to Sheriff Crosby's cabin. Kat is alone. He ties her to a bench, places a gun at her head, and connects the trigger of the gun with the handle of the door. When her husband returns and forces his entrance, the gun will be discharged. Riding away from the town, Cantwell meets the sheriff, who arrests him. The bandit twists the officer of the law with the terrible revenge he has wreaked upon him. Goaded to desperation, the sheriff ties Cantwell to a tree and rides home in an agony of dread. He is just in time to see his child open the door and enter the cabin. There is a sharp report. Kat is found, apparently lifeless, with a bullet in her shoulder. The sheriff gallops back to where he has left Cantwell. Cantwell's desperate fights ensues. Crosby drives the outlaw to the edge of the bluff, over which Cantwell falls to his death. Meanwhile, neighbors have resuscitated Kat. On his return, the sheriff finds that he still has everything to live for.

(Continued Overleaf)
Stirring Dramas and An Amusing Juvenile Play from Majestic-Komic Studios

Stories of the New Photoplays

THE CLIFF GIRL

The Romantic Love Story of a Young Geologist

CAST
Walter Grant................. William Williams
Margot, the cliff girl........ Gladdie McDonald
Alice Hazen.................. Fan Bourke
Richard Hazen, her father... M. R. Murray
Tom Hazen, her brother..... William Randall
Basil, Margot's father...... Alfred Kranz

WALTER GRANT, a young geologist, is beloved by Margot, a wild girl of the cliffs. Grant, however, is betrothed to Alice Hazen, a society girl. His engagement is more the work of match-making parents than a real romance, and Grant, in his heart, never has loved any woman. Margot's father, Basil, loses his life by falling from the cliff. Left alone, the girl attaches herself with childlike devotion to Grant. They lead an idyllic life. She cooks his meals, and he teaches her to read and write. Also, she learns a great deal from Grant about the rocks and minerals. He is amazed to find how quickly her untutored mind takes hold of all these things. The unexpected arrival at Bay of Alice Hazen with her father and brother, Tom, finds Margot in Grant's tent. Alice chooses to misunderstand entirely. The young geologist assures his fiancée that the cliff girl is nothing to him, and that soon he is returning with Alice to the city. Margot, overhearing, is heart-broken. She runs back to her father's cabin. Thither Tom Hazen follows her. Grant, while showing Alice and her father about the cliffs, is seized with a strange desire to seek Margot. On some pretense or other, he excuses himself to his guests and goes to her cottage, arriving just in time to save the cliff girl from Hazen's advances against which she is fiercely struggling. Then Grant realizes that he loves Margot.

FAIRY FERN SEED

A Charming Play, Starring the Than houser Twins

CAST
Susanna Cross................ Ethel Jewett
Rosalie Wood.................. Peggy Burke
Her Mother.................... Mrs. Burbanks
James Porter, Rosalie's husband.... James Cooley
Marion, Rosalie's daughter, Marion and Madeline Fair-Madeline

SUSANNA CROSS, envious of her wealthy girl chum, Rosalie Wood, whose home she shares, encourages Rosalie to elope with James Porter. Mrs. Wood, unable to forgive her daughter, now lavishes everything upon the unscrupulous Susanna. Rosalie's husband is poor, and each year life becomes a more bitter struggle. At last, Rosalie dies, leaving Porter heart-broken. When his twin daughters, Marion and Madeline, are twelve, the father also dies. They are told that they are to be sent to an institution. The two little girls have their heads full of fairy lore. Remembering the story of the princess who put fern seed in her shoes so that she could send her spirit self with a message of love to her dear prince, they decide that they will do the same, so that their spirit selves may find the grandmother whom they never have seen, and win her love and protection. Everybody—whether they believe in fairies or not—should see the happy conclusion of one of the sweetest playlets Than houser has produced in many a day.

THE RIGHTFUL THEFT

An Eventful Drama Hinging on an Ancient Coin and a Deacon's Dishonest Act

CAST
Widow Brown.................. Eleanor Washington
Paul........................... Paul Willis
Obadiah Grabb............... Charles Lee
Mildred....................... Mildred Harris

WIDOW BROWN is about to be dispossessed by Obadiah Grabb, who holds a mortgage on her cottage. Sunday comes, and the widow fears she must stay home from church, as she has not a cent to put in the collection. Her small son, Paul, playing in the front yard, digs up an old penny. They go to meeting, and the widow drops the ancient coin in the plate. Deacon Strout notices the act. Being an amateur coin collector, he recognizes this ancient piece as one of great value. The church is staggering under a debt, and the widow is on the brink of homelessness. So the deacon feels justified in palming the money. He is caught, however, and asked to resign from the board of trustees. Strout sends the ancient penny to the museum in the city and receives in return fifteen hundred dollars, which he gives to the widow. She keeps one hundred dollars, and pays off the mortgage. The five hundred dollars she gives the Deacon as his share. Strout liquidates the church debt, and is gratefully received back into the fold.

THE STAY-AT-HOMES

The Romance of Two of a Kind

CAST
Arthur Baldwin.............. Webster Campbell
Helen Howard................ Neva Gerber
Mrs. Baldwin............... Gladys Kingsbury
Arthur's sister.............. Katherine Wilson

ARTHUR BALDWIN, an inveterate smoker and book worm, is a constant source of irritation to his family. They wish him to brace up and join in with their social doings. But Arthur is bored to death with ordinary amusements and people. He lounges about in a dressing-gown, selfishly enjoying himself in his own way. At last, his mother and sisters, giving him no peace, he decides to move his belongings to an empty room in the garage, where he can read and puff at his pipe in solitude. Turning matters over in his mind, he takes a stroll about the vicinity, and on returning, is obliged to climb into the house by an open window, as he has forgotten the key. Helen Howard, across the way, sees him. Being a newcomer, she does not recognize her young neighbor, and, thinking that Baldwin is a burglar, she follows him with a revolver. When she finds him dumping out the contents of bureau drawers and making up a bundle of things, she confronts him, pistol drawn. Arthur demands to know what Helen is doing in his house. The astonished young woman explains. In a very few minutes they come to the most amicable understanding. Baldwin confides to his fair neighbor his sorrows at home. She duplicates them with an account of her own trials as a book worm. Next day, the Baldwins are pleasantly surprised to notice the care which Arthur has bestowed upon his personal appearance. At the dinner

(Continued Overleaf)
Popular Stars Featured in Latest Domino, Broncho, Keystone, Kay Bee Plays

Stories of the New Photoplays

table that evening, he seems quite like real folks. The Howards also congratulate Helen upon the pretty gown she is wearing. Later, the families discover Arthur and Helen in the moonlight garden. The two book-worms have met their fates.

REPRISAL
American
May 26, 1915

Wherein Love Resorts to a Clever Ruse

CAST
Paul Giles .................. Edward Coxen
Edna Green .................... Winifred Greenwood
Judge Green ................... John Stepling
Dan Parks ..................... George Field
Elise ........................ Lizette Thorp

JUDGE GREEN, a corrupt politician, tries to buy up Paul Giles' paper for purposes of his own. Giles refuses his support to anything except "clean politics." The judge tells his daughter Edna, engaged to Giles, that never will he consent to their marriage unless the young editor changes his views. But Paul will not listen to the overtures of Dan Parks, a boss, nor even to the entreaties of his sweetheart. The ring plots to get Giles in a compromising position with the judge's maid. Edna overhears the conspiracy, forces the servant into a closet, and turns the key on her. Disguised as the maid, she goes to Giles' house. There she feigns illness and begs Giles to help her. When the politicians arrive, demanding to see the woman whom the editor is concealing, Edna steps forward, throws off her disguise, and announces that she has been secretly married to Paul for several months. Then she gives her father the key to the closet where she has imprisoned the bribed maid.

HER EASTER HAT
Kay-Bee
May 28, 1915

The Eventful Romance of a Fisherman's Pretty Daughter
By Richard V. Spencer and Thomas H. Ince

CAST
Molly ....................... Estelle Allen
Jim .......................... George Fisher
Strave ......................... Jay Hunt
Bill Kane ..................... Louis Morrison
Marie ........................ Margaret Thompson

BILL KANE, a rough fisherman, begrudges his daughter, Molly, the pretty clothes which she covets. Molly realizes that clothes may have a great deal to do with a girl's future. When Marie, the village belle, blossoms out in a fetching new frock and a hat all covered with roses, Molly's sweetheart, Jim, deserts her for the other girl. The little fisherman is heart-broken. In her desperation, she persuades the milliner to let her have a beautiful flower-laden hat, promising to pay for it on the installment plan. Bill Kane comes home a good bit worse for many drinks at the inn, and discovers his daughter trying on her new hat. Snatching it from her, despite her cries, he carries it to his room. The next day he returns the precious bonnet to the milliner. That night, a peculiar visitor is called to the Kanes, and Bill gives him a shake-down before the fire. Some town roughs, bent upon robbing the vendor of his pack and money, break into the cottage. Molly hears them and creeps into the room. The girl puts up an heroic struggle, defending the wares and securing the thieves' arrest. She is carried to bed, unconscious. Next day the story spreads all over town. Bill Kane buys the hat back and presents it to Molly. The grateful peddler makes her a gift of some ribbons and muslin for a dress. Jim comes to the cottage, begging his sweetheart's forgiveness and imploring her to take him back into her affections. Molly is blissfully happy.

OUT OF BONDAGE
Majestic
May 30, 1915

The Thrilling Escape of a Crook's Daughter

CAST
Jim McRae, a crook .................. F. A. Turner
Mary, his daughter .................. Dorothy Gish
Clancy, Jim's pal .................... Walter Long
John Hildreth ...................... Richard Cummings
Henry, his son ..................... William Hinckley

JIM McRae, a crook, forces his daughter, Mary, into marriage with Clancy, his partner in crime. Later, Clancy and McRae quarrel. The latter squeals on his pal to the police. After Clancy's arrest, McRae and Mary go West. They squat in a shack on the edge of an orange grove and McRae makes a living by stealing the fruit. He is discovered by John Hildreth, owner of the grove, whose son, Henry, has met Mary and has fallen in love with her. Being the wife of Clancy, however, she has discouraged him. Hildreth orders the McRaes off the place. Meanwhile, Clancy has made his getaway and followed them West. He comes to the shack and tries to compel Mary to go away with him. Her father comes on the scene. The two men pull their guns. Mary rushes to put out the lamp. Clancy shoots at the light. He hits Mary. McRae and Clancy then shoot simultaneously at one another and both drop to the floor. The Hildreths, hearing the shots, come running to the shack. Henry finds the two crooks dead. When he lift Mary there falls from her waist a wallet which had prevented the bullet from entering her body. She tells Henry the story of her past, and he wins her promise to begin life over again with him.

THE ANGEL IN THE MASK
Thanhouser
May 30, 1915

A Clever Detective Story which Ends in a Romance

A MASKED girl sits in a store window in New York, writing cards to demonstrate a fountain pen. Everybody is curious about her because she is so pretty, and she becomes nicknamed "the Angel in the Mask." A certain boy from the country, Bob Singleton, chances to pass the window. He is forlorn because he cannot get work. The masked girl holds up a card, on which is written a word of friendly encouragement. At the boarding-house where the boy is staying, a robbery and murder are committed. In- criminating evidence is found in Singleton's room, and he is taken to prison. Meanwhile, Mary Berthalon is the only person in the house who believes in Singleton's innocence. A few days later the landlady and Dick Stokes pause at the fountain-pen window. She points to a certain pen

(Continued Overleaf)
Dark Cloud's Two Reel Indian Play Makes a Notable Reliance Release

Stories of the New Photoplays

which she wants, with a finger on which gleams a curiously-wrought ring. Then they enter the store. The masked girl comes out of the window and waits on them. She writes a card to each of them—to the woman, "Thou shalt not steal," and to the man, "Thou shalt not kill." Then, snatching off the mask, she reveals herself as Mary Berthalon. Already the police are at the door. Mary has recognized on the landlady's hand a ring which the murdered woman once had shown her, and in Dick Strokes she has intuitively known the real criminal. The guilty pair confess. And Bob Singleton, freed, and landed in a good job, marries Mary Berthalon.

THE CONVERSION OF FROSTY BLAKE

Broncho

Two Reels JUne 2, 1915

A Strong Western, Starring William S. Hart
By J. G. Hawks and Thomas H. Ince

CAST

"Frosty" Blake.................William S. Hart
Bubbles........................Louis Glaum
Rev. Horace Brightlay.........Charles Ray

THE REV. Horace Brightlay, sent West for his health, holds services in the hotel dining-room, with indifferent success. "Frosty" Blake, the proprietor of the Legal Tender Saloon, is very bitter against Brightlay, and has thrown out of the hotel. The young parson, in desperation, attacks Blake—and then faints because of his physical weakness. Bubbles, a dance-hall girl, befriends the sick man, and nurses him back to health. "Frosty" is moved to give Brightlay the use of the dance hall for one hour on Sunday for religious meetings. All the dance-hall girls and the gamblers and miners attend. One evening, Horned Toad, a desperado from Bitter Creek, blows into town. He tries to break up the meeting. "Frosty" drives him out at the point of his gun. The Horned Toad shoots, and the saloon keeper gives chase. The outlaw hides behind a tree in front of the minister's cabin. As "Frosty" comes within range, Brightlay suddenly thrusts himself between him and his enemy. The parson is shot. Before he dies, he performs the marriage ceremony for "Frosty" and Bubbles. "Frosty" boards up the "Legal Tender", nailing to the door a notice which reads, "Closed forever by the order of God."

THE SCALES OF JUSTICE

Domino

Two Reels JUne 3, 1915

A Powerful Play, Featuring Clara Williams and Walter Edwards
By C. Gardiner Sullivan and Thomas H. Ince

CAST

Walter Parker.......................Walter Edwards
Viola Landsey......................Clara Williams
Judge Landsey.....................J. Barney Sherry
Paul Armstrong..................Frank Boradge

JUDGE LANDSEY sees in Walter Parker, brought before him for burglary, the makings of a man, and grants him his freedom to begin life over again. Parker gives the judge his word to live on the square. A few weeks later, the judge, on entering his home late one evening, hears his wife, Viola, earnestly pleading with Paul Armstrong, a young clubman, in the drawing-room. He recalls how of late he had been forced, by absorption in his work, to neglect her. Doubtless, this is the outcome. The blow stuns him. Meanwhile, Parker, who has not kept to his promise, climbs up the fire-escape, not knowing that the house he had selected to rob is the home of the judge who pardoned him. On discovering the judge within, he beats a hasty retreat. Parker is in the act of getting away, when he is grabbed by a policeman. A struggle ensues. Parker shoots the officer and runs. By this time Viola has persuaded her visitor to leave the house by the fire-escape. He is seen and arrested for the murder of the policeman. At the trial, the jury declare Armstrong guilty. Judge Landsey is called upon to pronounce the sentence. He knows the man is innocent, but to establish this means involving his wife's reputation. The judge is under a tremendous strain. Viola discovers the dilemma, and begs her husband to substantiate the truth. She really is innocent, and so she has no fear of being misunderstood; she says, Her husband, and his honor, are dearer to her than life. At the last moment Parker comes forward and confesses.

THE RACE LOVE

Reliance

Two Reels JUne 5, 1915

Wherein an Indian Girl is Torn Between Two Loves

CAST

John Walton........................Ray Myers
White Dove........................Bessie Van Buskirk
Grey Crag.........................Joseph Hennaberry

WHITE DOVE, an Indian girl, is loved by Grey Crag, the chief's son, and also by John Walton, a white man, sojourning in the wilderness. Walton and the young brave are fast friends, especially the Indian, who is bound to the white man by ties of gratitude. For, on one occasion, Walton has helped him win out in a struggle against a bunch of settlement loafers. At the same time, the Indian fears Walton's influence upon his sweetheart. Things reach a crisis and the two men meet to talk it over. They agree that each shall put his plea before White Dove and then abide by her choice. The three keep tryst before a campfire on the mountain. First Walton pictures to the girl the life in civilization which he can give her. She is fascinated and filled with a strange longing. Then Grey Crag describes the glories of her ancient race, and of how they and their children are destined to restore the honor of their nation. He tells her that, in the white man's world, she will be an alien, and an outcast from her own people, and recalls to her the beauty and grandeur of their home in the forest. The Indian's eloquence wins. Walton realizes that in the Indian girl love of race is stronger than personal affection. And it seems to him that, after all, this is as it should be. So he goes away.
Two Reel Fairy Story Among Latest Thanhouser-Falstaff Releases

HELEN ALVING believed that she was to find in her son, Oswald—on that day returned from Paris—compensation for years which had been a miserable, living lie. Her entire married existence—she shuddered to think of it now!—was nothing more than a hidden abyss. But at least, she had kept her boy innocent of the sort of man his father had been. At her insistence, Oswald, at the age of seven, had been sent abroad to school.

When he was nine, Alving had died, worn out by his excesses. No moment more propitious than the present could have been chosen for Oswald's home-coming; for this was the eve of the dedication of the Captain Alving Orphanage, his father's memorial. If a score of years and more had softened any evil impression the dead man might have left behind him, such a dispensation of his fortune should enshrine him in the hearts of the community.

Through the glass walls of the conservatory, the gloomy fjord landscape was veiled in steady rain. When Oswald came down from his room, where he had been resting after his journey, he lingered awhile at the window, gazing disconsolately out-of-doors. All that evening Helen revelled in a mother's prerogative to spoil him utterly. Over and over again, she made him tell her of his life abroad, for she took unbounded delight in his success as a painter. She pictured in ecstatic terms the brilliant future of her only son—until Oswald could endure it no longer.

"Mother!" cried the young man at last, "I've something to tell you. I cannot go on hiding it from you!"

Helen showed alarm.

"I could never bring myself to write to you about it," he hurried on. "And since I've come home—I feel such a terrible dread! The everlasting gloom of this Norway-country—will the sun never shine again?"

"Oswald," whispered the mother, seizing him by the arm. "what is the matter? You are fatigued? You are not ill?"

"It's not an ordinary fatigue. No, and I'm not what is commonly called 'ill,' either." He clasped his hands above his head. "Mother, my mind is broken down—ruined—I shall never be able to work again."

He buried his head in her lap, sobbing heart-brokenly. Then, white and trembling, Helen drew from him the story of that horrible last month in Paris. His first collapse had come on the eve of the hanging of his picture in the Luxembourg. Later, on the second attempt, he had learned from a celebrated doctor that his malady was epilepsy.

But, oh, I cannot understand why this should have come upon me!" cried Oswald. "I never led a dissipated life—never, in any respect. And it couldn't be anything inherited, as the doctor believed—until I showed him your letters, mother. No, I alone am to blame. My studies—the life among the artists—my work—they were too much for me. I am incurably ruined for life by my own heedlessness. If only it were something I, myself, were not responsible for!"

Suddenly mother and son were interrupted in their sad talk by the entrance of a girl. It was Regina, a neighbor's daughter. Seeing her the man in Oswald awakened. One idea only obsessed him. The lost joy of living! He had found it again in Regina. This fresh, lovely, splendid young girl—it was in her power—and her's alone to save him.

Helen realized now that she was fighting with ghosts. She recalled her willful marriage, the family physician's dark predictions. Now she knew that the seed of his destruction had been sown in her son's being at birth. Ah, Regina! She would win the girl for her son. He should yet be saved!

On their marriage day, the happy bride, the groom, almost restored, stood at the altar. The mother's hopes surged high. The minister has reached the irrevocable words. Then, suddenly, all was confusion. Down the aisle rushed the old family physician and thrust into Oswald's hand a paper. The pastor ceased. In the death-like stillness, the young man's eye swept the written lines. Then, with a horrible cry, Oswald Alving fled from the church. The next instant Helen knew—Regina was her husband's own child, Oswald's half-sister. That night the Orphanage burned, and the stricken Oswald revealed in its glow. To his enfeebled mind it seemed that its radiance came from the sun.

Through the weeks that remained, the rain still fell, Oswald incessantly calling for the sun. One morning, the longed-for light broke through. Helen hurried to him. Half paralyzed, singing to himself, he sat on the floor, through nerveless fingers sifting the sunbeams. She ran for help. But when she returned, an empty phial at his side, told by what escape his tortured soul had fled.
“The Failure”  

**CAST**

Tom Warder..........................John Emerson  
Ruth Shipman..........................Wahneta Hanson  
Isaac Shuman..........................A. D. Sears  
Rose Beaudet..........................Olga Gray  

**Prologue**

**Warda**... When I thought I should be told! Warda hissed.

**Ruth Shuman** lifted to him her dark eyes in which stood tears of indignation and bitterness.

“I wish—sometimes”—she said, “that I never had gone on the stage.”

“Well, you sha’n’t stay there a moment longer than I can help,” declared her fiancé, “to be bullied and insulted by the most disreputable manager in town! Oh, I’ll get him yet! You’ll see. But now, dear I’m off, I must catch the evening edition.”

In the next fortnight, Warden went resolutely to work to expose Isaac Shuman and his methods, and succeeded in ferreting out a worse scandal than he had ever suspected. But the city editor of that famous form sheet, The Times, was strangely loath to print the story. “Hm!” reflected the young reporter, “So Shuman has been trying to buy up this office!” He took the story to the editor-in-chief, and the scandal came out in full. It was copied all over the country. Shuman, beside himself with rage, and fearing ruin, placed his affairs into other hands and escaped to Europe. But before he sailed he sent Tom Warden a letter. The threats it conveyed would have turned any other young man’s hair white.

Three years later found Ruth and Tom happily married, absorbed in their baby son and Tom’s playwriting. One day on the street, Ruth chanced to meet an old friend.

“Rose Beaudet?” she cried, seizing by the hand the striking, dark girl, who returned her greeting warmly, “I’ve not heard a word of you since I understood you in Egypt! What are you doing now?”

“Trying to find another play which shall suit me as well as that did,” replied the actress.

Ruth laughed joyously.

“My husband—Tom Warder”—she said, eagerly, “has just written a wonderful play. And the leading woman—why he might have had you in mind when he created her! Come along, with me, and we’ll run over it together.”

That evening, Rose Beaudet, her face aglow, laid down the last sheet of Tom’s manuscript. “It’s my play!” she cried. “Just what they have been trying for weeks to find for me. You must take this to Shuman.”

Warden started. So that man was back again! When Rose was gone, he and Ruth talked it all over. It looked like a chance, surely, to land the play. With Rose in the lead it would mean enormous box-office returns. If Shuman couldn’t afford to let the play slip, and if, despite himself, he were to make Tom Warden famous—but at this point in his reasoning the ambitious young playwright let himself out in a laugh of such pure good humor that there was no room anywhere for dark suspicions to lurk. The following day he submitted the play to the manager. In less than a week it came back with Shuman’s regrets that he could not use it. Rose suddenly was inaccessible. No explanations could be had. Tom scarcely had recovered from his surprise when, a day or two later, he disposed of the manuscript to another manager. But before his drama could be produced, Shuman opened with Rose Beaudet—in the stolen play.

The management which had bought Tom’s play refused to believe his protestations against Shuman. The affair was, plainly, a frame-up. Warden went to prison.

Several years passed. Tom’s pardon was indefinitely postponed. Ruth visited him as often as the authorities would permit, bravely trying to conceal from him the poverty against which she now was struggling in her efforts to provide for herself and the child. At last the little boy sickened and died. She could not bring herself to tell Tom of this. And in her own weakened, distraught condition, she could not bear to go to the prison. It was not until she had broken down completely, and the doctor had denied her hope, that she sent her husband a last, imploring message. Tom, now a trusty, asked permission to go to his dying wife. His appeal was refused. That same night he made his escape.

The prison guards hunted him through the woods. In a lonely glen, Warden stumbled over the dead body of a man. It was a suicide. Taking the poison flask from the man’s pocket, he quickly exchanged clothes with the corpse, and, halting the body in convict stripes to the banks of a nearby stream, he flung it into the water. The guards saw it floating there and fired. At the prison later they reported that Warden was dead.

Tom reached home too late. Ruth’s sufferings were over. In bitterness of soul, she saw before him nothing save the road the man in the woods had taken. Then, a garish bill-board forced itself upon his half-crazed attention. The stolen play—Revived by Shuman! That night, an hour after the performance, Warden was found dead in the manager’s private office. The poison flask lay undiscovered in the gutter under the window. With visions of the electric chair before him, Shuman, cowering with mortal fear, was dragged to the Tombs.
Masterplayers in Mutual Masterpictures

Raoul Walsh, soldier of fortune, is admirably cast for the impersonation of Pancho Villa in The Outlaw’s Revenge, the four-part Mutual Masterpicture produced under the personal supervision of D. W. Griffith. Walsh himself is an adventurer of parts. He knows Mexico and the peons. He is an accomplished actor as well. For three years he travelled with Robert Mantell, making a close study of the great star’s methods. The son of Thomas Walsh, well known in Manhattan racing circles, hardly could have been expected to settle down to the humdrum of business like an average New York chap. Staking youth and health against his determination to see the world, Raoul, at fifteen, ran away from home on a cattle boat sailing for South Africa. To the Transvaal and back again to Peru was a matter of two years’ cruising after the ancient fashion. In the South American state Walsh became involved in a revolution and barely escaped with his life to Mexico. There cow-punching first gave him a livelihood, and then bull-fighting became his profession. Into the romantic rôle of Villa he has put virility, atmosphere and a first-hand acquaintance with the life which he portrays.

Morris Foster, theThanhouser star, who plays Lennox Dunbar in the four-part Mutual Masterpicture, God’s Witness, is about the most popular man “on or off” appearing in pictures. He is so young that he has forbidden anybody in the secret to publish his age. But professionally he is well along, for Foster made his début in his earliest years. There was a time when he was steeped in Shakespeare. He roamed about the back yards in the vicinity of the Golden Gate, eyes heavenward, “lamping” back porches in quest of a Juliet to whom he could pour out his Romeo. He was chased by irate fathers with shot guns—until he eloped alone and came to New York. In God’s Witness Foster plays opposite Florence LaBadie. He impersonates a young lawyer of the fair-and-square, none too usual, type. Against overwhelming evidence to the contrary, Dunbar protests that the girl he loves is innocent of the crime with which she is charged. He wins out in the end—just as one would expect of a young man with Foster’s engaging personality.

Charles E. Ray in The Cup of Life, the recent five-reel Mutual Masterpicture made at Inceville, realizes the character of John Ward with unusual attractiveness. Charles Ray’s impersonations have always a clearness and quiet forcefulness, which mark him for a young leading man of innate dramatic ability. He does not appear to be acting on the screen. He is as natural as he would be if you met him casually about the grounds at Santa Monica. But he is capable of putting over a strong scene when required. As John Ward, however, Ray evidently was chosen both for his engaging frankness and because his type contrasted perfectly with the other leading men of the production. He represents a wholesome, vigorous, clean-minded, hard-working chap. Incidentally, this tall, clean-cut, fair-complexioned young man is one of the finest athletes at the New York Motion Picture California studios.

Mary Alden, character heroine, is a name one hears constantly of late from connoisseurs of motion picture art. The critics who follow the careers of screen artists say that no other such capable all-round actress ever has risen so rapidly to so high a place among photoplayers. Miss Alden at her best may be seen in the Mutual Masterpictures, Man’s Prerogative, a four-part production, and in Ghosts, in five reels, adapted from the play by Henrik Ibsen. In each drama she portrays with adequate psychological grasp a mature woman’s rôle. Her rich powers are brought into full play. The Reliance-Majestic leading woman is a native of New Orleans. She studied illustrating at the Art Students’ League in New York, and during this time became interested in motion pictures. Her first appearance before the camera was quite impromptu. Soon it was revealed to her, that here, if she chose to enter it, a successful career stood open to her. From the beginning, directors recognized in Miss Alden the making of an exceptionally able actress. She did choose to go into pictures. And today there is, perhaps, no other leading woman more in demand.

Irene Hunt carries an appealing part in The Outlaw’s Revenge, in which she appears as Bonita, the elder sister of Villa. The details have been faithfully followed. This sister of the famous commander-in-chief of the Constitutionalist army of northern Mexico was lame from her birth. Miss Hunt impersonates the character even to the pathetic limp with which she moves about the adobe cottage. Her study is intelligent and sympathetic. She devoted many weeks to perfecting her idea of the part. Another masterpicture rôle in which Miss Hunt does exceedingly artistic work is that of Romalie, the gypsy girl, in Strathmore, adapted in four reels from the famous romance by Ouida. The dark, vivacious Reliance leading woman is singularly eloquent in her desire for revenge upon La Vavasour, the adventures of the play. One of the most vivid episodes in the drama is Romalie’s scene with Strathmore. For careful touches of finished acting Miss Hunt always may be relied upon.

Elizabeth Burbridge, youthful leading woman of the New York Motion Picture studios, has created a charming rôle in Polly, the miller’s daughter, in Rumpelstiltskin, the four-reel Mutual Masterpicture. This delightful fairy story produced by Thomas H. Ince calls for a heroine gifted with both beauty and imagination. Miss Burbridge’s interpretation is exquisite. Even the most exacting child who loves wonder tales cannot but find in Polly on the screen his ideal of the beautiful maiden worthy the love of the fairy prince. Polly is a little brunette, with a graceful, childlike figure. Against the beautiful woodland backgrounds, her airy movements are thrown into delicate relief. In the emotional scenes Miss Burbridge makes a vivid appeal to our keenest sympathies. The dainty little leading woman of Inceville has a great many admirers. With children, especially, she is a favorite heroine in pictures.
**“The Diamond from the Sky”**

**CAST**

Esther Stanley .................. Lottie Pickford  
Arthur Stanley II ............... Irving Cummings  
Blair Stanley .................... William Russell  
Vivian Marston .................. Charlotte Burton  
Hagar ............................ Eugene Ford  
Luke Lovell ...................... George Periolat  
Marmaduke Smythe ................ Orral Humphrey  
Quabba, the hunchback .......... W. J. Tedmarsh


**Chapter Three, “The Silent Witness”**

WITH The Diamond from the Sky clutched tightly to his breast, Arthur, certain that his cousin Blair was dead, crawled from the grave and fled toward Stanley Hall, stopping on the way to offer up a prayer on his supposed mother's grave, a silent witness to the tragedy of the moment before. He was intent upon leaving Fairfax with as little ceremony as possible. Having no knowledge of Blair's brutal murder of Dr. Lee, or of how his cousin came into possession of The Diamond from the Sky. Arthur, reaching the Hall, hurried to his room, threw himself on the bed and sobbed bitterly over the events of but a few moments before. But the sleep he needed so much just then was not to be his. Instead, he lay awake, battling with his troubled conscience as to what was right for him to do under the circumstances. Finally, after prolonged deliberation, he determined to surrender the first thing in the morning, make a clean breast of everything and leave the rest to fate.

Mean the Esther, standing at her window in the room above, had started perceptibly at the shot on the lawn below. Pulling back the curtains, she glanced out, a half startled exclamation escaping as she saw Arthur—she could not be mistaken—in pursuit of a strange man, both of whom were quickly lost to view in the darkness. Troubled at what she had just seen, Esther hurried to her foster-father's room to find it vacant. Then, believing he might be in his study, she felt her way down the stairs. About to enter the room she stopped abruptly, as the moonlight, streaming in through the great bay window, brought to her view, the body of Dr. Lee stretched across the table. Dead? Impossible! She could not believe it, even when the nearest doctor, whom she hurriedly called in, so announced.

Fairfax aghast at the brutal murder of Dr. Lee and a determined hunt for the assassin was immediately under way. But the only clue the sheriff found on his arrival the following morning, was a straw hat and a guitar. No one could identify the hat. But the guitar furnished the evidence the sheriff needed to make an arrest.

Almost immediately, that official was on his way to Stanley Hall. All but one insisted that Arthur Stanley was the murderer; all but Esther who knew in her heart that he was innocent, despite what others might insist.

Any thought of surrender that Arthur possessed, suddenly disappeared when his cousin servant entered his room to inform him that the sheriff wanted him. Escape was now his only thought. He knew that just outside the front door stood the high-powered racing machine he had purchased some days before and which had been delivered early that morning. Outside, the sheriff, unable to gain admittance, was fast shuttering the door, using the butt of his revolver as a ram. Suddenly, the panel gave way, and, reaching in through the hole, the sheriff undid the latch and stepped in. At the moment the official crossed the threshold, Arthur shattered the front window, and, leaping out unhurt, jumped into the waiting car.

Gaining speed at every turn of the wheels, the juggernaut shot into the roadway and soon disappeared in a cloud of dust. On he sped until he neared the Lee home. There he stopped, while Esther, unable to restrain her emotion, kissed him repeatedly. Then he sent him on his way, swearing that she would always believe him innocent.

In His Headlong Flight Arthur Suddenly Found Himself Staring at the Head Stone on the Grave of Esther Stanley
Real Tales About Reel Folk

ROY McCardell, author of The Diamond from the Sky, and winner of the $10,000 prize offered by the North American Film Corporation, has taken a bungalow in Santa Barbara, California, where he is watching the American plant turn into motion pictures the thrilling screen novelization from his pen. Mr. McCardell also is putting The Diamond from the Sky into serial form. The chapters are appearing simultaneously with the release of the film in hundreds of newspapers all over the United States. The accompanying snapshot, taken on the grounds of the Flying "A" studios, shows Mr. McCardell standing between his wife and daughter, Miss Dorothy McCardell. At Mrs. McCardell's left are Mrs. Harry Wolf, another daughter, and Jay Cairns, publicity director of the American. At the extreme right of the author is Robert Roser, his secretary.

On a recent trip into the California mountains for some scenes, Irene Hunt and Marge Wilson found that they had forgotten to bring with them a curling-iron. Miss Hunt, however, remembered being caught in the same predicament several years before, while trouping with a repertoire company in the legitimate, and recalled the way the difficulty was solved. When it came time to photograph the first scene, the two young actresses had their curls. Director F. A. Kelsey could not restrain his curiosity. He asked them point blank how the dickens they had managed it. Then they laughingly confessed that when a curling-iron wasn't to be had, a steel knife-handle and a candle made a pretty good substitute.

Thomas Coffen Cooke and Ernest C. Warde, noted stars in the legitimate and famous producers on Broadway, recently signed an agreement to devote themselves henceforth, to the directing of Thanhouser dramatic films. Their engagement is in accordance with Edwin Thanhouser's wise policy which is booming things at New Rochelle. Mr. Thanhouser, every now and then, reaches a long arm down Broadway and draws in the kind of support which he is determined to get. A record of seventeen years as director for Messrs. Wagenhals and Kempner, is, perhaps, Mr. Cooke's highest recommendation. During this time he produced with many eminent stars, including Modjeska, Annie Russell, Blanche Walsh and Frederick Warde. By an odd coincidence he now finds himself a newcomer to the Thanhouser studios with Ernest C. Warde, the talented son of the eminent Shakespearean scholar and lecturer with whom Mr. Cooke formerly was associated.

The cowboys at the Flying "A" are all roused up over the coming rodeo which will be put on at the race track under the management of the American forces. There will be ten events on the program. Besides broncho busting and steer riding there will be Roman, hippodrome, chariot, relay and bronco races. Harry Gant, champion relay racer, will run Frank Nicely and Karl Morrison of the studios. The other day Morrison was out on the course brushing up on the Roman race. His horses had a difference. One ran away, while the other dragged behind. And between the pair of them it looked as though Morrison would be seriously injured. Fortunately, the dare-devil leading man escaped with only a "skinning."

A great crowd of people from Santa Monica, Ocean Park and Venice, the three beach cities adjoining Inceville, as well as many others from Los Angeles, recently gathered at Sulphur Canyon by night to watch Production-chief Thomas H. Ince and his assistant, Reginald Barker, superintend the taking of the scenes in Hades for The Devil, the five-reel Mutual Masterpicture made by the New York Motion Picture Corporation. Mr. Ince would have preferred to have kept his maneuvers a secret, if this had been possible. He says that he can work a great deal better if he has no audience. But, on this particular occasion, the news had leaked out that there were to be weird goings-on down Inceville way—and there were no means at hand of scaring off the crowds. When the cameras were in position, and the actors called, the excited throngs became unmanageable in their efforts to get a closer view of the picture-taking. Mr. Ince was on the verge of sending for the reserves. Then, with his characteristic tact and unfailing good humor, he decided instead to use a little diplomacy. It worked. Several hundred of the on-lookers were persuaded to come in as "extras" on the picture. A capital mob effect was obtained. And the impromptu players went away, congratulating each other that they had been "good little devils for Mr. Ince."

Elmer Booth, of the Komic Company, is reinforcing his wardrobe. In Ethel's Romance he spoiled five perfectly good suits of specially transported New York clothes. The glad rags of a comedian should be heavily insured.
Real Tales About Reel Folk

The Mutual Fishing Club is spending the week-ends angling off the Catalina Islands in the Pacific. The club was recently re-organized, with Director Fred A. Kelsey at the head. Other Reliance-Majestic players active in its membership are Raoul A. Walsh, Paul Powell, Jack B. O'Brien, Charles Gorman, Jack Conway, Lloyd Ingraham, W. Christy Cabanne, Wallace Reid, William Hinckley and Thomas E. O'Brien. A launch has been chartered for the season, and on the prow the name, Mutual, is painted in letters to impress the most absent-minded. Usually the wife of one of the members volunteers to entertain the party on its return from the Catalina waters. Baked fish is served à la carte, and the exciting incidents of the expedition graphically recounted. At the end of the season a medal will be awarded to the member who holds the highest record. In the snapshot Raoul Walsh and Charles Gorman are seen with a big catch apiece. Up to date, however, Thomas E. O'Brien has made the most brilliant haul. He recently caught a fifty pound yellow tail, landing the fish in eight minutes.

The great Flying "A" picturized novel, The Diamond from the Sky, holds in store the largest number of surprises ever committed to the screen. It just has been announced that beautiful Charlotte Burton, leading woman of the Flying "A", soon will appear in this romantic production. Miss Burton has been cast for the part of Vivian Marston. She says herself that the role is one after her own heart. By this be it known that the character is sure to prove one of the most daring, vivid, and fascinating portrayals in the realm of pictures. Miss Burton frankly enjoys pure deviltry. To cross wires in the love plots, break off happy unions and estrange hearts is her specialty. When she becomes involved in the fate of the famous diamond necklace, there is no telling what may happen. Miss Burton is noted for her dark beauty. Her latest photograph, here reproduced for the first time, is a splendid likeness of this charming actress.

Frank E. Woods, manager of the production department at the Griffith-Mutual studios, is about the busiest man in that intensely active plant. He reads and passes on all the scenarios submitted to the Reliance, Majestic and Komic companies. He discusses in detail with the directors every story that is put on. When Mr. Griffith is away he attends all rehearsals. He supervises the titling and assembling of finished pictures. And, in addition to all this, he constantly is suggesting new plots, or turning out original photoplays for production. This may explain why Mr. Woods is the first man on the job in the morning, and the last one to leave the studios at night.

Mr. Woods, as the "Spectator" on the New York Dramatic Mirror, was the pioneer who recognized years ago the coming importance of the photoplay. In his department was published the first serious review of a motion picture drama. In a short time his prophetic editorial also were more than justifying themselves in the realm of motion picture enterprise. Though at the outset "Spec" was laughed at for the weight he gave to this new type of drama, soon theatrical managers all over the land were anxiously watching his articles and reviews in the Mirror, by which they could gauge how fast was growing the "little giant of the amusement industry". After he was made editor-in-chief, Mr. Woods resigned to assume a directorship with the Kinemacolor in California. He then returned to New York where he became scenario editor for the Biograph and Klaw and Erlanger feature combination. When Mr. Griffith entered the Mutual, Mr. Woods accompanied him. He has been right hand man to the great producer ever since.

William Russell, who plays juvenile heavy lead in The Diamond from the Sky, is an actor of no mean ability. His strong, convincing performance as Blair Stanley in the first chapter of the picturized novel has called forth many expressions of astonishment and praise all over the country. Not that Russell was wholly unknown before. On the contrary, he formerly starred with the Mutual in the Thanhouser company. But the really extraordinary finish with which he acts the murder scene in the $10,000 prize production suddenly has stamped him as a young leading man with a big future. Russell is a six footer with a tremendous physique. He is well known on the stage where he supported Ethel Barrymore, Ezra Kendall, Blanche Bates, Chauncey Olcott and Roselle Knot.
Where the Movies are Made

A VERTICAL city by day, at night transforming itself into a monster fairyland, with thousands of electric lights twinkling and flashing in the darkness, is that section of Hollywood, California—to be exact, No. 4,500 Sunset Boulevard—occupied by the Reliance and Majestic studios. To those who have not had the opportunity of personally inspecting this monster plant, some idea of its magnitude may be gleaned from the fact that 15,000 feet of exposed negative film stock emanates from there each week; fifteen directors are on the jump from morn to night, when occasion requires continuing their work in the great, powerfully illuminated night studios; also, that more than 100 dressing rooms are necessary for the convenience of the large stock companies employed there.

Two monster open air stages, one 60 x 100 feet and the other 50 x 100 feet, are used in the staging of the photoplays produced at the Hollywood studios. The electric studio, a recent addition to the plant, lies immediately adjacent to the largest of the two open air stages, its dimensions being 60 x 60 and twenty feet in height. So powerful is the illumination of this electric studio that when the occasion requires, as is frequently the case, five directors, working on as many different productions, can operate at the same time.

Immensity, however, is not the only feature of this great plant. For here it was that David Wark Griffith, filmdom's producing genius, not only conceived, but staged, practically all of the monster productions which have brought his name before the masses of the two hemispheres. Here, too, W. Christy Cabanne, producer of The Lost House, The Absentee and other Mutual Masterpieces, first won his reputation in photoplayland, as have a host of other almost as well known directors.

Among the almost countless productions staged at the Hollywood studios may be mentioned the Mutual Masterpieces Strathmore, The Absentee, The Failure, a picturization of Ibsen's Ghosts, Captain Macklin, and The Outcast, with numerous others still forthcoming. And, among the stars who have appeared in photoplays filmed at the Hollywood studios, either under the direction of Mr. Griffith or Mr. Cabanne or the various other directors, may be mentioned Harry Woodruff, Thomas Jefferson, son of the world-famed Joseph Jefferson, Robert Edeson, John Emerson, Sam de Grasse, Walter Long, Henry B. Washall, Jack Conway, Spottswoode, Atiken, Lilian and Dorothy Gish, Mae Marsh, Gladys Brockwell, Mary Alden and scores of others too numerous to mention.

In attempting to describe this mammoth plant, a peep into the costume and wardrobe department will not be amiss, for here are located the thousands of costumes in the care of which, a dozen special attendants are continually engaged, exclusive of the staff of special designers, dressmakers and others engaged in this branch of photoplay producing.

The property room is almost an entire plant in itself, for here are located the hundreds upon hundreds of "props," so placed that they are accessible the moment required.

But work is not yet through, for, at the present time, carpenters are preparing to put the finishing touches to the new executive building, in which will be housed the various executive offices, two entire floors being reserved entirely for the scenario department and their stenographers, under the direction of Frank E. Woods, and his assistant, Russell E. Smith, and a large corps of assistants, whose duties are not only to prepare manuscripts, but to keep in constant touch with the market for material they believe suitable for film productions.

One must not overlook the photographic branch of the Hollywood studio, which is under the supervision of William G. Bitzer and whose staff includes the pick of cameramen.

Another interesting feature of Hollywood is "Automobile Row," directly facing the main entrance to the studio, where there are kept the several score cars, of various designs and makes, used in Reliance-Majestic-Mutual productions. No less interesting is the bungalow section, where the players, officials and other attaches of the studio reside. So rapid has been the growth of this section that it has already been designated as "Mutual City".

It is barely eighteen months ago since Mr. Griffith reached Hollywood to assume his duties as director-in-chief.

"Since then," he said, recently, "I have seen the place grow to such an extent that it amazes. But remember, we aren't through yet. Just keep your eye on Hollywood."

The Hollywood plant will long be associated with Mr. Griffith's name, for it was there that he staged many of the productions that have brought him before the public of two hemispheres.

It was at Hollywood that Mr. Griffith completed his picturization of The Escape, from the play of the same name by Paul Armstrong. The early filmization of Home, Sweet Home, another Griffith feature, was conducted at the Hollywood studio, followed by the screening of practically all of The Birth of a Nation, adapted from Thomas Dixon's book, "The Clansman," which created such a furor in New York City and elsewhere, wherever it has been shown.
Personal Side of the Pictures

Lillian and Dorothy Gish

Barely twenty years old, yet recognized as one of the most talented stars of the screen, Lillian Gish has scored what will be universally conceded her greatest triumph in her charming and delightful portrayal of Annie Lee, in Every Arden, the four-part Mutual Masterpicture adapted from Tennyson’s immortal poem of D. W. Griffith. During one of Lillian’s visits to the studio, Mr. Griffith met the little miss of the dancing school, her natural poise and power of expression attracting him to such an extent that he promptly engaged her as a member of the Biograph stock company. This was about three years ago. Under the able direction of Mr. Griffith, Miss Gish has made such rapid progress in this new field of endeavor, that at the end of the first year she was generally conceded to be one of the greatest emotional actresses of the silent drama. When Mr. Griffith severed his connection with the Biograph studio and became affiliated with the Reliance and Majestic companies in the Mutual Film Corporation, Miss Gish naturally went with him.

Her successes, under the management of Mr. Griffith, cover a wide range and include many of the wonderful productions filmed under his direction. More prominent among them are The Birth of a Nation, The Battle of the Sexes, Home, Sweet Home and scores of other Griffith features.

One of Lillian’s chief charms, and in many respects the keynote of her screen success, is her natural poise. She seems to live in the parts she portrays and is conceded unrivaled in the art of conveying her emotion to the camera without resorting to artificial gestures or unnatural facial expressions.

Like her sister, Dorothy also served her apprenticeship in the Biograph studio under the direction of Mr. Griffith and later joined him in the Reliance and Majestic studios. Also, like her sister Lillian, Dorothy made rapid strides in her new calling, quickly making a name for herself as an emotional actress. Mr. Griffith, in referring to this young star, has frequently declared her to be one of the most talented and versatile young women appearing before the motion picture camera.
The Exhibitor's End of It

DISTINCTIVE newspaper advertising is sure to bring results for the exhibitor and is the kind that really pays, although necessarily it is apt to cost more than the ordinary variety. The advertisement, a reduced facsimile of which appears on this page, originally was displayed in two column space in the Dallas Morning News. It attracted much attention and resulted in the Queen Theater being sold out at every performance on both days that The Cup of Life, one of the all-star Mutual Masterpieces which Thomas H. Ince has produced at the New York Motion Picture Corporation studios, was shown at that house.

As may be seen from the reproduction here given, the "ad" is decidedly novel in conception and form. It arouses curiosity, at the same time that it gives a hint of the vital character of the story which the film tells. This is the kind of advertising, which every exhibitor should endeavor to attain, although care should always be taken not to overstate. Remember, that the public, who read the advertisement, are going to see the picture. Consequently, exaggeration or misstatement will re-act ultimately on the theater.

EXHIBITORS will find much to interest them in the simple, but unique piece of advertising strategy recently employed, with a big leap in box-office receipts, by Charles Curnutt, proprietor of the Victoria Theater, at Windsor, Missouri. Not only did Mr. Curnutt secure an entire page of free advertising in the Four-County Windsorite, the leading paper of that particular locality, but he made a handsome profit besides, exclusive of the increase in box-office receipts.

Runaway June, the Reliance-Mutual serial, was scheduled for the Victoria, beginning April 22, last. Some days before, Mr. Curnutt contracted for a full page in the Four-County Windsorite, ostensibly to advertise the showing of the serial at his theater. The two center columns were reserved by Mr. Curnutt exclusively for Runaway June, included in which was a formal wedding invitation to Windsorites for the union of June Moore and Ned Warner, at the Victoria Theater, April 22, 1915.

Beneath the invitation appeared the following, in a box display:

"The young couple, during their stay at the Victoria Theater, will make a tour of the business districts of Windsor, selecting and arranging for their household necessities, visiting only the stores of the live and wide-awake business firms."

The rest of the two center columns contained a wealth of interesting matter pertaining to the serial and the theater, including comments of newspaper critics, etc. The columns on the left and right of the page were occupied by a well-written, lively 3,000 word story by Mr. Curnutt, describing the shopping tour of June and Ned, in which he mentioned in bold type, the various houses they visited, articles purchased, prices paid, etc. Wherever June and Ned were supposed to have made a purchase the name of the merchant was given, for which the merchant had previously agreed to pay the writer a certain sum.

The story written by this live-wire exhibitor, aside from its advertising value, was decidedly interesting, and, in many instances humorous. Several excerpts from the advertising scheme invoked by Mr. Curnutt may be of interest to exhibitors. For instance, he began his story in this way:

"At the Windsor Hotel this morning, June Moore went down to breakfast. Looking directly across the table, she saw Ned Warner. Their eyes had hardly met when both exclaimed: 'Why, how came you to stop here? I did not know, of course, that you were here. But I happened to know Mr. Roger, the proprietor, and I know that he was running the best hotel in town at only $2.00 a day. So I stopped here.'

"After breakfast, the young couple strolled out on the veranda, when Ned's eye rested on the sign, 'George Morrison, Real Estate.' They walked across the street to his office and Mr. Morrison took them around Windsor, showing them many desirable locations on which to build a home. Reaching Washington Street, they selected a piece of property close to Mr. Thomas Woodward's."

As a sample of Mr. Curnutt's clever and humorous touches:

"On going out on the sidewalk, June whispered to Ned, 'Now hold these bundles.' Then she ran across the road to E. Rideout's, where she purchased a pair of Warner's Rust Proof Corsets, declaring to the clerk that she knew the store was the only one in Windsor, where such a make could be purchased. 'Leaving, she met Ned, and told him of the courteous treatment she had received in the store.'"

The article then describes visits made by the couple to hardware shops, dry goods stores, music stores, meat markets, florists, and various other Windsor business houses. Each place visited was given conspicuous mention. Regarding this unique advertising, Mr. Curnutt said:

"It was simple, so very simple, that it required hardly any great amount of work on my part. It was my first dip into the advertising game, and I not only made a success, but got my advertising free and had my house packed during the playing of Runaway June. Besides, which, I made a very handsome profit on the page."
Mutual Releases

MONDAY—American (2), Reliance, Keystone.
TUESDAY—Thanhouser (2), Majestic, Beauty.
WEDNESDAY—Broncho (2), American, Reliance, Trust.
THURSDAY—Domino (2), Keystone, Mutual Weekly.
FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.
SATURDAY—Reliance (2), Keystone, Royal.
SUNDAY—Majestic (2), Komic, Thanhouser.

American
Mar. 24—In the Heart of the Woods
Mar. 25—In the Sunlight (2)
Mar. 26—Improvement
Apr. 5—His Brother's Debt (2)
Apr. 6—The Touch of Love
Apr. 9—The Problem
Apr. 10—Root of the Peaks (2)
Apr. 14—The Wishing Stone
Apr. 21—She Walked Alone
Apr. 25—The Day of Reckoning (2)
Apr. 29—Wife Wanted
May 1—One Summer's Sequel (2)
May 7—When Empty Hearts Are Filled
May 7—Dreams Realized
May 9—The Altar of Ambition (2)
May 12—The Broken Window
May 15—The Greater Strength (2)
May 19—At the Edge of Time
May 24—In the Purple Hills (2)
May 28—The Once Over
May 31—The Resolve (2)
June 4—The Guiding Light

Komic
Mar. 26—The Haunting Memory
Mar. 28—The Doctor's Strategy
Mar. 28—in the Mansion of Loneliness
Mar. 31—When the Fire Bell Rings
Mar. 31—The First Stone
Apr. 6—The Once Over
Apr. 11—Persistence Wins
Apr. 11—The Power of Love
Apr. 27—No Quarter
May 1—The Face Most Fair
May 11—Life's Staircase
May 15—The Inviting Home
May 25—The Stay-at-Home
June 1—Little Chrystamenum
June 6—The Remuption of the Jasons

Falstaff
Apr. 14—Shorty Turns Actor (2)
Apr. 21—The Dishabillment of Jane (2)
Apr. 23—The Renegade (2)
May 5—The Spark From the Embers (2)
May 13—His Affianced Wife (2)
May 18—Her Little Son
May 26—Shorty's Sleepy Trouble (2)
June 2—The Conversion of Frosty Blake (2)
June 9—The Tavern Keeper's Son (2)
June 16—His Supernatural Wife (2)
June 23—The Shadowgraph Message (2)
June 30—The Sea Ghost (2)

Mutual Weekly
Mar. 19—The Girl Who Might Have Been (2)
Mar. 20—The Phantom on the Hearth (2)
Mar. 21—His Brother's Keeper (2)
Apr. 2—The Spirit of the Bell (2)
Apr. 2—The Rival (2)
Apr. 16—The Taking of Luke McVane (2)
Apr. 21—The Road From Yorktown Leg (2)
Apr. 30—The Valley of Hate (2)
May 7—The Kiss (2)
May 14—The Human Octopus (2)
May 21—"Bad Buck" of Santa Ynez (2)
May 28—Her Little Son (2)
June 4—A Piece of Amber (2)
June 11—The Pathway from the Past (2)
June 18—The Secret of Lost River (2)

Kay Bee
May 2—Dropington's Devilish Deed
Apr. 8—Gusie's Wayward Past
Apr. 10—The Beauty Burglers
Apr. 12—Dropington's Family Tree (2)
Apr. 15—Do-re-mi-la
Apr. 17—Ambrose's Nasty Temper
Apr. 22—Cute Lal and Mahel Viewing the World's Fair at San Francisco
Apr. 24—Love's Lash and Crush
Apr. 26—Gusie's Rivals Jonah (2)
May 2—Special Release
May 6—A Social Splash
May 11—A Boy's Dream (2)
May 29—Mae's Wilful Way
May 31—Cusie's Way (2)
May 1—A Human Hound's Triumph
May 5—Crossed Love and Swords
May 10—A Village Chief (2)

Kestone
Mar. 28—Mixed Values
Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
Apr. 11—When You Mean or Fowl
Apr. 15—Ethel's New Dress (No. 21)
Apr. 23—The Little Fiddler (2)
May 2—Ethel's Dignity (No. 22)
May 9—Fielder and Axe
May 16—Ethel's Romance (No. 23)
May 23—The Rivals
May 30—Cinematic Cats
June 6—Brave and Bold

Majestic
Mar. 21—-The Gresser
May 28—The Old Chemist (2)
May 29—-The Appeal of the Past
May 30—-The Artist's Wife
Apr. 4—Doctor Jim (2)
Apr. 8—The Little Puppeteer
Apr. 11—The Fencing Master (2)
Apr. 16—The Little Matchmaker
Apr. 18—The Highbinders (2)
Apr. 20—The Stone Story
Apr. 25—For the Honor of Betina (2)
Apr. 27—-Checkmate (2)
Apr. 30—The Little Soldier Man
May 2—The Comeback (2)
May 4—Her Grandpapa
May 9—The Spell of the Poppy (2)
May 11—The Smuggler
May 16—At the Stroke of the Angelus (2)
May 20—The Little Rich Thief
May 23—Eleven-thirty P.M. (2)
May 25—The Truth (2)
May 28—Little Dick's First Case
May 30—Out of Bondage (2)
June 1—Her Island Hero
June 6—The Living Death (2)

Mutual Masterpictures
THE QUEST (5 Reels)
American
THE LOST HOUSE (4 Reels)
Majestic
THE FUGIT (4 Reels)
Reliance
THE DEVIL (3 Reels)
Thanhouser
THE OUTLAW'S REVENGE (4 Reels)
Majestic
ENOCH ARDEN (4 Reels)
Majestic
A MAN AND HIS MATE (4 Reels)
Reliance
ON THE NIGHT STAGE (5 Reels)
Majestic
MAN'S PREROGATIVE (4 Reels)
Reliance
CAPTAIN MACKLIN (4 Reels)
Majestic
THE SCALP OF LIFE (5 Reels)
Majestic
A CHILD OF GOD (4 Reels)
Thanhouser
THE ASSENTEE (5 Reels)
Majestic
THE VICTIM (3 Reels)
Majestic
RUMPELSILTSKIN (4 Reels)
N, Y, M, Corp'n
STRATHMORE (4 Reels)
Majestic
THE LURE OF THE MASK (4 Reels)
American
GOOD LUCK (4 Reels)
Thanhouser
GHOST (5 Reels)
Majestic
THE FAILURE (4 Reels)
Reliance
Mutual Exchanges

Serving the Mutual Program

<table>
<thead>
<tr>
<th>Location</th>
<th>Company</th>
<th>Address</th>
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<tbody>
<tr>
<td>Albany, N. Y.</td>
<td>Mutual Film Corporation</td>
<td>730 Broadway</td>
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<tr>
<td>Grand Rapids, M.</td>
<td>Mutual Film Corporation</td>
<td>127 E. Baltimore St.</td>
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<tr>
<td>Boston, Mass.</td>
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<td>1106 Boylston St.</td>
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<td>Buffalo, N. Y.</td>
<td>Mutual Film Corporation</td>
<td>372 Washington St.</td>
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<td>Butte, Mont.</td>
<td>Mutual Film Corp'n</td>
<td>American Theatre Bldg.</td>
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<tr>
<td>Canton, Ohio</td>
<td>Mutual Film Corporation</td>
<td>605 E. 10th Ave.</td>
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<td>Charlotte, N. C.</td>
<td>Mutual Film Corporation</td>
<td>223 North Tryon St.</td>
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<tr>
<td>Chicago, II.</td>
<td>Mutual Film Corporation</td>
<td>5 N. Washington Ave.</td>
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<td>Cieansezi, Ohio</td>
<td>Mutual Film Corporation</td>
<td>111 East Seventy St.</td>
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<td>Cleveland, Ohio</td>
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<td>Dallas, Texas</td>
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<td>Keene Bldg.</td>
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<td>364-5 John Street Bldg.</td>
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<td>H. &amp; H. Film Service Co.</td>
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<td>Wiesloch, Manufa.</td>
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Mutual Program

(Week of May 24th to May 30th, 1915)

<table>
<thead>
<tr>
<th>Day</th>
<th>Feature</th>
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<tbody>
<tr>
<td>Monday, May 24, 1915</td>
<td>AMERICAN: &quot;In the Purple Hills&quot; (Two Reel Drama)</td>
</tr>
<tr>
<td></td>
<td>RELIANCE: &quot;The Cliff Girl&quot; (Rustic Drama)</td>
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<tr>
<td>Tuesday, May 25, 1915</td>
<td>KEYSTONE: Not yet announced</td>
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<tr>
<td>Thursday, May 27, 1915</td>
<td>THANHouser: Fairy Fern Seed</td>
</tr>
<tr>
<td>Friday, May 28, 1915</td>
<td>KAY BEE: &quot;Her Easter Hat&quot;</td>
</tr>
<tr>
<td>Saturday, May 29, 1915</td>
<td>FALSTAFF: &quot;It's an I-Wind&quot;</td>
</tr>
<tr>
<td>Sunday, May 30, 1915</td>
<td>MAJESTIC: (Refined Comedy)</td>
</tr>
<tr>
<td></td>
<td>THanhouser: &quot;Gasoline Girls&quot; (Comedy-Drama)</td>
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<td></td>
<td>THanhouser: &quot;The Angel in the Mask&quot;</td>
</tr>
</tbody>
</table>

MUTUAL WEEKLY No. 19—1915

LATEST PICTURES FROM THE SEAT OF WAR.
In accordance with Pres. Wilson's Policy of C. S. Neutrality, etc.

After long days of waiting in expectation of war, Switzerland finally demobilizes her army.

England training her cavalry recruits.

Sky-raidlers miss the baby. Bomb wrecks its home, but luckily the little one escapes.

German prisoners at work at St. Brieux. Minister of War Millerand inspects the new Red Cross auto ambulances.

The German Red Cross Corps in action.

PRETTY CALIFORNIA GIRLS present 20,000 daffodils to the EXCHANGE.

THE MAHARAJAH OF KARUPURTHA, the maharagee, and Prince Karamjit arrive in New York aboard the FABRE Line S. S. "Patria".

TWO COAST GUARD CUTTERS "VISER" and "TUNA" arrived at San Francisco.

THE PANAMA-PACIFIC EXPOSITION AT NIGHT.

JAPANESE CRUISER "KAGISHIMA" leaves for the Pacific Ocean on tour of investigation.

THE NINTH ANNUAL CONVENTION AT SAN FRANCISCO, CALIF. KNIGHT TEMPLES in 5TH Annual Conclave.

ELEVENTH ANNUAL MISSOURI A. A. MARATHON is by the road."
SINGLE COLUMN CUTS
of all the players for newspaper advertising or program printing, will print perfectly on the poorest quality of paper, 40 cents each.

THE SILVER FRAME is the most attractive value ever offered, with a beautiful hand colored 11x14 inch picture 50 cents each; pictures without frames $2.00 per doz. LARGE HAND COLORED PICTURES, 60 prominent players. See 22x28 inches, 75 cents each. Framed, $2.50 Each

THE SEMI-PHOTO POST CARDS, 83 per thousand.
of over 500 players is the best souvenir extant. It will increase your business. Write for our pamphlet on transparency.

PHOTOGRAPHS, SIZE 8x10, of all the prominent players, Association and Independent. 500 different names, 20 cents each.

Kraus Manufacturing Co.
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Remedy for dull nights, yours for the asking. Photographs for lobby display of all Mutual Multiple Reels 10 days ahead of release, $1.00 a set.

SWELL YOUR BOX OFFICE RECEIPTS!
ONLY AUTHENTIC AND COPYRIGHTED SLIDES OF THE

JOHNSON-WILLARD FIGHT

We have secured the original photographs, taken at the ringside of this big fight, by Fred Mace, formerly director Keystone Film Co.

These Slides are made in sets of 15 SLIDES INCLUDING POSTERS AND ADVERTISING MATTER at $10.00 per set.

Slides showing the sensational knockout and other important events, also showing Willard receiving the most tremendous ovation ever received by a champion.

GET IN LINE!! WIRE AT ONCE!!

GOLDBERG SLIDE & ADV. CO.
83 FOURTH AVE.

NEW YORK CITY

REEL LIFE

Twenty-seven

REGULAR MUTUAL PROGRAM FEATURES

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;Out of Bondage&quot; (2)</td>
<td>MAY 30</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 29</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;Her Easter Hat&quot; (2)</td>
<td>MAY 25</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Her Summer's Sequin&quot; (2)</td>
<td>MAY 27</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Trouble Sleep&quot; (2)</td>
<td>MAY 26</td>
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<tr>
<td>THANHouser</td>
<td>&quot;Fairly Fern Seed&quot; (2)</td>
<td>MAY 22</td>
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<td>&quot;In the Purple Hills&quot; (2)</td>
<td>MAY 24</td>
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<td>&quot;Eleven-Thirty P. M.&quot; (2)</td>
<td>MAY 21</td>
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<td>&quot;The Man Of It&quot; (2)</td>
<td>MAY 22</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;Bad Buck&quot; of Santa Inez&quot; (2)</td>
<td>MAY 21</td>
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<td>DOMINO</td>
<td>&quot;Her Alibi&quot; (2)</td>
<td>MAY 20</td>
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<td>&quot;The Operator At Big Sandy&quot; (2)</td>
<td>MAY 19</td>
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<td>THANHouser</td>
<td>&quot;The Heart of the Princess&quot; (2)</td>
<td>MAY 18</td>
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<td>&quot;The Greater Strength&quot; (2)</td>
<td>MAY 17</td>
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<td>&quot;At the Stroke of the Angelus&quot; (2)</td>
<td>MAY 16</td>
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<td>&quot;Added Fuel&quot; (2)</td>
<td>MAY 15</td>
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<td>KAY BEE</td>
<td>&quot;The Human Octopus&quot; (2)</td>
<td>MAY 14</td>
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<td>&quot;The Shoe Light&quot; (2)</td>
<td>MAY 13</td>
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<td>BRONCHO</td>
<td>&quot;His Affianced Wife&quot; (2)</td>
<td>MAY 12</td>
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<td>&quot;The Song of the Heart&quot; (2)</td>
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<td>&quot;The Altar of Ambition&quot; (2)</td>
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<td>&quot;The Spell of the Poppy&quot; (2)</td>
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<td>&quot;The Old Shoemaker&quot; (2)</td>
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<td>&quot;The Kite&quot; (2)</td>
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<td>&quot;Domino From Rome&quot; (2)</td>
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<td>&quot;The Spark From the Embers&quot; (2)</td>
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<td>&quot;Monsieur Nickola Dupin&quot; (2)</td>
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<td>&quot;One Summer's Sequin&quot; (2)</td>
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<td>&quot;The Comeback&quot; (2)</td>
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<td>&quot;The House of Bentley&quot; (2)</td>
<td>MAY 1</td>
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<td>KAY BEE</td>
<td>&quot;The Valley of Haste&quot; (2)</td>
<td>APR 30</td>
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<td>&quot;The Power of the Street&quot; (2)</td>
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<td>&quot;Blanca Forgets&quot; (2)</td>
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<td>&quot;The Day of Reckoning&quot; (2)</td>
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<td>&quot;For the Honor of Bettina&quot; (2)</td>
<td>APR 25</td>
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<td>&quot;God Is Love&quot; (2)</td>
<td>APR 24</td>
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<td>&quot;The Riddle of the Wooden Leg&quot; (2)</td>
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<td>&quot;The Artist's Model&quot; (2)</td>
<td>APR 22</td>
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<td>&quot;The Disillusionment of Jane&quot; (2)</td>
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<td>&quot;The Highinders&quot; (2)</td>
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<td>&quot;A Man For All That&quot; (2)</td>
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<td>&quot;The Moment of Sacrifice&quot; (2)</td>
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<td>&quot;The Post of the Peaks&quot; (2)</td>
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<td>&quot;The Fencing Master&quot; (2)</td>
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<td>&quot;The Roughneck&quot; (2)</td>
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<td>&quot;Dr. Jim&quot; (2)</td>
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<td>&quot;Sympathy Salt&quot; (2)</td>
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<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot; (2)</td>
<td>APR 2</td>
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<td>DOMINO</td>
<td>&quot;The Fakir&quot; (2)</td>
<td>APR 1</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Among the Cannibals&quot; (2)</td>
<td>MAR 31</td>
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<tr>
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<td>&quot;The Magnet of Destruction&quot; (2)</td>
<td>MAR 30</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;In the Sunlight&quot; (2)</td>
<td>MAR 29</td>
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<td>MAJESTIC</td>
<td>&quot;The Old Chemist&quot; (2)</td>
<td>MAR 28</td>
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<td>RELIANCE</td>
<td>&quot;Bubbling Water&quot; (2)</td>
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<td>KAY BEE</td>
<td>&quot;His Brother's Keeper&quot; (2)</td>
<td>MAR 26</td>
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<tr>
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<td>&quot;Tricked&quot; (2)</td>
<td>MAR 25</td>
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<td>BRONCHO</td>
<td>&quot;The Duel In the Dark&quot; (2)</td>
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<tr>
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<td>&quot;Ancestry&quot; (2)</td>
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<td>AMERICAN</td>
<td>&quot;The Forged Testament&quot; (2)</td>
<td>MAR 22</td>
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<td>MAJESTIC</td>
<td>&quot;The Slave Girl&quot; (2)</td>
<td>MAR 21</td>
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<td>RELIANCE</td>
<td>&quot;The Phantom On the Hearth&quot; (2)</td>
<td>MAR 20</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Mill By the Zuyder Zee&quot; (2)</td>
<td>MAR 19</td>
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<td>DOMINO</td>
<td>&quot;A Case Of Poison&quot; (2)</td>
<td>MAR 18</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Master's Model&quot; (2)</td>
<td>MAR 17</td>
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<tr>
<td>THANHouser</td>
<td>&quot;The Master's Model&quot; (2)</td>
<td>MAR 16</td>
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Fotoplayer

THE MUSICAL MARVEL

When in San Francisco visit our warerooms
130 Kearney Street
4th Floor
And visit the Factory at
BERKELEY, CALIFORNIA

American Photo Player Co.
62 West 45th Street

NEW YORK
Biggest Box Office Success Ever Recorded!

Now for RESULTS: The first chapter of "The Diamond From the Sky" was released May 3rd. Exhibitors everywhere were enthusiastic. Audiences were delighted. Box office receipts went soaring. The tremendous demand of New York required five extra film copies; fifteen prints were kept busy in Chicago alone. EVERYWHERE the demand for this stupendous continued photoplay has been overwhelming.

$10,000.00 For a Suggestion!
Exhibitors: Ride In On This Big Profit Wave!

Do you want to share in this BIG SUCCESS?
Do you want to show your patrons a continued photoplay that will bring them back regularly? Do you want the benefit of this $10,000.00 prize offer—open to YOUR patrons? Do you want a continued feature production played by an all-star cast? Do you want a constant, steady patronage all this summer? Of course, you do! Then book "The Diamond From the Sky." New two-reel chapter released each week. See the North American representative at any Mutual Exchange in America or write us. ACT RIGHT NOW!

North American Film Corporation
JOHN R. FREULER, President
Executive Offices: 222 South State Street, Chicago, Ill.
North American Representatives at every Mutual Exchange in America

Produced by the American Film Mfg. Co.
They Bring the Same Crowds Back

Many theatres in the United States are showing Mutual Masterpictures for a second time.

It's so seldom the public wants to see a picture over again, that a picture must have extraordinary merit to be a repeater.

Mutual Masterpictures are extraordinary feature pictures. No series of single feature pictures are so consistently good or as well advertised to the general public as Mutual Masterpictures.
Two big Masterpictures for this week are:

"God's Witness"
A unique Thanhouser Production in four reels

And

"The Lure of the Mask"
A great four reel American Masterpicture

These two features, with all the advertising helps that go with them, will bring the big business for your theatre.

Get in communication with our booking office at once for the list of Mutual Masterpictures already released—and book these two now.

MUTUAL FILM CORPORATION
71 WEST 23RD STREET, NEW YORK CITY
KEYSTONE COMEDIES
MACK SENNETT
Two Reel Special

KEYSTONE FEATURES

**Monday Twice Weekly Thursday**
Beginning Week of June 14, 1915

All single reel and semi-monthly releases will be discontinued after week ending June 12, 1915, after which date all efforts will be concentrated on making Mack Sennett two reel Special Keystone Features to be released twice weekly.

**Keystone Mutual Master Pictures**

**EXHIBITORS:**
The MACK SENNETT Special Keystone Features will be released through all of the Exchanges of the Mutual Film Corporation. The Mutual Film Corporation has agreed with the Keystone Film Company that after week beginning June 14, 1915, it will pay double the amount for all Keystone releases that it has been paying heretofore, for the unexpired term of its contract, in order to obtain higher quality.

**NOTE:**—Late additions to the Keystone Players.

RAYMOND HITCHCOCK—Famous Broadway star.
BERT CLARK—of Clark and Hamilton, and late star of Winter Garden, New York.

**KEYSTONE FILM COMPANY**

KESSEL & BAUMANN, Executives
Longacre Building, 42nd Street and Broadway

NEW YORK
News of the Trade

A NEW record for projection, with a throw of 200 feet has been established by the Nicholas Power Company, who recently installed two Cameo equipment, 640 machines in Madison Square Garden, now the largest amusement place of its kind in the world.

When President Presburg, of the Arena Amusement Corporation, which is to control the new enterprise in Madison Square Garden, undertook the rearranging of the inter-

nitious, he was confronted with many difficult problems, chief of which was the projection of the pictures.

Numerous suggestions were made regarding the location of the booth for the ma-

chines, among which was the novel one of hanging it from the iron girders near the roof of the giant amphitheatre. W. C. Smith, projection engineer of the Nicholas Power Company, after a careful study, suggested to President Presburg that the booth be located at the end of the arena, which would necessi-

ate a projection of 200 feet.

His suggestion, after several experiments, was decided upon, and recent tests proved the practicality of the long throw with the result that he was immediately given a free hand in the work.

Until the placing of the machines in Madison Square Garden, the longest throw up to that time was in the Hippodrome, which was also accomplished by a Nicholas Power's Company machine.

Joe Sampliner, president of the Sampliner Advertising Agency, 71 West Twenty-third Street, New York, is about to make a trip for the purpose of visiting exchanges throughout the United States in the interests of his company, which has just made a complete new line of advertising novelties for use in moving picture theaters. Cut-out figures, statuettes, players, and all sorts and sizes of banners are among the articles exploited by the Sampliner Advertising Agency.

The educational value of moving pictures is ever growing wider and wider, and schools, colleges and sanitariums all over the country are installing projecting machines. This branch of the business has been receiving a great deal of attention from the Enterprise Optical Company, Chicago, and they are selling installations all over the country. Among the recent shipments made by the Enterprise Optical Company, installing the latest model M诡itograph are: The Punta Gorda School, Punta Gorda, Fla.; W. N. Fuller, care of Board of Education, Cumberland, Wis.; Catholic Assumption Church, Chicago, Ill.; Rev. Joseph Corder, Carroll, Ia., and the Battle Creek Sanitarium, Battle Creek, Mich.

After several years of very careful experimentating and thorough testing, the Paramount Film Cement Co., of 222 East Ninth Street, Chattanooga, Tenn., have placed on the market the Paramount Cement. This is considered to those who have used it, to be one of the best cements in the market at the present time. It is sold under an absolute "money-

back" guarantee, if found unsatisfactory. It is claimed that Paramount Cement actually adds for the film, and that it is just as strong as the film itself. By ordering direct from the factory the exhibitor is always assured of receiving cement, that has not been in storage for several months. Paramount Film Cement is sold at 25c a bottle, $1.00 for five bottles, or $2.00 per dozen.

CUT OUT FIGURES

NO STENCILS

All Hand Painted in Oils. Of

Chas. Chaplin and Any Other

Player. 6 ft. High.

$5.00 F. O. B. New York.

A 3x12 foot Muslin Banner, Any Wording, $1.05.

Cash With All Orders.

Send for Catalogue.

SAMPLINER ADVERTISING CO.

71 West 23rd Street

New York

CRYSTAL CURTAIN COATING

$3.50 per can. Can't be beat

ONE DROP OIL COMPANY

2222 W. Monroe Street

CHICAGO, ILL.

Why Not Supplant

your present singer with the Modern Vic-

trola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-

priced instruments without any outlay of cash.

Chicago Song Slide Exchange

Sta. R.L., 32 S. Wabash Ave., Chicago, Ill.

COUPON BOOKS

for

MOVIES

6's and 18's

WELDON, WILLIAMS & LICK

FORT SMITH, ARK.

ROLL TICKETS ABSOLUTELY GUARANTEED

SPECIAL PRICING. ALL THE SAMES WANTED.

ORDERS OF 100,000 FOR $8.00.

10043, 10144, 10044, 10244, 10045, 10145.

REESE TICKET CO.

REEL LIFE

Thirty-three
Edwin Thanhouser

PRESENTS

"GOD'S WITNESS"

An adaptation of Augusta Evans Wilson's famous novel entitled "At the Mercy of Tiberius."

In which appear FLORENCE LA BADIE and Harris Gordon, Arthur Bauer and Morris Foster.

This being the first Thanhouser contribution to the series of

MUTUAL MASTERPICTURES

Advertised in the
In this adaptation of the famous and widely read novel, "At the Mercy of Tiberius," by Augusta Evans Wilson, a worthy criterion of film achievement has been attained.

The Thanhouser resources have been extended to accomplish the best effects in settings and dramatic values. The result compels conservative pride to give way to elation, for "GOD'S WITNESS" has surpassed all aims and expectations.

It is a distinct and refreshing departure from the prevalent conception of multi-reel requirements. Its tone is high, its appeal convincing, its types true and it moves naturally, smoothly and unerringly on to a terrifically tense emotional climax.

Wherever human hearts throb with the tempest and sunshine of existence there will "GOD'S WITNESS" find enthusiastic approval.

Released through the MUTUAL FILM CORPORATION
MADE BY

THANHOUSER FILM CORPORATION
New Rochelle, New York
ARE YOU
Manufacturing Supplies of Interest to Exhbitors?

IF SO—
Advertise it in REEL LIFE
YOU'LL GET MORE BUSINESS

MR. "QUALITY" EXHIBITOR
If you are a HUSTLER you are continually seeking articles that will increase
the efficiency of the various departments of your business.
Every break which occurs during projection spells poor patching—poor cement.
You wouldn't employ incompetent operators. Why use incompetent film cement?

"PARAMOUNT" FILM CEMENT
Is sold under an absolute "Money-back" guarantee to be the BEST film cement
on the market.
Mr. F. H. Richardson, in a communication under date of April 5, 1915, said
he was ASTONISHED by a patch he had made with Paramount Cement.
Put a dollar bill to your letter-head and we will send you, prepaid, five
bottles. Put it through a competitive test with any other cement you may choose.
If Paramount Cement is superior to all others, send it back and we will return your
dollar, plus postage.

Paramount Cement WELDS the film, a patch made with it is stronger than
the film itself. By ordering direct you avoid the possibility of receiving cement
that has lain on a supply house shelf for several months.
One ounce bottle (with brush)........ $ .25
Four bottles........................... 1.00
Per dozen......................... 2.00

By Mail, Postpaid.
PARAMOUNT FILM CEMENT CO.
222 ELEVENTH STREET
CHATTANOOGA, TENN.
"It's a business with it, NOT a side line."

Moving Picture Theatre Mailing Lists For Sale
20,192, Covering United States and Canada, price $40.00, or $3.00 per thousand for such States as you want.
1135 Film Exchanges, U. S. ......................... $4.00
109 Manufacturers and Studios, U. S................ 1.00
210 Moving Picture Machine and Supply Dealers.
stating line of goods handled....................... 1.50

TRADE CIRCULAR ADDRESSING COMPANY
160 WEST ADAMS ST., CHICAGO

COOL 

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant

Remarkable Record for Simplex

The following is quoted from an article in the "Moving Picture World" of April 17th, 1915.

STRAND CELEBRATES FIRST ANNIVERSARY
New York's Big Picture Theatre Finishes First Year with a Special Program—
REMARKABLE RECORD

On Sunday, April 11th, the Strand Theatre, Forty-seventh Street and Broadway,
New York, celebrated its first anniversary.
Here are a few of the statistics: During the past year 182,500,000 feet of film
have been run through the picture machine. IN ALL THAT TIME THE MACHINE
HAS STOPPED BUT ONCE DURING A PERFORMANCE FOR A FRACTION
OF A MINUTE. Two thousand, one hundred and ninety performances were pre-

tented at the Strand during the past year; 4,200,000 people have paid admissions to
the Strand since the opening night.

This Record was made by Simplex

The PROJECTOR that received the UNANIMOUS APPROVAL of the
U. S. GOVERNMENT WAR DEPARTMENT

Send for Catalog "R"

THE PRECISION MACHINE CO. INC.
317 East 34th: St.—New York
THE MAJESTIC MOTION PICTURE CO.
PRESENTS
FOR ITS TWO PART FEATURE
SUNDAY, MAY 23

Eleven-Thirty P. M.
A detective drama of unusual strength and interest, with Loretta Blake, Sam De Grasse, Eric von Ritzau, and a complete cast of Majestic stock players.

Also on the same date
A one reel Komic,
THE RIVALS
In which the players are all children of exceptional ability. This juvenile farce-comedy by the Junior Komic Company is recommended as an especially desirable release.

LORETTA BLAKE

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

THE SMUGGLER. (1 Reel Majestic)—Release date Tuesday, May 11. An interesting detective story.
AT THE STROKE OF THE ANGELUS. (2 Reel Majestic)—Release date Sunday, May 16. The little American girl, picked up on the desert by a Mexican bandit, is rescued in later years by an American after a series of exciting episodes.
ETHEL'S ROMANCE. (1 Reel Komic)—Release date Sunday, May 16. No. 23 of the "Bill" stories. Bill's dream of marriage to Ethel is shattered.
THE ELECTRIC ALARM. (1 Reel Majestic)—Release date Tuesday, May 18. Melodrama with a thrill, showing how the electric lineman saved a train from destruction by using his body to connect the electric current.
ELEVEN-THIRTY P. M. (2 Reel Majestic)—Release date Sunday, May 23. An unusual detective drama in which a murder mystery is solved in a logical but unexpected way. A strong story well produced.
THE RIVALS. (1 Reel Komic)—Release date Sunday, May 23. A child "Komic" release played by children of unusual ability.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company
Book Proved Successes

These Great Feature Pictures are money bringers. They satisfy the patrons of Motion Picture Theatres. See your nearest Mutual Exchange Today.

THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA
PRODUCED BY THOS. H. INCE

THE LAST CONCERT

4 reels of laughter and tears, featuring Ellis F. Gliokman and Minnie Berlin. A house filler.

BIG WAR SPECIALS

MEXICAN WAR PICTURES
By Special Contract with General Villa

BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced
War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Wants to See.
Book These Wonder Specials

FROU FROU--4 Reels
SAPHO--6 Reels
ROBIN HOOD--4 Reels
ZU ZU--a 2 Reel Keystone with Mabel Normand
MOTHS--4 Reels
DOPE--6 Reels

RUY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance
3 Reels of Tense Story

JOSEPH IN THE LAND OF EGYPT

James Cruze as Joseph, Marguerite Snow as Potiphar's wife
4 Reels of Superb Drama

CARDINAL RICHELIEU'S WARD

4 Great Reels, Featuring Florence LaBadie and James Cruze

LEGEND OF PROVENCE

4 Splendid Reels, With Florence LaBadie and James Cruze

CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET NEW YORK CITY
Forty

REEL LIFE

RELEASED EXCLUSIVE THROUGH THE MURAL FILM CORPORATION

C. Z S. Kay-Bee as Bad Buck of Santa Fe
W. S. Hart

KEYSTONE
3 One-Part Comedies
Released Every Week
Monday, Thursday, Saturday

Friday May 21

FRONCHO
Rhea Mitchell & Tom Chatterton in
THE OPERATOR AT BIG SANDY

Broncho

WEDNESDAY MAY 19

DOMINO
Thursday May 20

NEW YORK MOTION PICTURE CORPORATION
Longacre Building, 42nd Street & Broadway, New York

KEZELL and BAUMANN
THO. H. INCE & MACK SENNET, Direktor General

AXXAS, EXEKUTIVS.
The Wrinkle of
“Getting the Jump!”

Just the other day an entirely brand-new idea came to your notice—a money-making idea. You were startled—it was so simple, so feasible, and yet so new.

Right there and then, unconsciously, you told yourself that if that fellow had not gotten the jump on you, you would put your money into the idea. BUT HE GOT THE JUMP!

THE $20,000,000 MYSTERY

got the jump on all other serials. It beat them all right from the mark, and the mighty advertising campaign that covered the nation, the famous picture stars that are featured in it are some of the machinery that gave it speed and power. It got far away and ahead before anything could start to overtake it. Now it has gathered so much impetus that exhibitors all over the country are wishing it ran for a hundred episodes.

IT GOT THE JUMP ON THEM ALL—GO INTO THE NEAREST MUTUAL EXCHANGE, where a special representative will show you what it can do for you. In a couple of weeks you’ll be wondering why you didn’t do it before.

Thanhouser Syndicate Corporation
71 West 23rd Street NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of “THE MILLION DOLLAR MYSTERY”
Mildred Harris—Reliance and Majestic

May 22, 1915

“The Darkening Trail”
Four Reels
N. Y. M. P. Corp.

“The Lonesome Heart”
Four Reels
American
THREE DRAMAS of UNUSUAL QUALITY

May 31—THE RACE LOVE, one reel.

A drama of the conflict in the heart of a young Indian girl between a white man who loves her and Gray Crag, a chief of her own race. In the end the girl is true to her blood.

June 2—ONE WHO SERVES, one reel.

The “big punch” comes when a man, forced into theft through poverty, finds himself robbing the home of his child’s physician. Ultimately, the good in him wins to the top.

June 5—THE CELESTIAL CODE, two reels.

An exceptional timely drama of intrigues that make for war. Secret governmental papers are stolen. Their subsequent adventures lead to many unique uses of automobiles, cars and steamships. There is not a moment when the outcome is known, until the very end.

Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York

STUDIOS: 537 Riverdale Ave., Yonkers, N. Y. Hollywood, Los Angeles, Cal.
An Intense Psychological Drama, Featuring

WINIFRED GREENWOOD and ED COXEN

Under Direction of HENRY OTTO

Release Friday, June 4, 1915

OTHER BIG FEATURES OF THE WEEK:

Monday, May 31st—Two Part Flying "A"
"THE RESOLVE"

Tuesday, June 1st—American "Beauty" Release
"LITTLE CHRYSANTHEMUM"

Wednesday, June 2nd—Flying "A" Release
"THE GOLDEN RAINBOW"

C. A. Nichols, of Worcester, Mass., writes:

"I sat at The Royal and wept like a fool at the marvelous portrayal in your superb feature, 'In the Twilight.' And down in my heart I said, 'Thank God for motion pictures, particularly AMERICAN pictures.'"

Released exclusively throughout the United States and Canada by the Mutual Film Corporation
Two

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

Hundreds of Exhibitors throughout America report extraordinary box office receipts from this stupendous continued photoplay. "Capacity business;" "Thunderous applause;" "Beautiful story, beautifully filmed;" "Three hundred per cent increase in receipts;" these are only a few extracts from exhibitors' replies that indicate this as the greatest box office attraction ever presented.

$10,000.00 For A Suggestion!

$10,000.00 was paid Roy L. McCardell for the scenario of "The Diamond From The Sky." Another $10,000.00 is now offered for a sequel to this photoplay. This offer is open to your patrons.

If you appreciate thoroughly efficient co-operative service, call on any representative of the North American Film Corporation and see what a wonderful array of business helps we have prepared for you.

See the handsome posters, high-art heralds, window cards, slides, colored banners, lobby photographs, checks, fans, novelties, post cards, advertisements, publicity cuts and stories, cost systems, rules for managing a theatre—everything that will help you to bigger box office receipts.
This Big, Amazing Scene Makes Audiences Gasp!

In the third chapter of "The Diamond From The Sky" you see the most daring, most sensational scene ever filmed. You see an exciting race between an automobile and a passenger train and then—while your heart is still beating in double-quick time—you see the automobile and driver catapulted over a cliff into the water below—an ACTUAL SCENE THAT MAKES YOU GASP IN ASTONISHMENT. Yet, it's only one of the features in this spectacular continued photoplay. Four chapters have now been released. A new two-reel chapter is released each week.

Book Now—RIGHT NOW!

If you're seeking an attraction that will pull big houses every week through the summer months—book "The Diamond From The Sky." Book it NOW. Wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

North American Film Corporation
JOHN R. FREULER, President
222 S. State St., CHICAGO, ILL.

North American Representatives At Every Mutual Exchange In America.
ROM Terre Haute’s Orpheum Theatre, Mr. Frank J. Holland sends on his surprised thanks for one of the new Thanhouser releases; says his audience was charmed, and he adds: “It is a veritable masterpiece, but it came unheralded!”

Unheralded! That proves my contention that you Exhibitors are going to do all the talking for me! I promised you that you would. Here’s another Thanhouser promise come true! Another proof that good pictures—pictures which are consistent in their quality—always good—do not need heralding. They herald themselves!

Would you rather I herald my films TO you, or your audiences herald them FOR you? Which?

Edwin Thanhouser

Our Next Releases:


Falstaff Comedy—“It’s An Ill Wind”—(Friday, May 28th) one reel.

THANHOUSER FILM CORP.
New Rochelle, N. Y.
A Pretty Scene from "The Lonesome Heart"

Margarita Fischer and Lucille Ward as "Sara Prue" in the Forthcoming Masterpicture Produced by Flying "A."

The Lonesome pathos, dealing with the ill treatment incarcerated. Its happy fashion, of the institution as a Mutual M...
FACTS AND FIGURES AND SUCH

Following the usual custom of big corporations operating on a large scale, where the employment of many persons is necessitated, the North American Film Corporation, who are distributing the $10,000 prize picturized romantic novel, The Diamond from the Sky, at all Mutual exchanges, has taken out insurance policies totaling $300,000, as a means of protecting itself from financial loss in the event of the injury or death of any of the members of the cast. This action was taken owing to the fact that many of the artists engaged in this great film production are called upon to perform numerous highly dangerous feats, during the development of the story, the like of which, in many instances, never before have been screened.

In producing photoplays calling for hazardous exploits, such as are of almost constant occurrence in The Diamond from the Sky, doubles are usually secured to carry out the thrills, and this is true, to some extent, in the North American's wonderful, picturized drama. But in many instances it has proved impossible to substitute another for the actor cast for a particular hairbreadth adventure and it is to guard against possible eventualities in these cases, especially, that these big insurance policies have been taken out.

Some idea of the risks run by the participants in The Diamond from the Sky may be gleaned from the fact that in one scene, one of the principals, after a heart-breaking race with an express train, escapes death by a hair, while on another occasion, in the same number, the automobile leaps over a forty foot precipice, carrying the driver with it. The slightest mishap would undoubtedly have sent this daring performer to his death, and it is because of possibilities of this kind, that the North American Film Corporation has felt called upon to protect itself against loss by means of these heavy insurance policies.

On another page of this issue of Reel Life is printed a number of extracts from letters of exhibitors, commenting in no uncertain fashion on the merits of Mutual Masterpictures. Perhaps, an addition to these will be superfluous. Yet there is so much food for thought for the discerning exhibitor in the following letter from Joseph H. Marshall, manager of the National Theater, Sioux City, Iowa, that we cannot refrain from printing it.

"In regard to Mutual Masterpictures," writes Manager Marshall, "I want to say a word or two. I have played The Quest and The Outcast, the first, at the opening of the National Theater. The Quest is one of the greatest pictures that was ever shown on a screen, the photography is just as steady as a rock. The Outcast is wonderful.

"I have played a great many features, but I do not think there are any that are better than these two. A Man's Prerogative, On the Night Stage, Captain Macclint, The Cup of Life, A Child of God, and Enoch Arden are very good and rank next in line to The Quest and The Outcast. I might mention that I want to arrange a return engagement of these two last.

"As I said before, I think the Mutual Masterpictures, that I have run are the peers of any features in the market today, and infinitely better than the majority of films counted as features. I cannot sufficiently express by praise for Mutual Masterpictures and only hope that other exhibitors will regard them as I do and boost the series, because it is to the interest of everyone in the business to give the public the best. Kindly let me hear from you in regard to playing a return on The Quest and The Outcast. Yours for continued success with the Mutual Masterpictures."

This is a letter, which it would be hard to beat. Its endorsement of Mutual Masterpictures echoes the sentiments of scores and hundreds of other exhibitors in all sections of this country. It will be agreed to by every exhibitor seeing or showing Mutual Masterpictures, although the former presupposes the latter, for every exhibitor viewing these distinctive photoplays will speedily determine to book them at his house. The best way to ascertain this fact is to go to the nearest Mutual exchange and see for yourself. Mutual Masterpictures are in a class by themselves, for business-building qualities. They will bring your old patrons back and attract many new ones to your theater. One booking of any of these splendid features will demonstrate this.

The latest convert to the cause of the motion picture as a power for benefit in the community is Magistrate John A. Leach of New York City, who, in a recent speech before the Second Court District, Leach referred to the "wonderful" motion picture, in these words: The working man, as the "working man with his family."
Seven

Love, Romance and Pathos in Productions from American-Beauty Studios

1. George Field
2. Ed Coxen, Winifred Greenwood and George Field (same)
3. Winifred Greenwood
4. Neva
5. Louise Lester and Harry Von Meter
6. Webster Campbell and Gladys Kingsbury (same)
7. Harry Von Meter and Vivian Rich (same)
8. Jack Richardson
9. Jack Richardson in "Little Chrysanthemum."
Stories of the New Photoplays

IT'S a far cry from Santa Barbara, Cal., to Venice, Italy, for a little thing like a gondola, but Thomas Ricketts, the veteran Flying "A" director, is a pioneer exponent of the school of realism in filmland, and nothing less than the genuine article would satisfy him, when he needed one of these classic marine taxis, which may be seen by the hundreds gliding up and down the watery streets of the city of the Doges. Ricketts needed a gondola for a scene, while producing Harold MacGrath's The Lure of the Mask, which has just been released as a Mutual Masterpicture. Gondolas are plentiful out in California—at least the kind that motion-picture companies generally use—but Ricketts would have none of these. So the cable was worked to good purpose, and, by the time his cast was ready for it, the Flying "A" director had obtained a sure- enough gondola imported direct from Italy. According to Ricketts, when explaining the matter to S. S. Hutchinson, President of the American Film Manufacturing Company, the quaintly-shaped boat arrived so quickly from its anchorage in the wet lanes of Venice, that it was still almost damp. But whether or no this statement was exactly accurate, the gondola played an important part in the production of The Lure of the Mask, as the film evidences.

IT'S AN ILL WIND Falstaff
Cast
An Unique Version of the Old Saying
The mother Ethel Cooke
Her children Maurice Stewart and Al Stewart
Servant Ethel Jewel

A HEEDLESS servant demolishes the dolls' trolley line with which Maurice and his little sister Lou are playing. The children seek revenge. Stealing up to the roof, they cut the clothesline. The wind is blowing hard, and the whole week's washing sails away before the eyes of the distracted Norah. The clothes have a remarkable career, and affect the lives of many different people. A young man, much the worse for liquor, stumbles into his room, and is horrified to see what he supposes are snakes crawling up and down his window. It is only the shadow of a belt and some neckties on the clothesline, but it makes him resolve to turn over a new leaf. An old maid's hopes are vainly raised by the sight of overlots on her balcony. A clothes dealer sees an opportunity to get some stock for nothing—but finds he can't overtake the runaway apparel, which travels rapidly on over the housetops. At last, the clothes come to rest on the fire-escape outside a tenement window. A poor widow and her three children are overjoyed to find dresses and skirts and stockings, and many other things which they need, all come to them out of the air, like a gift from Heaven.

HER FILMLAND HERO Majestic
Cast
A Day Dream Romance
The Boy Gordon Griffith
The Hero Billi Jacobs
The Girl Olive Lord

The Girl was a moving-picture fan. She could not get her hero of the screen out of mind. This made Gordon, her young sweetheart, miserably jealous. So he went to gorge himself with candy and forget his heart-ache, while the Girl indulged in blissful day dreams. The Girl fell asleep. Real dreams visited her. She thought that her screen hero had saved her from Gordon and his gang, that he was showering her with gold, and that the next day they were to marry and flee together to a far country. But when she awoke she was hugging the sofa cushion, and the Boy was standing smiling down at her.

LITTLE CHRYSANTHEMUM Beauty
Cast
One Reel
June 1, 1915

The Pathetic Love Story of a Little Japanese Girl

MR. LEIGHTON and her daughter Marion bring home with them from Kyoto a beautiful little Japanese girl. Little Chrysanthemum is an orphan, and Mr. and Mrs. Leighton love her like a child of their own. The son of the household, Bob, treats the pretty newcomer with the greatest deference and kindliness. She misunderstands his attentions. Bob is engaged to be married to Helen Carew. When this is announced, the little Japanese girl appears to rejoice with the rest. But, beneath her suppression of her true feelings, which is in accordance with the Japanese code of courtesy and consideration for others, she is struggling in secret with her hopeless love for the young American. The dramatic climax is reached with the discovery of Little Chrysanthemum dead, a note of explanation in her hand.

ONE WHO SERVES Reliance
Cast
June 2, 1915

Wherein It is Revealed How a Crook May Have a Conscience

Jim Burns W. E. Lowery
Mrs. Burns Catherine Henry
Dr. Stanley Richard Cummings
Chuck White Al. Freeman

Jim Burns, out of a job, sits watching his seriously ill two-year-old child while Mrs. Burns goes for a doctor. Chuck White enters the room. White tells Jim that that night he is planning to pull off a job on a rich man, and that, if Jim will join him, there will be money in it to pay the doctor bills and considerable more. Jim at last agrees to meet White that night. Mrs. Burns returns, exultant in having secured the services of a famous doctor to visit the child. Some how Jim and Chuck break into the house they have rented a house and a bit of paper. White, returning, finds it to be a visit to Jim's own child. White leaves the crooks. But Burns, now committed to the adventure and having compromised himself with the doctor, and finding that he is the child's only hope, he and Black, who is with Burns, send his wife to the doctor saves the child.
Tense Dramas and Hilarious Comedies Produced by Majestic-Komic Artists

Stories of the New Photoplays

ERIC HUGHES and Harry Rice, employees of John Milton, owner of an assaying and refining plant in a Western town, are rivals for the hand of Mollie, Milton's daughter. Eric is an amateur geologist, while Harry spends his leisure in the saloon and gambling hall. Mollie makes it plain that she prefers Eric. A large shipment of gold is received and locked away in the safe by Eric, to whom Milton entrusts the key. Harry, seeing a way to brand his rival as a thief and win out with the girl, steals the key from Eric's pocket. That night he makes off with the gold, and hides it among the boulders near a waterfall. The next day is a holiday. Eric starts out to capture a rare species of butterfly. He meets Mollie, and the lovers are talking happily together when Milton and the sheriff arrive to arrest Eric. Mollie believes his protestations of innocence, and is heart-broken when he is led away to prison. Meanwhile, the girl's little brother, Bobby, his head full of the story of the pot of gold at the end of the rainbow, has wandered away in quest of the fabled treasure. Coming to the waterfall, he sees the rainbow in the spray, and stumbles upon the cache of stolen gold. He runs to fetch his father and Mollie. Milton, wishing to humor the child, follows Bobby to the waterfall. They are just in time to see Harry removing the hidden gold. The situation now is clear to the assayer. Drawing his gun, he covers the thief, while Mollie goes for the sheriff. Eric is freed and Harry punished. The lovers shortly after marry.

THE GUIDING LIGHT  
American  
One Reel  
June 4, 1915  

HARRY NELSON, a sportsman and novelist, in search of adventure, visits a lonely island, where he is entertained by Robert Temple, keeper of the light, and his beautiful wife, Anna. Anna. Anna is fascinated by the stranger's description of life in the city. A yearning to see New York and to become a part of its gaiety, takes possession of her. She is very sorry when her guest takes his leave. A few days later, Robert rows to the mainland for provisions. During his absence Nelson returns, expressly desiring to see Anna again. She gives ear to his veiled love-making, until, carried away by his promises of a life of pleasure and travel, she consents to go away with him. As the yacht pulls anchor, however, the guilty wife has a change of heart. She begs Nelson to take her back. He refuses. She pleads that it is growing dark and that there is no one at home to light the great lamp in the lighthouse tower. Still, he will not listen. Anna now realizes fully the wrong she has done. She leaps into the water, risking her life in the swim back to the island. Almost exhausted, she climbs the lighthouse tower and lights the lamp. Its rays fall upon her husband's dory battered among the reefs. The frantic wife rushes down to the shore. She is just in time to rescue Robert, tossed unconscious upon the rocks.

A PIECE OF AMBER  
Kay Bee  
Two Reels  
An Arabian Night's Drama  
By Thomas H. Ince  
June 4, 1915  

HAZOUK, a rug maker of Constantinople, has a beautiful daughter, Zulka, who is loved by Selim, a pipe merchant. Hamar, procurer for the harem of the Sultan, notices Zulka in the rug shop, and tells his master of her attractiveness. The Sultan orders Hamar to abduct Zulka, and he does so, leaving Selim badly bruised because of his attempt to defend the girl. Later, Hamar visits the shop of the rug maker to purchase a mouth-piece of amber for the Sultan. Selim recognizes Hamar, and trails him to the palace. Returning to the shop, he finds his friend, Achid, a chemist, who confides to Selim a plot to poison the Sultan and place upon the throne Sukim Pasha, leader of the Revolutionists. The pipe maker gives Achid the amber mouth-piece, which he has prepared according to Hamar's order. Achid places poison in the mouth-piece, and it is sent to the palace. The Sultan dies. Sukim's party seizes the palace, and, in the struggle, Hamar is killed. Selim takes Zulka from the harem. Soon after their marriage is solemnized in the presence of the new ruler.
Laughs and Thrills in Broncho, Domino, Kay Bee and Keystone Offerings

After a meeting of the Junta, Vasco Carillo, leader of the revolutionary party of Salvador, with its headquarters in Los Angeles, places valuable military plans in his safe in the library of his mansion. That same night Sato, Carillo's Japanese cook, a paid spy in the interest of the Salvadoran government, steals the plans, hiding them behind a brick in the kitchen chimney. The house is roused. But Sato escapes detection, and Carillo telephones to Glen Morton, a famous private detective. Morton tips off Adele Block, reporter on the Morning Despatch. They drive together to Carillo's mansion. A thorough search of house and servants fails to produce the papers or any clue. The windows and doors all being perfectly secure, it is a mystery how the safe-breaking was accomplished. Adele, who has not been seen by the servants, arranges to stay with the family as their guest. Next day she sees Sato flying a kite in the garden—ostensibly to amuse the Carillo children. She notices, however, certain combinations of colored tissue paper which he attaches to the kite. These have the appearance of signals. Making note of the colors and how they are used, she reports to Morton. The detective takes Adele's notations to an expert in Oriental matters. He recognizes in the color combinations the celestial code of which he has the key. The signals, interpreted, state that Sato will place the stolen papers in the laundry package, leaving the Carillo mansion at eleven o'clock that day. It is now seven minutes to eleven. Morton telephones Adele, who, on hearing the laundry delivery machine before the house, rushes out to the Carillo automobile, drawn up at the door, and gives chase. She tracks the Japanese, with the papers, to a noodle shop in the Japanese section of the town. Then she calls up Morton, telling him to join her at once. Fearful of losing her man, Adele enters the shop, where she is seized, gagged and bound, and carried upstairs, where the Salvadorians are holding a meeting. Understanding Spanish, she is able to make out that one of their members is commissioned to take the documents of the revolutionary leader back to Salvador, and that he has only a few minutes in which to catch the steamer. Garcia, one of the gang, is appointed to watch Adele. The others leave. Alone with her, Garcia begins to make advances, which the girl pretends to accept. Then, by a clever ruse, she gets hold of the Spaniard's gun. She wounds Garcia, and fights her way downstairs and into her automobile, driving at top speed to the boat landing. Morton arrives at the shop, and then rushes to the wharf, as the steamer is pulling out with Adele on board. He charters a tug, and gives pursuit. On deck, Adele orders the Salvadorian, who leaps into the sea. She goes overboard after him. Morton, on the tug, comes up just in time to save Adele from being drowned by the Salvadorian, with whom she is fighting desperately.

Dr. Farrell loves with a consuming selfishness his only child, Naida. When the young men begin to pay her too marked attentions, Farrell takes his daughter to a beautiful, but lonely place on the California coast, where he can be reasonably sure of keeping her to himself. But the romantic fates are not to be so easily forestalled. Tom O'Day arrives at Santi Lina to open his bungalow. He and Naida meet and fall deeply in love. The doctor discovers that Santa Lina is built over the buried remains of an old leper colony. A few days later he and Naida come upon O'Day, who has just unearthed, near his cottage, a man's skull. O'Day takes a whimsical delight in his find, carries it home and puts it among his treasures. When the doctor discovers that, on account of his opposition, the two young people are plotting a runaway match, he takes a terrible step. O'Day is suffering from a rash on his wrists. It is evident to Farrell that he has been poisoned by nettles or ivy. But the doctor tells him that he is a leper; that, probably, the skull has conveyed to him the disease. O'Day, in an agony of despair, but unwilling to take the coward's way, rushes to his motor-boat to sail away for the island. Naida runs after him. He tries to escape. The girl flings herself into the water, and Tom is obliged to take her into the boat to save her from drowning. The two start on their way together. But, before they reach the leper colony, Dr. Farrell overtakes them. He confesses his untruthful diagnosis. Realizing now what her love for Tom means to Naida, the father withdraws his objections and the young folks are married.

BURGLAR scare hits the town. Mar brags to his friends, Ed and Fred, that where house-breakers are concerned, he is fearless. They decide to put him to the test. Disguising themselves as thieves, they return and enter Mar's mansion by the parlor window. Mar is caught in the act of loading his revolver and is frightened into helplessness. His pals put him through innumerable stunts, ending by making him stick his head into a bowl of gold fish. Then they leave. Meanwhile, a real burglar has come in, and is having an exceedingly troublesome time of it to keep out of sight. The actions of the ubiquitous slavey of the house especially make this difficult. Fred and Ed, returning, tell Mar how they have kidded him. Their victim puts up the cigars. After his friends are gone, Mar finds

(Continued Overleaf)
New and Old Stars Register Strongly in New Releases from Reliance Studios

1. Alfred Paget and Claire Anderson in "The Deadly Focus."  
2. Irene Hunt and Margie Wilson in "The Man of It."  
3. Scene from "The Cliff Girl."  
4. Claire Anderson in "The Deadly Focus."  
5. Alfred Paget and Raymond Wells (same).  
6. Scene from "The Cliff Girl."  
7. Irene Hunt in "The Man of It."  
8. Scene from "The Cliff Girl."  
**Stories of the New Photoplays**

the real burglar, and now determines to redeem himself. He puts the house-breaker through all the stunts which Ed and Fred made him do, even to compelling the crook to duck his head in the aquarium.

**PAYMENT IN FULL**

Reliance

The Story of a Man With a Conscience and Quick Wits

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<tbody>
<tr>
<td>McCourtney</td>
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<tr>
<td>Ellington</td>
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<tr>
<td>Julia</td>
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<tr>
<td>Mrs. McCourtney</td>
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<td>The slayer</td>
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<td>Vester Perry</td>
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**WILLARD McCOURTNEY** buys a farm in the West from Moreland Ellington, and finds that he has been bungooed. The property is worthless. Returning East for redress, he discovers that Ellington has closed his place of business and fled. McCourtney is forced, by his poverty, to take a job as waiter in a disreputable café. Some time later, he recognizes Julia, the daughter of Ellington, whom he had met at her father’s office, entering the restaurant with a white slaver. McCourtney watches their actions in an alcove box, and is convinced that the girl is about to be drugged and kidnapped. He is filled with the joy of revenge. When Ellington, who has received word of the plot, rushes in a few minutes later, inquiring for his daughter, the man he once wronged tells him that Miss Ellington had been there, but that she had just left. At this moment, a note is handed to McCourtney. He reads that his wife is the mother of a baby girl. Suddenly, his own daughter, in years to come, seems to have exchanged places with Julia Ellington. Horror-stricken, the waiter rushes into the alcove and knocks from Julia’s hand the cup of drugged wine just as she is raising it to her lips. Ellington, still unconvincing, returns. He is just in time to rescue his daughter. The slaver escapes. The triumphant father, not recognizing McCourtney, attempts to press upon him a bill. The waiter refuses the money. However, in pulling out his handkerchief to mop his brow, the swindler-broker drops his wallet. On returning to inquire for it, he finds that the roll of bills is considerably depleted and accuses McCourtney of having robbed him. In reply, the waiter hands him a paper on which is written, “Received of Moreland Ellington $2,000 repayment in full for the 200 acres of worthless land he sold me. (Signed) Willard McCourtney.”

**THE TAVERN KEEPER’S SON**

Broncho

Two Reels

A Story of Fortune and Temptation

By Richard V. Spencer and Thomas H. Ince

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<tr>
<th>Cast</th>
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<tbody>
<tr>
<td>Juan Capella</td>
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<tr>
<td>Felicia Capella</td>
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<tr>
<td>Carmen</td>
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<tr>
<td>Dolores</td>
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<td>Mayo Wulff</td>
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**JUAN CAPELLA** runs away from his home and sweet-heart into the gold country. His father, a tavern keeper, finds himself deeply in debt and places a mortgage on the hostelry. Juan, meanwhile, has struck it rich. Resisting the designing charms of Carmen, a dance-hall girl, he remains true to Dolores, whom he has left in the southland.

A year later, he sets out for his old home. Meanwhile, Capella, the elder, and his wife, have fallen into desperate straits. They determine to rob the first rich stranger who stops at the inn. Juan, on his arrival, is not recognized by his father and mother. He has grown a heavy beard, and his rich clothes further disguise him. They plot to rob him that night. Later, however, the old people have a change of heart. While Capella, the elder, is in the stable, caring for the guest’s horse, his wife, Felicia, sits by the fire, thanking the saints for the impulse which has saved herself and her husband from becoming thieves and outlaws. Suddenly, looking up, she sees before her own son! Juan has shaved off the beard, and has come to tell his parents of his good fortune. The mortgage is lifted from the inn. And Juan and Dolores are married.

**THE STRIKE AT CENTIPEDE MINE**

Domino

Two Reels

A Strong Labor Drama

By Richard V. Spencer and Thomas H. Ince

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<thead>
<tr>
<th>Cast</th>
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<tr>
<td>John Daly</td>
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<tr>
<td>Hope Foster</td>
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<td>Bill Foster</td>
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John Daly, a desert miner, has struck it rich in the Centipede mine. He is still, however, “one of the boys,” refusing to lord it over his workmen. His greatest delight in his leisure is to slip down to his old friend, Bill Foster’s cabin, and there, over a mug of beer, play cards and court Foster’s pretty daughter, Hope. Jim Foley, a miner, and a rival for the hand of Hope, is caught high-grading by Daly’s superintendent. Daly fires him. In revenge, he stirs up the jealousies of the rougher element in the mines, and a strike with all its wretched complications follows. After a long and desperate fight, Foley tries to commit a dynamite outrage. The desperadoes in league with him are rounded up just in the nick of time, and Foley himself taken into custody. At last the strike is broken. Daly and Hope are married.

**UNWINDING IT**

Konic

One Reel

Wherein An Improptu Spiderweb Party Clears Up Lovers’ Misunderstandings

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<thead>
<tr>
<th>Cast</th>
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<tr>
<td>Fay</td>
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<tr>
<td>Roderick</td>
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<tr>
<td>Margy</td>
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<td>Proprietor</td>
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Fay is engaged to Roderick. The lovers have a misunderstanding over another girl, named Margy. Margy comes to Fay’s counter to buy some silk stockings. She lays down a ten dollar bill. A shoplifter slips it in a cheap pair of stockings and gets a boy to tie up the package. Fay and Margy quarrel over the missing bill, and in the excitement the shoplifter and Margy exchange parcels. The boy at the wrapping desk has forgotten to break the string about the package Margy carries. Several blocks away this causes thrilling complications in which Roderick is involved. Eventually the lovers are reconciled.
Mystery Drama and Juvenile Feature from Thanhouser-Falstaff Studios

"The Darkening Trail"

Produced at the New York Motion Picture Corporation Studios by Thomas H. Ince, Featuring W. S. Hart

Yukon Ed.........................................................................................................................William S. Hart
Ruby McGraw................................................................................................................Enid Markey
Jack Sturgess..................................................................................................................George Fischer
Ruth Wells.......................................................................................................................Nona Thomas
Mr. Wells, her father..........................................................................................Milton Ross
Fanny, a dance-hall girl.........................................................................................Louise Glauk
Mr. Sturgess, Sr.............................................................................................................Roy Laidlaw

That unfortunate night which had brought Ruth Wells and her father to his father's home. Marry that little Wells girl! He had chosen, rather, to cut himself off from fortune and society. But no one knew how he regretted the gay life he had left behind him in New York!

One morning, followed by a delegation of New Hopers, Yukon Ed surprised Sturgess and Ruby at breakfast, bringing with him the parson. Sturgess knew that it was marry the girl—or take from Yukon Ed what he deserved. Even a pioneer settlement, however, may have its compensations. Jack Sturgess was not long in finding his real mate. In the back room of the saloon, with Fanny, the most notorious of the dance hall girls, night after night, he drank himself into a grateful state of irresponsibility and maudlin passion.

Ruby had been married a little over a month, when, on the third night in succession of Jack's absence from home, she was visited by an inkling of the truth. The heavy winter rains had set in. Throwing about her several oilskin coats and lambs' fleece jackets, she started out through the storm to find her husband. In the deep, dank grass, half way down the gully, she stumbled upon him, lying in a drunken stupor. Somehow she managed to rouse him, and get him on his feet. Stripping the coats, from her own shoulders, and wrapping them about him, she guided him home. The next day, Ruby succumbed to pneumonia. That night, when the crisis came, and the woman neighbor who had been called in, bade him ride for the doctor, Sturgess at last glimpsed a way of escape from his irksome tie.

"Suppose I don't get him here in time," he muttered.

It was Yukon Ed, happening that way almost an hour later, who actually brought the doctor. But it was too late. When all was over, Ruby's lover went in search of her husband. From the back room of the saloon and the company of Fanny, he forced him home to the room of death. Sturgess was sobered. He cowered by the bedside.

"She was praying to the last," said Yukon Ed, "that only she might not have to go away—alone. She's out on the darkening trail—waiting. And you're going to meet her there—"

Yukon Ed drew his revolver. The terror-stricken man, cringing at his feet, fell back with dropping jaw, with stony stare. Yukon Ed pressed the trigger.
DOWN by the pond in the farthest corner of the Orphanage grounds, Samantha was pouring out her sorrows to Tom, the gardener. She sat, a ludicrous, yet pathetic, little figure in faded blue and white seersucker, her black hair screwed into two tight pigtails, and the tears trickling dejectedly down her cheeks. From time to time, plunging a scrappy, brown arm into the water, she brought back captive an adventurous pet frog which was darting itself in the reedy edge of the pond.

"I don't believe I could bear it," sobbed Samantha, "if it weren't for you, Tom, and Johnny Greenback! (the frog)" and the A and B orphans! Though I wouldn't mind having to work so hard, and wearing ugly aprons all the week, and only brown prints o' Sundays, and being just Samantha, the biggest, homeliest girl in the Orphanage—if only Sara Prue would love me, ever so little."

Tom Davitt reached down and awkwardly patted the sleek, dark head. "Sara Prue," he observed, slowly, "ain't much given to loving folks."

There was an eloquent silence. Then Samantha did a daring thing.

"Tom," she asked, sinking her voice to a whisper, "do you think—oh, is it really very wicked, Tom—to love to read story-books—and novels?"

It was a full minute before the old man's answer came.

"There's plenty of loving and hating," he began, "and great folk fighting and killing each other—yes, and dancing and feast-making and the wearing of fine clothes—in the Bible. And," he added, "it ain't wicked to love to read the Bible, now, is it, Samantha?"

She was still pondering over Tom's reply when she found herself, a few minutes later, standing counting the A and B orphans as they filed past into the supper room. The A division were all tiny things under five, and the B's were none of them over eight years old. They smiled up at "the biggest girl," and some of them caught her hand and kissed it. Then Samantha was aware of the stern principal of the orphanage frowning down upon her. Under her arm was a tell-tale book.

"Go to your room, Samantha," said Sara Prue, "and thank me that I am kind enough not to punish you here before all the other orphans."

That night, after the principal was gone, Samantha lay upon the floor, a quivering heap of long pent-up rebellion. Her flesh still tingled with the blows Sara Prue had administered to a deprived reader of novels. But the lonesome little heart bled from a deeper wound than mere physical tyranny could inflict. No one loved her. How was the fairy prince—for somewhere, surely, a fairy prince awaited her—ever to find her here? That night, when everybody else was asleep, Samantha ran away from the Orphanage.

It was a beautiful, romantic adventure to sleep in the sweet-smelling pine woods. But the next morning she was startled rudely from her nest in the warm leaves, by a sharp, whistling sound. Then something small and hard hit the ground close by. She sprang out into the open. The young man, with the rifle in his hand, started at sight of the strange quarry his gun had brought out of the thicket. Then, as his gaze comprehended the tousled pigtails, the huge blue and white pinafore, the pair of big, black eyes fixed beseemingly upon his, he came down to where she stood and in that instant Samantha knew him. It was the fairy prince of her dreams.

George Stuart with a runaway orphan on his hands turned to his old nurse, Ophelia Holebrook. The kindly soul, it must be confessed, took an honest delight in hiding her young charge from Sara Prue and the search party from the Orphanage. Only Tom, the gardener, was permitted to pay Samantha secret visits. Auntie Holebrook even went to town and bought pretty dresses for Samantha, with pink and blue hair-ribbons to match. And when the fairy prince discovered how his little protegee had blossomed over night into an attractive young woman, he made up his mind to constitute himself her legal protector. But George's father, James Stuart, had certain objections—at least for a time. Their romance was shattered. A few days later the heart-broken Samantha went back to the Orphanage.

When the son, disobeying paternal commands, presented himself, about a week later, at that formidable institution, he was not a little surprised to see emerging from Sara Prue's parlor his father and the principal. The hard features of the latter wore an expression of suppressed triumph. She sent for Samantha. From James Stuart, the astonished child learned that she was the daughter of his dead partner and an heiress in her own right. Her name was not Samantha any more, but Dorothy Loots. The fairy prince seized her by both hands. Then, rounding up all the orphans, they hied to the village soda fountain.
Masterplayers in Mutual Masterpictures

In the character of Ethan Dale, uncle of the beautiful, victimized heroine in *The Lost House*, a four-part Mutual Masterpicture, F. A. Turner has realized another rôle of the type for which he is famous. The well-known Reliance-Majestic leading man, it is said, has “fathered” more attractive young photoplay actresses than any veteran star on the screen. When he “uncled” *Daisy Dale*, impersonated by Lillian Gish, he was again in his element. The villainous parent or scheming guardian is Turner’s specialty, although he has been known to play amiable paternal parts with equal success. It was he who made the character of the elder *Joyce* in that screen classic, *The Escape*, so gruesomely realistic. In *The Lost House* he represents a far more subtle type. The canny relative of the fair Southern girl, a Kentucky colonel of plausible exterior is made to reveal, before the plot has taken many turns, a dark and devious nature such as Turner is capable of portraying most convincingly. Mr. Turner began his dramatic career as call-boy in the old Boston Theater about the year 1876. It was only recently that, after a long and eminently successful record in the legitimate, Mr. Turner became affiliated with D. W. Griffith.

Clara Williams, the Spanish beauty of the New York Motion Picture studios, is well cast for leading woman with Bessie Barriscale in *The Devil*, the five-part Mutual Masterpicture, based on Franz Molnar’s famous play of that name. A compellingly attractive type was essential in the rôle of *Elsa*, and Miss Williams interprets the part with exceptional variety of charm. Where a man’s soul is kept wavering in the balance between the forces of good and evil incarnated in two women, as is the state of affairs in *The Devil*, it is apparent that the influences which, in turn, sway his actions should be equally convincing to the audience. In this lies the secret of emotional suspense, the very heart of the dramatic interest. Miss Barriscale and Miss Williams are perfect foils. Born near Mount Tacoma, and an intense lover of her native west, Miss Williams finds the environment at the New York Motion Picture studios the one which calls into action all her best talents.

Dashing Billie West scores a significant success in *Man’s Prerogative*, a Reliance Mutual Masterpicture in four parts, with an all-star cast. She plays *Catherine Casenore*, the adventuress, and in both her type and her rôle is seen in striking contradistinction to Mary Alden as *Elizabeth Wade*. During her earlier career in pictures Miss West was known as “the stunt girl of the Reliance-Majestic forces.” In those days she performed twenty feet drops from bridges, leaped out of top-story windows in burning houses, and played living target for knife throwers. Then she was promoted to psychological rôles. Dramatic crook plays brought out in the young actress unsuspected ability. Comedy work found her just as adaptable. Though she has been tried out in all kinds of characters and situations, she never fails to captivate. In *Man’s Prerogative* this versatile star has created a part on which the plot largely hinges in this intense psychological drama. Her interpretation of the young dilettante artist who comes between a man and his wife is one of the really notable performances recently seen in pictures.

Ralph Lewis, character actor of exceptional ability with the Reliance-Majestic forces, has given the screen another strong impersonation in the rôle of the *Judge in The Outcast*, the four-reel Mutual Masterpicture, based on the famous story by Thomas Nelson Page. In stern, or grimly unscrupulous rôles Lewis has extraordinary power. He also is capable of handling great emotional crises, as in the scene in *The Outcast* where evidence of his relation to the girl prisoner is brought out before the court. His portraiture of the much discussed character of *Stoneham*, the radical leader, in *The Birth of a Nation*, would be sufficient to rank Lewis at the very top of the dramatic profession. No more remarkable creation has vindicated the artistic value of motion pictures. The Reliance star is a native of Evanston, Illinois, and a graduate of Northwestern University. He is a member of Phi Delta Theta, and was an all-round athlete at college. He played right half-back on the football team, and for two years was the prize pitcher of the baseball nine. Lewis declined an offer to join the New York Giants in favor of a stage career. Eighteen years in the legitimate have given him a wide experience with some of the most famous stars and managers in the country.

Frank Borzage, leading man in *The Cup of Life*, a five-part Mutual Masterpicture recently produced at the New York Motion Picture Corporation studios, has the unusual gift of being able to convey a despicable character with a kind of sinister charm. In the part of *Dick Ralston*, tempter of *Helen Fiske*, and the gay young libertine who is shown in strong contrast to *John Ward*, Borzage has done a remarkably finished portrayal. Slight of build, delicate of feature, with a crest of curly brown hair, he has such control over facial expression that he can make of himself at a moment’s notice either the ingenuous, lovable hero, or the type of the worldling, who rouses distrust or even strong antipathy. Among the players at Inceville there is, perhaps, none more popular than Borzage. He wears his many triumphs on the screen with a modesty which makes him greatly liked by his associates.

Margaret Thompson, the Good Fairy of *Rumpelstiltskin*, Thomas H. Ince’s quaintly pleasing four-part Mutual Masterpicture, is peculiarly adapted for elfin rôles. She is just a tripe over five feet tall, with a mantle of golden hair of Lady Godiva luxuriance. For lightness and daintiness few leading women are her peer. Miss Thompson grew up on her father’s ranch in Colorado where she always was at home on horseback. Since going to the coast she has become a fearless swimmer. Not long ago, in the Pacific, a big seal popped up at her. “He just blinked at me,” says the pretty actress, “and then he smiled—a really seal-ish smile. But when he sank again into the briny deep, I swam off as fast as possible toward the shore.”
AFTER what seemed an age, during which the unconscious form of the fugitive was carried swiftly down stream by the current, the rushing waters momentarily threatening to crush out his life against the rocks, Arthur Stanley returned to consciousness and found himself stretched out on the grassy shore. Bit by bit his hazy memory brought before him vivid array, the harrowing experiences of but a short time before. Again he saw the speeding auto dashing toward the precipice. Then all became clear. He had fainted.

When he opened his eyes, Arthur was conscious of a small, soft hand, gently stroking his throbbing brow. Where had he heard that voice before? Startled, he sat up. Esther was weeping.

"Esther! you here?" he exclaimed. Quickly she told him everything, her birth, her parentage, and of how, after being ordered out of Dr. Lee's home by Blair Stanley's mother, she had returned at once to her rightful social sphere—the daughter of Hagar, the gypsy queen. Carefully, Esther helped him along the beach to the camp where the fugitive, his brain reeling, threw himself on a cot in Hagar's tent and was soon fast asleep.

Luke Lovell, a member of the tribe, who had long loved Esther, by means of the late afternoon paper, recognized in Arthur the man wanted for the murder of Dr. Lee and quickly carried the news of the supposed assassin's presence in the camp to Hagar. Arthur wakened as Hagar entered the tent. For a moment her mother love seemed to get the better of her, but the fact that her son was a hunted murderer, roused her to a frenzy and, in her rage, she poured into the ears of the astonished youth the story of his life. Protestations of innocence had no effect, and late that afternoon, Arthur left for Richmond, determined to make a name for himself in the world.

In a Richmond pawn-shop, Arthur, penniless and hungry, finally bargained with the unscrupulous dealer for a loan on The Diamond from the Sky, planning to recover it just as soon as his means permitted. The deal completed, Arthur was about to leave, when the familiar voice of his cousin, Blair Stanley, halted him. Turning, he came face to face with his cousin. For a moment his pent up wrath all but got the better of him. But Blair, realizing the seriousness of his predicament, confessed to Arthur the theft of the gem, succeeding in convincing him that Dr. Lee's death was due to shock; that he had not killed him.

The wound inflicted by Arthur during the duel, Blair told him, had been a superficial one from which he quickly recovered and, reaching home, his mother had secreted him, until the wrath of the populace had cooled enough to permit him fleeing to Richmond. Believing him, Arthur agreed to accompany him to the annual ball of the Daughters of the Confederacy scheduled for that evening.

As on similar occasions when among the elite of Richmond, Vivian Mars-ton, dark, handsome and statuesque, a woman of wonderful beauty but few scruples, ruled supreme. But her beauty on this occasion was further enhanced by a wonderful gem, suspended from her white throat by a golden chain.

"The diamond!" exclaimed Arthur and Blair, when, in the course of the evening, they were presented to her, their bulging eyes fastened on The Diamond from the Sky blazing at her throat. In the outer reception room, Hagar, Esther and Luke Lovell, who, through the Blake, the Richmond detective seeking the slayer, had traced Arthur to Richmond, watched the cousins. But Hagar's eye centered only on Vivian and the diamond strung from her neck.

Calling Luke aside, Hagar whispered to him. A moment later he stepped into the adjoining hall. Tired, Vivian, who had borrowed the diamond for the occasion from the pawnbroker through the strange fascination she held over him, sought to rest in the reception room, and, dropping into a great divan, promptly closed her sleepy eyes.

As the orchestra struck up a waltz and the guests stepped out on to the waxed floor, the heavy velvet curtains swirled just behind the divan, slowly parted and the powerful hand of a man stretched forth. A moment later they had closed about the adventurer's throat, then seized and jerked the diamond from Vivian's neck. With a startled scream, Vivian leaped to her feet. Quickly she placed her hand to her neck. The Diamond from the Sky was gone!

As the curtains closed, a crouching figure made its way down the hall, then out into the darkness.
OTTIE PICKFORD and Irving Cummings, principals in The Diamond from the Sky, written by Roy L. McCardell and filmed by the Flying “A” studios for weekly instalment release, are winning the hearts of the motion picture public from coast to coast. Two more attractive young leads scarcely could have been chosen for this powerful story, which hinges essentially upon the personalities of Esther and Arthur Stanley. The sense of romance is strong in each, and at no point does their performance fall short of what would be expected of young persons in their extraordinary situations in life. In the fourth chapter, full of thrilling revelations for both hero and heroine, Mr. Cummings proves himself a finished and versatile actor. Miss Pickford’s appealing charm is enhanced with every turn of fortune or misfortune, the story brings to the little heroine.

Harold Lockwood, who impersonates the young American in The Lure of the Mask, a Mutual Masterpiece in four reels, produced by the Santa Barbara forces, is receiving something more substantial than mash notes. It is all very pleasant to have a voluminous correspondence, and to be told by movie fans all over the country that you are their beau ideal of a fine-looking young leading man. But the admirer who sends a box of handkerchiefs and neckwear from New York, will be apt to make a permanent impression.

“To see Thomas H. Ince at work,” says one who is constantly at the right hand of the production-chief of the New York Motion Picture studios, “is to be convinced that he is obsessed by something that the rest of us humans haven’t got. He’s not simply a human dynamo, but a human memory wheel when it comes to making the sparks fly. He can knock the ennui out of a whole crowd of subordinates in the time it takes to deliver himself once through a megaphone. He is a living battery from which everybody associated with him gets charged.” Mr. Ince, himself, says, “Give me a corps of experienced directors and I will engage to give the public anything in motion pictures which they desire.” The great producer knows the batting percentage of a film director at first sight. He can pick the man who will make good from a battalion of applicants. And this is what he is doing most of the time, for never does he let up on reorganizing and making more efficient the ranks of his colleagues. Men of the real Ince calibre are William S. Hart, Walter Edwards, Willard Mack, Frank Keenan, Harry Woodruff, Raymond B. West, Richard Stanton and Dustin Farnum. Mack and Keenan only very recently signed up with the Santa Monica plant. Mack is the author of “Kick In,” the New York success, and of “So Much for So Much,” in which Marjorie Rambeau starred. He also is a very competent actor. As character lead, Keenan excels. He is best known, probably, by “The Governor,” his most notable success. More recently he has scored many hits in the productions of Willard Mack.

Loretta Blake, who impersonates Happiness in The Absentee, the five-part symbolic Mutual Masterpicture, produced at the Reliance-Majestic plant, is one of the most captivating youthful leads on the screen. And “off” she is just the most delightful young person imaginable. She lives with her grandparents in an attractive bungalow in Rose Hill, a suburb of Los Angeles, and has never had any theatrical experience, though a finished actress of the screen. Miss Blake’s début in pictures, fourteen months ago, was perfectly impromptu. Today she is taking difficult roles requiring an unusual combination of girlish ingenuousness and mature appreciation. The little leading woman is thoroughly athletic and she spends all her leisure in the open. She enjoys boating, motoring, tennis and dancing. She also delights in a good romp with her dog through the fields. Barely five feet, two inches, in height, weighing about one hundred and fifteen pounds, with golden hair and the bluest of blue eyes, her attractiveness on the screen is even enhanced in real life.
Real Tales About Reel Folk

In a recent Reliance production Raoul Walsh, fearless leading man of the Hollywood forces, made a forty foot dive off a bridge into a river. The consternation of persons passing on the bridge at the time may easily be discerned in the accompanying snap-shot of the daring feat. "I sauntered along," said Walsh, carelessly glancing, now and then, through the railing at the water below. It is one of the highest bridges near Los Angeles. A man behind me was walking at a normal pace, and another unsuspecting individual was approaching from the opposite direction. Suddenly, the director gave the signal. Before the two laymen could grasp its meaning, I had sprun upon the edge of the rail and flung myself headlong into the river. The fellow behind me started to run, who at the time I leaped was scarcely five feet away, just doubled up and hung onto the railing with both hands, precisely as though he had received a blow in the pit of his stomach. It's worth the risks one takes to be able to thrill your audience from the screen. "But," added Mr. Walsh, with an expansive grin, "after all, there's no sport like giving folks the scare of their lives in person."

Francis J. Grandon and his assistant director, Lester Scott, Jr., at the R. & M. Studios

recting forces. In the few weeks they have been with the Mutual, they have been turning out big work of a novel sort. There's nothing like getting new ideas into a motion picture plant, for it's fresh minds who enjoy grappling with new material which keep any company from getting into a rut. Mr. Grandon and his assistant are full of energy and ambition. They frankly say that they mean to experiment—broadly. The plays from their hands will be anticipated with the keenest interest.

Director Jacques Jaccard (in the scene at the bottom of this page—the man with his hands in his pockets) was especially critical of the gypsy "takes" which he made for The Diamond from the Sky, the great picturized novel of Flying "A" production. "They must be the real thing," he told one of his advisers, "not just stage props, but real woods and fields, real camp life. Every detail must be true to the picturesque life of these mysterious wanderers. I always have been fascinated by gypsies. Once, as a boy, I ran away with a family of the famous Stanley clans and was gone three days. There was a little Romany girl in the camp, and my first, romantic idea was that I would follow Lillian Stanley to the end of the world." Mr. Jaccard paused to laugh with a gaiety tempered by the wistfulness of youthful reminiscence. "Such a vivid impression of gypsy life I could not possibly have gained any other way. Now, that I am actually working out these scenes, every little thing comes back to me. I hope to make them the most realistic portrayal of gypsy life and character ever committed to the film."

The huge work-room of a certain New York factory filled with girls, became suddenly the mise-en-scene, the other day, for one of the most thrilling scenes in The Six Cent Loaf, a Thanhouser sociological drama. Many of the girls had long dreamed of becoming motion picture actresses. But when, right in among them, as they sat at their machines, came the motion picture camera, director, company and stars, they were so overcome with astonishment that they hardly knew how to make the most of the opportunity. They supported no less a star than Florence La Badie, who dressed exactly like one of them, came into the room and took her place at one of the machines, so naturally that at first the girls thought she was a new employee.

Then, somebody, a Mutual movie fan, recognized her, and there was a regular ovation.

Francis J. Grandon and His Assistant Director, Lester Scott, Jr., at the R. & M. Studios

Jacques Jaccard (at left) Directing a Scene in "The Diamond from the Sky"
The Exhibitor's End of It

WHAT other exhibitors have found Mutual Masterpictures to be, is pretty good evidence of their possibilities for the man who is considering booking them. For this reason we reprint here excerpts and portions of letters from motion picture men in every section of the country, who have tried out Mutual Masterpictures at their houses, know their pulling power and satisfying qualities, and have not hesitated to put the expression of their opinion on paper. The cut shown on this page is a fac-simile, much reduced in size, of a folder sent out by the Mutual exchange of Atlanta, Ga., to exhibitors in that territory. It contains an idea which might be used to advantage in making up a handbill and incidentally gives evidence of the ovation, which the first two Mutual Masterpictures The Quest and The Lost House received in the Southern metropolis. Better proof of the reception of the series by the general public, however, is to be found in the comments of the exhibitors, which follow:

"Your Masterpictures, the best yet," writes Manager Charles Scott of the Ben Ali Theater, Lexington, Ky., "our patrons are delighted with them. If you continue to send all, like the ones you have sent, we shall be forever grateful to you. Best wishes."

A letter from James P. Dunleavy, manager of the Bank Theater, Akron, Ohio, which advertises "Exceptional Photoplays," in part, is as follows: "Just a line to congratulate you upon the Mutual Masterpictures. We have been projecting them for the past three weeks and find they please our patrons thoroughly. With your original ideas in advertising you cannot but succeed. We have many patrons who ask us about the pictures advertised in The Saturday Evening Post. Mutual Masterpictures are becoming a by-word with our patrons. They want more of them."

Another in similar tone comes from Manager W. S. McLean of the Colonial Theater Company, Jackson, Mich. "We wish to compliment you on Mutual Masterpictures," he writes, "Having seen several of them, in addition to those we have run, we cannot speak too highly of them. We wish especially to congratulate you on The Devil. We can positively state that it is the biggest box-office card we have ever had. While we are playing all features sec-

ond-run, being a suburban house, we have never had a "puller" like The Devil. Our second night's business was better than our first, and both were far in advance of anything we have ever had before. Success to Mutual Masterpictures."

W. L. Bryan, manager of the Walton Theater, Opelika, Ala., writes: "I don't believe in waiting until a man is dead to hand him bouquets, but give them to him while he's on earth. Tomorrow I will run my eighth Mutual Masterpicture. They are GREAT and they certainly are pleasing the people, so just keep up the good work."

"Today is the sixth day of our exhibition of your Mutual Masterpicture, The Cup of Life," writes Manager W. K. Goldenberg of the Victoria Amusement Company, 915 Market Street, Philadelphia. "It has so many fine qualities, that it is difficult to enumerate them, and it deserves high praise. The whole production is logical, consistent, appealing and profoundly impressive. The many favorable comments expressed by our patrons, who witnessed this production, were very gratifying indeed to the management of this theater."

"Congratulations on your first Masterpicture," writes T. S. Abernathy, manager of the Odeon Theater, Birmingham, Ala., "we've ran a few days ago. I refer to The Quest. I have seldom heard more favorable comments on any motion picture production and there were absolutely none that were unfavorable. I wish you all success with Mutual Masterpictures."

George W. Pryor, manager of the Bijou Theater, Greensboro, N. C., writes: "I wish to state that The Devil, which we are showing today, is one of the best pictures I have ever seen. Keep the good work up."

From Joseph L. Schatzman, manager of the Alcazar Theater, Bellevue, Ky., comes the following: "Mutual Masterpictures seem to be just what our patrons desire, since they succeed in crowding our house whenever shown."

S. W. McMellon of Fort Worth, Tex., writes: "I have just had the pleasure of seeing the Mutual Masterpictures, The Last House and The Outcast. Superb action, genuine thrills and perfect photography were embodied in these two pictures and you are to be greatly congratulated. We want more like them."
Twenty-three

Jack, Sturgess, a cad, gets into a mix-up with a young girl at home and is ordered by his father to either marry her or to leave the house for good. He conquers the girl beneath him and leaves, going into the Yukon district. There he is heartily despised by all the men and on his arrival at Hope City he is met by Yukon Ed and a bunch of miners, who proceed to have a little fun with him, because of his superior attitude. They bounce him around from one to another of the miners, making him dance and teasing him unmercifully. He is finally rescued by Ruby McGraw, proprietor of the store, who becomes his willing slave. After several days, Yukon, who is very much in love with Ruby, calls on her bringing a minister with him, and Jack, who has already begun to tire of Ruby, is forced to marry her. After the wedding he neglects her and spends his evenings at the saloon with the dance hall girls. One rainy night he fails to come home and Ruby goes in search of him. She finds him in a drunken stupor on a lonely trail and being unable to get him home she sits all night in the rain with his head in her lap, her cloak covering him. Pneumonia is the result of the exposure, and the only other woman in town nurses Ruby. The night of the crisis Jack is sent for the doctor but goes to the saloon instead, hoping Ruby will die so that he can go back to the states. She does die, and Yukon learning of Jack's neglect, goes for him, leads him to Ruby's bedside, and sends him to meet Ruby on the "Darkening Trail."
Mutual Masterpicture Releases

**THE QUEST**

**THE LOST HOUSE**
A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful LILLIAN GISH. Released March 25, 1915.

**THE OUTCAST**
From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented LILLIAN GISH. Released March 29, 1915.

**THE DEVIL**

**ENOCH ARDEN**
A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, starring LILLIAN GISH. Supported by Alfred Paget and Wallace Reid. Released April 8, 1915.

**A MAN AND HIS MATE**

**ON THE NIGHT STAGE**

**MAN'S PREROGATIVE**
A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor, ROBERT EDESON. Released April 19, 1915.

**CAPTAIN MACKLIN**
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company. LILLIAN GISH, in the Leading Part. Released April 22, 1915.

**THE WISH OF LIFE**

**A CHILD OF GOD**
A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCÉLIA BILLINGTON and SAM DE GRASSE. Released April 29, 1915.

**THE ABSENTEE**

**THE VICTIM**
A Vital American Drama, Picturing the Industries of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

**RUMPESTILTSKIN**

**STRATHMORE**
From the Immortal Romance by "Ouida." A Startling Thriller Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players CHARLES CLAY, IRENE HUNT and FRANCÉLIA BILLINGTON. Released May 13, 1915.

**THE LURE OF THE MASK**
A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

**GOD'S WITNESS**

**GHOSTS**
By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring HENRY WALTHALL with Thomas Jefferson and Mary Alden. Released May 24, 1915.

**THE FAILURE**
A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON, Produced by the Reliance Motion Picture Corporation. Released May 27, 1915.

**THE DARKENING TRAIL**
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

**THE LONESOME HEART**

**HER SHATTERED IDOL**
How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic, Featuring MAE MARSH and ROBERT HARRON. Released June 10, 1915.
### Mutual Releases

**MONDAY—American (2), Reliance, Keystone.**

**TUESDAY—Thanhouser (2), Majestic, Beauty.**

**WEDNESDAY—Broncho (2), American, Reliance.**

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

**FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.**

**SATURDAY—Reliance (2), Keystone, Royal.**

**SUNDAY—Majestic (2), Komic, Thanhouser.**

### American

Mar. 29—In the Sunlight (2)

Apr. 5—His Brother's Debt (2)

Apr. 9—The Touch of Love

May 21—She Walketh Alone

May 26—Reprisal

May 31—Reformation

June 4—The Golden Rainbow

June 7—The Right to Happiness (2)

### Beauty

Mar. 16—In the Mansion of Loneliness (2)

Mar. 23—When the Fire Bell Rang

Mar. 30—The First Stone

Apr. 6—The Once Over

Apr. 13—Persistence Wins

Apr. 20—Oh, Daddy

Apr. 27—No Quarter

May 4—The Face Most Fair

May 11—The Peterson Case

May 18—Naughty Henrietta

May 25—The Trouble of Ambition (2)

May 31—The Broken Window

Jun. 15—The Greater Strength (2)

Jun. 19—at the Edge of Things

Jun. 26—The Purple Hills (2)

### Falstaff (PRINCESS)

Mar. 19—Joe Harrick's Ward

Mar. 26—The Majesty of Beauty

Apr. 2—The Spirit of the Bell (2)

Apr. 6—The Roundhead (2)

Apr. 16—The Taking of Luke McVane (2)

Apr. 23—The Wooden Leg (2)

Apr. 30—The Valley of Hate (2)

May 7—The Kingpin

May 14—The Human Octopus (2)

May 21—"Buck" of Santa Ynez (2)

May 28—"Her Easter Hat" (2)

Jun. 4—A Piece of Armor (2)

Jun. 11—The Pathway from the Past (2)

Jun. 18—The Secret of Lost River (2)

Jun. 25—The Floating Death (2)

### Kay Bee

Apr. 12—Drippington's Family Tree (2)

Apr. 15—Do-re-mi-fa (Special Release)

Apr. 22—A Beak Akin

May 1—Mabel's Wild Way (2)

May 8—The Motors Away (2)

May 15—Gusle Tip to Trouble (2)

May 22—A Human Hound's Triumph (2)

May 29—Our Baby (2)

Jun. 5—Crossed Love and Swords

Jun. 12—The Tontos of the Saddle Lovers

Jun. 19—Floegy and Axel

Jun. 26—Ethel's Romance (No. 23)

Jul. 3—The Rivals

Jul. 10—Gusle's (No. 23)

Jul. 17—Beau

Jul. 24—Beau (No. 23)

Jul. 31—Stay-at-Home's (2)

### Fallen Angel

Mar. 28—Mixed Values

Apr. 4—Ethel's Deadly Alarm Clock (No. 20)

Apr. 11—By Fair Means or Foul

Apr. 21—Ethel's Doomed Day (No. 21)

Apr. 24—Home Again

May 1—Ethel's Divorce (No. 22)

May 8—Flooey and Axel

May 15—Ethel's Romance (No. 23)

May 22—The Risks

Jun. 5—Gusle's (No. 23)

Jun. 12—Stay-at-Home's (2)

Jun. 19—Again

### Majestic

Mar. 30—An Image of the Past

Apr. 2—The Artist's Wife

Apr. 9—Denise's Master (2)

Apr. 16—The Little Mother

Apr. 23—The Shadow Master (2)

Apr. 30—The Little Matchmaker

May 7—The Goaders (2)

May 14—The Story of a Story

May 21—The Joke of the Century (2)

May 28—The Joke of the Century (2)

Jun. 4—Ethel's Love

Jun. 11—The Old Wives' Tale

Jun. 18—The Invisible Streets (2)

Jun. 25—The Burned Hand (2)

### Royal

Apr. 24—Hungry Hank at the Fair

May 1—Locked Out

May 8—That Doggone Serenade

May 15—Laurel's (2)

May 22—When Beauty Came to Koskob

May 29—The Right of the Women

June 5—His Twin

### Thanhouser

May 11—The Song of the Heart (2)

May 18—Three Roses

May 25—The Heart of the Princess Marsari (2)

May 30—The Refugees

Jun. 5—Daughter of Kings

Jun. 12—The Angel in the Mask

Jun. 19—The Girl of the Seasons

Jun. 23—The Baby Benefactor

Jun. 30—A freight Car Honeymoon

### Mutual Masterpieces

**THE QUEST** (5 Reels)

**AMERICAN**

**THE LOST HOUSE** (4 Reels)

**MAJESTIC**

**THE OUTCAST** (4 Reels)

**RELANCE**

**THE DEVIL** (5 Reels)

**N. Y. M. P. CORP'n**

**THE OUTFLAW'S REVENGE** (4 Reels)

**ENOG A ARDEN** (4 Reels)

**MAJESTIC**

**A MAN AND HIS MATE** (4 Reels)

**RELANCE**

**ON THE NIGHT STAGE** (5 Reels)

**N. Y. M. P. Corpn**

**MAN'S PREROGATIVE** (4 Reels)

**RELANCE**

**CAPTAIN MACKLIN** (4 Reels)

**RELANCE**

**THE CUP OF LIFE** (5 Reels)

**N. Y. M. P. CORP'N**

**A CHILD OF KOSKOB** (4 Reels)

**RELANCE**

**THE ABSENTEE** (5 Reels)

**MAJESTIC**

**THE VICTIM** (3 Reels)

**MAJESTIC**

**RUMPELSTILTSKIN** (4 Reels)

**N. Y. M. P. CORP'N**

**STRAITHMORE** (4 Reels)

**RELANCE**

**THE LURE OF THE MASK** (4 Reels)

**N. Y. M. P. CORP'n**

**RELANCE**

**GHOSTS** (5 Reels)

**RELANCE**

**THE FAILURE** (4 Reels)

**RELANCE**

**THE DARKENING TRAIL** (4 Reels)

**N. Y. M. P. CORP'n**

**THE LONESOME HEART** (4 Reels)

**AMERICAN**
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Winnipeg, Man. ......... Mutual Film Corporation ........ Rooms 14-15 Massey Temple
Winnipeg, Manitoba ..... Mutual Film Corporation ........ 61 S. Pennsylvania Ave.

Mutual Program
(Week of May 31st to June 6th, inc.)

AMERICAN .................. The Resolve
RELIEVE .................... The Race Love
KEYSTONE ................. (Romantic Indian Drama)
THANHOUSER .......... (The Girl of the Seasons)
M.T. ...................... (The Baby Benefactor)
MAJESTIC ............... Her Filmland Hero
BEAUTY ............. Little Chrysanthemum
BRONCHO .............. The Conversion of Frosty Blake
AMERICAN ............... The Golden Rainbow
RELIEVE ................... One Who Serves
DOMINO ................. The Scales of Justice
KEYSTONE .......... (Two Reel Drama)
ROYAL .............. His Twin

KAY BEE .............. A Piece of Amber
FALSTAFF .......... Two Reel Drama
AMERICAN ............ Truly Rural Types
REEL LIFE ............ The Guiding Light
Saturday, June 5, 1915
RELIEVE ................. The Celestial Code
ROYAL .............. His Twin

Sunday, June 6, 1915
MAJESTIC .............. The Living Death
KOMIC .............. (Brave and Bold)
THANHOUSER ........ A Freighter Car Honeymoon

“Following Mr. Edwin Thanhoouser’s policy of producing ‘natural length’ subjects, the Thanhoouser release for Tuesdays will consist of two photoplays of different lengths, instead of the usual Tuesday two-reel feature.

MUTUAL WEEKLY No. 20—1915

LATEST PICTURES FROM THE SEAT OF WAR
Harry Lauder’s Band at Stockton.

The LONDON WELSH. Major General Sir Francis Lloyd

ENGLISH CAVALRY.

MAYOR MICKEL OF NEW YORK ARRIVES AT CODY,
Wyoming, to hunt bear.

THREE GIRLS DANCE IN NEW YORK’S CENTRAL PARK.
Public Schools Athletic League’s annual fest.

COUNT JOHANN H. VON BEHRNSHOOP, GERMAN AMBASSADOR TO THE UNITED STATES.

NEW YORK COMES BIG ATLANTIC FLEET,
Armoredclads drop anchor in the Hudson for Presidential Review.

THANHOUSER ............... (Two Reel Drama)
THANHOUSER ............... (Two Reel Drama)
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Special Productions
NEW MAJESTIC .......... Sapho
THANHOUSER ............... Moths
THANHOUSER .......... A Legend of Provence
KAY BEE ................. The Battle of Gettysburg
KEYSTONE .......... Zu, Zu, the Bandleader
THANHOUSER ............... Frou-Frou
MAJESTIC ............... Ruy Bias
THANHOUSER .......... Joseph in the Land of Egypt
MUTUAL SPECIAL ........ Mexican War Pictures
THANHOUSER .......... Cardinal Richelieu’s Ward
THANHOUSER .......... Dope
N. Y. MOTION PICTURE .... The Wrath of the Gods
THANHOUSER ............... The Last Concert

Sunday, June 6, 1915

ELBERT HUBBARD (ON THE RIGHT), ONE OF THE
prominent victims of the “Luastania” horror.

LOS ANGELES, CALIF., WED. 30th GOLDEN PAST TOLD
by colorful pageant at annual fair festivities.
REGULAR MUTUAL PROGRAM FEATURES

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Living Death&quot; (2)</td>
<td>JUNE 6</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Celestial Code&quot; (2)</td>
<td>JUNE 5</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;A Piece of Amber&quot; (2)</td>
<td>JUNE 4</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Scales of Justice&quot; (2)</td>
<td>JUNE 3</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Conversion of Frosty Blake&quot; (2)</td>
<td>JUNE 2</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;{The Baby Benefactor}&quot; (2)</td>
<td>JUNE 1</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Resolve&quot; (2)</td>
<td>MAY 31</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Out of Bondage&quot; (2)</td>
<td>MAY 30</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 29</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Her Easter Hat&quot; (2)</td>
<td>MAY 28</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Hostage of the North&quot; (2)</td>
<td>MAY 27</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Girl of the Seasons&quot; (2)</td>
<td>MAY 26</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Fairy Fern Seed&quot; (2)</td>
<td>MAY 25</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;in the Purple Hills&quot; (2)</td>
<td>MAY 24</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Eleven-Thirty P. M.&quot; (2)</td>
<td>MAY 23</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 22</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;'Bad buck' of Santa Inez&quot; (2)</td>
<td>MAY 21</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Her Alibi&quot; (2)</td>
<td>MAY 20</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Operator At Big Sandy&quot; (2)</td>
<td>MAY 19</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Heart of the Princess Marsari&quot; (2)</td>
<td>MAY 18</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Greater Strength&quot; (2)</td>
<td>MAY 17</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;At the Stake of the Angelus&quot; (2)</td>
<td>MAY 16</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Added Fuel&quot; (2)</td>
<td>MAY 15</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Human Octopus&quot; (2)</td>
<td>MAY 14</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Shoal Light&quot; (2)</td>
<td>MAY 13</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;His Affianced Wife&quot; (2)</td>
<td>MAY 12</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Song of the Heart&quot; (2)</td>
<td>MAY 11</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Altar of Ambition&quot; (2)</td>
<td>MAY 10</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Spell of the Poppy&quot; (2)</td>
<td>MAY 9</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Shoemaker&quot; (2)</td>
<td>MAY 8</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Kitte&quot; (2)</td>
<td>MAY 7</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man From Nowhere&quot; (2)</td>
<td>MAY 6</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Spark From the Embers&quot; (2)</td>
<td>MAY 5</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Monsieur Nickla Dupree&quot; (2)</td>
<td>MAY 4</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;One Summer's Sequel&quot; (2)</td>
<td>MAY 3</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Comeback&quot; (2)</td>
<td>MAY 2</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The House of Bentley&quot; (2)</td>
<td>MAY 1</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Valley of Hate&quot; (2)</td>
<td>APR. 30</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Power of the Street&quot; (2)</td>
<td>APR. 29</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Renegade&quot; (2)</td>
<td>APR. 28</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Bianca Forgets&quot; (2)</td>
<td>APR. 27</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Day of Reckoning&quot; (2)</td>
<td>APR. 26</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;For the Honor of Bettina&quot; (2)</td>
<td>APR. 25</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;God Is Love&quot; (2)</td>
<td>APR. 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Riddle of the Wooden Leg&quot; (2)</td>
<td>APR. 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Artist's Model&quot; (2)</td>
<td>APR. 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Dissolution of Jane&quot; (2)</td>
<td>APR. 21</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Undertow&quot; (2)</td>
<td>APR. 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Castle Ranch&quot; (2)</td>
<td>APR. 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Highblinds&quot; (2)</td>
<td>APR. 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Man For All That&quot; (2)</td>
<td>APR. 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Taking of Luke McVane&quot; (2)</td>
<td>APR. 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Sons of Tell&quot; (2)</td>
<td>APR. 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Turns Actor&quot; (2)</td>
<td>APR. 14</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Moment of Sacrifice&quot; (2)</td>
<td>APR. 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Dwarf of the Peaks&quot; (2)</td>
<td>APR. 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fencing Match&quot; (2)</td>
<td>APR. 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Station Content&quot; (2)</td>
<td>APR. 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Roughneck&quot; (2)</td>
<td>APR. 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Winged Messenger&quot; (2)</td>
<td>APR. 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Molly of the Mountains&quot; (2)</td>
<td>APR. 7</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Cycle of Hatred&quot; (2)</td>
<td>APR. 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;His Brother's Debt&quot; (2)</td>
<td>APR. 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Dr. Jim!&quot; (2)</td>
<td>APR. 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Sympathy Sal!&quot; (2)</td>
<td>APR. 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Spirit of the Bell&quot; (2)</td>
<td>APR. 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Fakir&quot; (2)</td>
<td>APR. 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Great American Cannibals&quot; (2)</td>
<td>APR. 1</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Magnet of Destruction&quot; (2)</td>
<td>MAR. 30</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Sunlight&quot; (2)</td>
<td>MAR. 29</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old Chemist&quot; (2)</td>
<td>MAR. 28</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Bubbling Waters&quot; (2)</td>
<td>MAR. 27</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Brother's Keeper&quot; (2)</td>
<td>MAR. 26</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Tricked&quot; (2)</td>
<td>MAR. 25</td>
</tr>
</tbody>
</table>

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FOTOPLAYER
(TRADE MARK REGISTERED)
THE MUSICAL MARVEL

When in San Francisco visit our warerooms
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And visit the Factory at
BERKELEY, CALIFORNIA
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NEW YORK

SWELL YOUR BOX OFFICE RECEIPTS!
ONLY AUTHENTIC AND COPYRIGHTED SLIDES OF THE
JOHNSON-WILLARD FIGHT

We have secured the original photographs, taken at the ringside of this big fight, by Fred Mace, formerly director Keystone Film Co.
These Slides are made in sets of 15 SLIDES INCLUDING POSTERS AND ADVERTISING MATTER at $10.00 per set.
Slides showing the sensational knockout and other important events, also showing Willard receiving the most tremendous ovation ever received by a champion.

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WIRE AT ONCE!!
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of all the players for newspaper advertising or program printing.
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PHOTOGRAPHS, SIZE 8x10, of all the prominent players, Association and Independent, 500 different names, 20 cents each.

Kraus Manufacturing Co.
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NEW YORK
Remedy for dull nights, yours for the asking.
Photographs for lobby display of all Mutual Multiple Reels 10 days ahead of release, $1.00 a set.
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**MUTUAL MASTERPICTURES**

are more than mere feature films—more than occasional studio endeavors without any definite or consistent plan behind them.

They represent the organized effort of a great moving picture combination to furnish regularly to the exhibitor, well-acted, extraordinarily well-staged pictures, played by high-class artists and written by important authors or playwrights and to tell the public through national advertising about these wonderful pictures.

That the number of exhibitors of Mutual Masterpictures grows every day proves that these extraordinary and costly films are appreciated by the public and are profitable to the exhibitor.
The Two Big Money-makers for This Week are:

Henrik Ibsen’s greatest drama, “Ghosts” a Majestic Masterpicture in Five Parts

“The Failure” a Four Part Reliance Masterpicture featuring John Emerson

Besides the national advertising that has familiarized the public with Mutual Masterpictures very effective local advertising helps go with each picture—Posters, Lobby Displays, Heralds, Press Sheets, Newspaper ads., cuts and the like.

One sure way to make money—and add prestige to your house—is to book these two Masterpictures for your theatre. Better do it today.

MUTUAL FILM CORPORATION
71-73 West 23rd Street
New York City
The Newest Majestic Masterpicture is

HENRIK IBSEN'S

Most Celebrated Drama

"Ghosts"

(IN FIVE PARTS)

Critics, who have seen this picture at a private view, pronounce this picturization of Ibsen's highly condensed domestic tragedy, much more interesting than the play itself.

Ibsen is known to almost every household in America, and though few have seen his plays—for they require great skill in production—this Majestic Masterpicture will be anxiously looked forward to, as soon as you announce it.

The series that is being advertised in the
Not only are such skillful players as Henry Walthall, Mary Alden, Nigel Debullier, Juanita Archer, Thomas Jefferson and others included in the cast, but the scenic effects in this great Masterpicture are the most startling and intensely interesting that you have ever seen.

Get this MASTERPICTURE by a master playwright for your theatre—with all the advertising helps that go with it—and cash in on the wide publicity behind this series of extraordinary feature films.

Booked through the MUTUAL FILM CORPORATION

Majestic Motion Picture Company
71 West 23rd Street, New York City
John Emerson plays the lead in
“The Failure”
a Four-Reel Reliance MASTERPICTURE
produced by
W. Christy Cabanné

The series that is being advertised in the
"The Failure"

is a story of a play and a playwright which gives you an insight of what goes on behind the scenes. The public is always interested in this kind of a drama—and they'll like this picture which carries with it all the glamour and tinsel of the stage—as well as a real picture of life that is not all nectar and honey.

John Emerson's skillful picturization of Tom Warder, "The Failure," is ably supported by Wahnetta Hanson, A. D. Sears and Olga Gray.

And, then, this Reliance production is one of the series of Mutual Masterpictures, which means that your public will get what they expect—an extraordinary feature film on which no expense has been spared to give the best in moving pictures.

Book it NOW
for your theatre
(Booked through the Mutual Film Corporation)

Reliance Motion Picture Corporation
71 West 23rd Street, New York City
Little Stories of Reel Life

DURING the week that the Atlantic Fleet was anchored in the Hudson sailors and naval officers in large numbers visited the Precision Machine Company factory in New York. Simplex projectors, recently purchased by the War Department, are used in all branches of the United States Government, and naval experts were especially interested to inspect the details and actual process of Simplex machine construction.

D. W. Griffith unconsciously dropped a valuable hint to a prominent confectioner in Los Angeles not long ago. Noticing that all the chocolates the man sold were filled with cream, he suggested, "Why don't you have more variety—a cherry, a Brazil nut or nougat centre? I'm something of a connoisseur of candy, and those are the kinds I like best." Not long after that the confectioner began to advertise a new output of bon-bons as "Reel Favorite Chocolates." His sales increased almost immediately. Now the new chocolates are all the rage with the smart set of Los Angeles and San Francisco.

Francelia Billington, the beautiful Reliance-Majestic star, has added to her collection of pets a trained dog. She has had a compartment built for the dog in her dressing-room where he can take his afternoon nap in peace when not out on locations with his mistress.

Hal Clements, new leading man of the Flying "A," is having plenty of trouble these days. His new Metz is not all his fancy painted it. His first stunt was to take a party of friends out into the picturesque California wilderness—and stall the car. After applying every means he could think of to start it, he discovered that he had forgotten the gasoline. The nearest garage, he has heard, was fourteen miles away. "How they got home," says our western correspondent, "is another story." Will Mr. Clements please send us that "other story" at the earliest possible moment—that our readers may not be kept in suspense?

The wardrobe department of the Reliance-Majestic plant is one of the most interesting features of the studios. Any number of costumes, from the year 1860 to the present day, are kept on hand. They cover the walls, the racks and tables. As they must be constantly in perfect repair, several attendants are employed to clean, mend and renovate as may be required. Also they make many special costumes on order. The enormous supply of costumes for The Birth of a Nation was taken care of in this room. And there seems to be nothing in the wardrobe line too difficult for the department to handle. The large property department is managed on the same principle. Its great collection of usable "props" is of inestimable value to the director who must get together a scene in a hurry.

MR. "QUALITY" EXHIBITOR

If you are a BUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business.

Every break which occurs during projection galls poor patching—poor cement.

You wouldn't employ incompetent operators. Why use incompetent film cement?

"PARAMOUNT" FILM CEMENT

Is sold under an absolute "Money-back" guarantee to be the BEST film cement on the market.

J. P. ROSS, Chicago, in a communication under date of April 5, 1895, said he was ASTONISHED by a patch he had made with Paramount Cement.

"Fifteen dollars told to your letter-box and we will send you, prompt, five bottles. Put it through a competitive test with any other cement you may choose. If you are not satisfied send it back and we will return your dollar, plus postage."

Paramount Cement WELDS the film, a patch made with it is stronger than the film itself. By ordering direct you avoid the possibility of receiving cement that has lain on a supply house shelf for several months.

One ounce bottle (with brush).................. $ .25
Five bottles.......................... 1.00
Per dozen................................... 2.00

By Mail, Prepaid.

PARAMOUNT FILM CEMENT CO., 222 EAST 9th STREET, CHATTANOOGA, TENN.

"It's a business with us. NOT a side line."

Moving Picture Theatre Mailing Lists For Sale

20,192, Covering United States and Canada, price $40.00, or $3.50 per thousand for such States as you want. 231 Film Exchanges, Foreign Countries......................... $3.00 520 Moving Picture Theatres, Foreign Countries.................... 3.00

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TYPHOON FAN CO

1544 Broadway, N.Y.
THE MAJESTIC MOTION PICTURE CO.

Presents for its two-part feature

SUNDAY, MAY 30

Out of Bondage

With a complete cast of Majestic players headed by

DOROTHY GISH

Two "Kid" Comedies Coming

Friday, May 28. LITTLE DICK'S FIRST CASE.
Tuesday, June 1. HER FILMLAND HERO.
These delightful pictures are played almost entirely by children.

Majestic and Komic Guides for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic Releases.)

THE ELECTRIC ALARM. (1 Reel Majestic)—Release date Tuesday, May 28. Melodrama with a thrill, showing how the electric lineman saved a train from destruction by using his body to connect the electric current.

ELEVEN-THIRTY P. M. (2 Reel Majestic)—Release date Sunday, May 30. An unusual detective drama in which a murder mystery is solved in a logical but unexpected way. A strong story well produced.


A RIGHTFUL THEFT. (1 Reel Majestic)—Release date Tuesday, May 25. A pleasing rural comedy telling how the mortgages on the church and the widow's home were lifted.

LITTLE DICK'S FIRST CASE. (1 Reel Majestic)—Release date Friday, May 28. Little Dick and his side partners turn detectives and come somewhat to grief. An all-child story of unusual merit.

OUT OF BONDAGE. (2 Reel Majestic)—Release date Sunday, May 30. A characteristic story with DOROTHY GISH, in which she is freed from bad environment by a double tragedy that comes as a thrilling climax.

GASOLINE GUS. (1 Reel Komic)—Release date Sunday, May 30. A farce of more than ordinary laugh-provoking qualities. Two rivals for the fair Fay's hand wind up in a wild ride that brings disaster to the guilty lover.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Company,
4500 Sunset Boulevard,
Los Angeles, Cal.

Evanston, Ill., May 5, 1915.

Gentlemen:
I wish to acknowledge receipt of the pictures you sent. They are very clear and are the best of the actors that I have ever seen anywhere. I am very pleased with them.

Yours very truly,
MARIAN JAMES,
1812 Chicago Ave.

Majestic Motion Picture Company

STUDIOS: 4500 Sunset Blvd.,
Los Angeles, Cal.

BUSINESS OFFICE: 71 West 23rd St.,
New York, N. Y.
Why Not Supplant

your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact any of the famous singers of the world at the small cost of a record. Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

Chicago Song Slide Exchange
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.
Inferior Carbons Mean Poor Projection

ELECTRA
PINK LABEL
CARBONS

Can now be had again from all first class dealers. Don't spoil your pictures by using carbons which never were intended for Motion Picture Projection. Why spend extra money for Special Screen, First Run Film, Expensive Projection Machines and then spoil the whole result by using Inferior Carbons for the sake of saving a few cents per day?

"ELECTRA" PINK LABEL CARBONS
are specially made for Motion Picture Projection. They are a guarantee of well-defined pictures.

SOLE IMPORTER
HUGO REISINGER, 11 Broadway, New York

THE DAILY EXAMINER
Bellefontaine, Ohio, April 26th, 1915

Machine Important Addition to High School Equipment

This is a cut of the Simplex Motion Picture Projector recently purchased by the public schools. It is one of the very best machines obtainable and represents the very latest type. The machine was purchased through the agency of Moore, Hubbell & Co., Chicago, the price being $300, with special discounts for schools and religious institutions as are customarily granted. The machine will be dedicated by entertainments for the school children, their parents and friends next Friday afternoon and evening. The proceeds from these entertainments will be devoted to the installation and equipment of a fire-proof booth such as is required by State code. A moving picture projector of this type in a public meeting place such as a High School Auditorium may be made an agency for great good in community welfare work. It is designed in no sense to compete with the regular motion picture entertainment but to provide for a definite educational and civic uplift service which the latter is neither designed nor prepared to furnish.

The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT
Send for Catalog "R"

THE PRECISION MACHINE CO., INC.
317 East 34th St., New York
Book Proved Successes

These Great Feature Pictures are money bringers. They satisfy the patrons of Motion Picture Theatres. See your nearest Mutual Exchange Today.

THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA
PRODUCED BY THOS. H. INCE

THE LAST CONCERT

4 reels of laughter and tears, featuring Ellis F. Gliokman and Minnie Berlin. A house filler.

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MEXICAN WAR PICTURES
By Special Contract with General Villa

BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced
War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before.
Inform the Public What It Wants to See.
Book These Wonder Specials

FROU FROU--4 Reels
SAPHO--6 Reels
ROBIN HOOD--4 Reels

ZU ZU--a 2 Reel Keystone with Mabel Normand
MOTHS--4 Reels
DOPE--6 Reels

RUY BLAS
William Garwood and Francelia Billington. From Victor Hugo’s Great Romance
3 Reels of Tense Story

JOSEPH IN THE LAND OF EGYPT
James Cruze as Joseph, Marguerite Snow as Potiphar's wife
4 Reels of Superb Drama

CARDINAL RICHELIEU’S WARD
4 Great Reels, Featuring Florence LaBadie and James Cruze

LEGEND OF PROVENCE
4 Splendid Reels, With Florence LaBadie and James Cruze

CONTINENTAL FEATURE FILM CORPORATION
71 W. 23rd STREET NEW YORK CITY
A MAN makes a new style of hat. It catches on like wildfire and all the dealers sell them faster than he can make them.

His competitors, anxious to get in on the money, begin to make something similar—each attempt, of course, being of varying quality. This keeps up for a few months, but none of them have been able to touch the record of the original hat maker. In a few months more the copiers are trailing way behind, but the original hat maker is still doing a land office business!

Why? Now look into the film business. Through its magnitude and extraordinary popularity the

$20,000,000 Mystery

is the original exemplification of what a serial should be. Since it began to sweep the country other serials have come and bloomed for awhile, but who ever hears of them now? But James Cruze, Marguerite Snow, Sidney Bracy, Harry Benham and the other stars in “The Twenty Million Dollar Mystery” are a staple proposition for any theatre anywhere.

Enormous amounts of money, well spent, have planted this great serial, and nothing but the collapse of all the theatres in the country can dislodge it from its pinnacle of supremacy.

Go to the nearest Mutual Exchange. Find out if this is true. If it isn’t, write us how foolish we are to waste our money in advertising space. If it is—well, we don’t have to tell you what to do!

Thanhouser Syndicate Corporation

71 WEST TWENTY-THIRD STREET
NEW YORK CITY

Produced by THANHouser FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of "THE MILLION DOLLAR MYSTERY"
WATCH!

NEW YORK MOTION PICTURE CORPORATION

110 STRAND AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTORS-GENERALS
IN EVERY CASE
Power's Cameragraph No. 6A
Assures Perfect Projection
NICHOLAS POWER COMPANY
NINETY GOLD STREET  NEW YORK CITY
Leading Makers of Motion Picture Projecting Machines
Reel Life
5 Cents

LOUISE RUTTER—Thanhouser
MAY 29, 1915

“The Patriot and the Spy”
Thanhouser
Majestic

“Her Shattered Idol”
Four Reels
See the Problems of LIFE Splendidly Pictured in Five Thousand Feet of Film

June 7—A MOTHER'S JUSTICE. One reel drama. How a mother took the life of a man, and it seemed just.

June 9—PAYMENT IN FULL. One reel melodrama. The final payment is extracted from the fat wallet of the thief by the hero.

June 11—THE TEN O'CLOCK BOAT. One reel drama. The boat that sank to hide a woman.

June 12—HEARTS UNITED. Two reel society drama. A drama of well-bred folks in effective situation and contrast.

Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
THE MAJESTIC MOTION PICTURE CO.
PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 6

THE LIVING DEATH
With "BILLIE" WEST and F. A. TURNER
A story of strong suspense and dramatic climax

"BILLIE" WEST

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic Releases.)

A RIGHTFUL THEFT (1 Reel Majestic). Release date Tuesday, May 25. A pleasing rural comedy telling how the mortgages on the church and the widow's home were lifted.

LITTLE DICK'S FIRST CASE (1 Reel Majestic). Release date Friday, May 28. Little Dick and his side partner turn detectives and come somewhat to grief. An all-child story of unusual merit.

OUT OF BONDAGE (2 Reel Majestic). Release date Sunday, May 30. A characteristic story with DOROTHY GISH in which she is freed from bad environment by a double tragedy that comes as a thrilling climax.

GASOLINE GUS (1 Reel Komic). Release date Sunday, May 30. A farce of more than ordinary laugh-provoking qualities. Two rivals for the fair Fay's hand wind up in a wild ride that brings disaster to the guilty lover.

HER FILMLAND HERO (1 Reel Majestic). Release date Tuesday, June 1. A child comedy number, with principal parts played by children. A little girl after a visit to a motion picture show dreams of her exciting experience with a child villain and hero.

THE LIVING DEATH (2 Reel Majestic). Release date Sunday, June 6. A strongly presented drama telling of a jealous father's almost fatal deception by which he thought to prevent his daughter's marriage.

BRAVE AND BOLD (1 Reel Komic). Release date Sunday, June 6. A better than usual Komic number with Fay Tincher, Elmer Booth, Max Davidson and a strong company of Komic Players. The joke played on Father results in a deception which causes him to show unexpected bravery by which he captures the burglar.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company
STUDIOS: 4500 Sunset Blvd., Los Angeles, Calif.
BUSINESS OFFICE: 71 West 23rd St., New York, N. Y.
The American Film Mfg. Co. Presents

THE LONESOME

A Four Part Drama

Full of Fun, Pathos, Love,
In Just the Right Mixture

Never was a prettier picture offered than "The Lonesome Heart," an artful mingling of smiles and tears, a combination of the ludicrous and the pathetic reaching an absolutely new pinnacle in the motion picture world.

Specially Written

"The Lonesome Heart" was written to order by an expert—not the haphazard offering of an amateur. The story has all the elements that appeal to emotions of an audience. Produced by the American Film Manufacturing Company at its beautiful Santa Barbara Studios. That fact alone means absolute excellence and stupendous box office drawing power.

ARRANGE YOUR
A MUTUAL Master Picture

HEART

Featuring
MARGARITA FISCHER

This versatile little actress, whose flashing black eyes have made her the adored of film fans, appears at her best in "The Lonesome Heart." Supported by an all-star cast, including William A. Carroll, Lucille Ward, Joseph E. Singleton and Robyn Adair.

Released June 3rd

Mutual Film Corporation offices everywhere will release "The Lonesome Heart" June 3rd. Book it early. The highest class production for a run of several days. Your theatre will rock with laughter, then choke with tears, every time you show it. Act now if you want this exceptional picture.

American Film Mfg. Company
Chicago, Illinois.

BOOKINGS NOW!
That's Certainly a Corking, Bully-good Line, Mr. Davis! Thanks!

Our Next Releases:

Thanhouser
"The Girl of the Sea," Tuesday, June 1st, two reels.
"A Freight Car Honeymoon," Sunday, June 6th, one reel.

Falstaff Comedy
"Truly Rural Types," Friday, June 4th, one reel.

MANAGER Rodney C. Davis, of the Koez Theatre, Paducah, Ky., summed up the Thanhouser idea in a striking line: "WE NOW FEEL ASSURED—" he said in his letter.

ASSURED! That's the great, overpowering word! The Thanhouser product assures you—removes all doubt! No guess-work, no speculation. You know positively—before-hand—that if it's a Thanhouser or a Falstaff, you will be pleased, your PATRONS will be pleased and your mind is free from care. It's just like having a paid-up policy in a reliable company—YOU'RE ASSURED!

After all, isn't that the REAL feeling to have about your business?

Edwin Thanhouser

THANHouser FILM CORP.
New Rochelle, N. Y.
After the Village Wedding Ceremony


War, its brave deeds, heroes and horrors, predominate throughout the four parts of The Patriot and the Spy, the scenes of which are laid in a quiet Continental village. A crippled villager, unable to go to the front with his countrymen, offers his life in an effort to blow up the bridge to halt the enemy's advance, after being informed by a spy of the absence of troops. The spirit of war dominates the whole play and the superb acting of the principals enthralls and holds the spectators. The Patriot and the Spy will be released on June 7, 1915, as a Mutual Masterpicture.
FACTS AND FIGURES AND SUCH

Mutual service and Mutual quality are two things that have made the brands releasing under the Winged Clock foremost in the field of motion pictures. The public has come to know, when it sees the famous Mutual trademark on a poster in front of a theater, that it means something. People know that the program that house is offering for their nickels and dimes will be wholly satisfying, amusing, thrilling or with a touch of pathos, as the case may be, but always something which every man, woman, or little child may see without offense. Mutual photoplays never transgress beyond the boundaries of good taste. They aim to please, to amuse, to appeal to every legitimate emotion, but never to the morbid. The public has come to realize this and exhibitors everywhere have not been slow to appreciate the fact. That is why Mutual service has come to mean what it does today.

For these reasons, when an exhibitor once uses Mutual service, he seldom changes. If he does, it is either because of some reason entirely outside of the motion picture business or through some local misunderstanding, which usually can be remedied without much difficulty. Rarely, indeed, does an exhibitor, who has once fairly tried out the Mutual program, forsake it for another. When he does, nine times out of ten he will be found booking Mutual films again, just as soon as he can conveniently arrange to do so. In fact, it is so unusual for an exhibitor to discontinue his service, that it has long been the custom at the Mutual’s home office, 71 West Twenty-third street, New York City, to send one doing so a letter of inquiry as to the reasons that have caused him to change. The object, of course, is to bring out any latent sources of weakness in the program or service, not readily apparent, and to correct them. Seldom, however, is this found necessary. Usually, the reason why an exhibitor has discontinued is based on similar causes as those outlined in the following letter, received a short time ago at the Mutual’s home office:

“Your service was discontinued on April 10th,” writes this exhibitor, “the reason—House went into stock for the summer months. Will take up Mutual service again in the Fall. I could not run any better service than yours, or receive finer courtesy than that which you people have shown me at all times. Not only that, I have, myself, boosted your service to hundreds of brother exhibitors. If other film companies could give half as good service as you give, they might be doing something. This is talking from four years’ business relations with you.”

No better evidence of the proven value of Mutual photoplays and Mutual service could be presented than is contained in this letter. It offers much that is distinctly worthy of consideration—particularly to the exhibitor, who is not using Mutual service.

It is a little late to comment on an article which appeared in the May issue of the Green Book magazine, but under the heading “Filmdom’s Most-Talked-of Man,” a most interesting and intimate sketch is given of David Wark Griffith, director-in-chief of the Reliance and Majestic companies. Probably no single individual in the field of the film has received so much notice in the daily press and standard weekly and monthly magazines as Mr. Griffith, particularly since the production of his masterpiece The Birth of a Nation, and in this article the chief events in the career of the greatest of motion picture producers are ably chronicled. The article is signed by Selwyn A. Stanhope, the pen name of Monte M. Katterjohn, a well known scenario writer as well as magazine contributor. Mr. Katterjohn previously contributed an interesting article on “The World’s Master Picture Producer,” which also concerned Mr. Griffith, to the Photoplay Magazine.

Mutual Masterpictures have carried California by storm, just as they have other States and sections of the country, since the series began being regularly released. One reason for this is that in many cases Mutual Masterpictures are shown at private exhibitions there somewhat in advance of their release dates, with the result that the demand for bookings in inevitably large, for when an exhibitor has seen a Masterpicture he is pretty certain to want it for early showing at his house. The wide advertising which Mutual Masterpictures have received, as well as the countless enthusiastic notices in the newspapers, commenting on particular productions of this de luxe series, has all had its effect, and the public demand for the Mutual’s film masterpieces is correspondingly clamorous.

Wise exhibitors long ago began to sense this fact, and have taken measures accordingly, until in some sections Mutual Masterpicture prints are booked for four and five weeks ahead. One of the reasons for this is well illustrated by the following excerpt from the Stockton (Cal.) Express, announcing the opening of the Kenyon Theater:

“Packed houses greeted Tom Kenyon at the opening of his new theater, ‘The Kenyon,’ yesterday, and all who saw Enoch Arden, the beautiful film production based on the poem of the same name, pronounced it a gem. It is one of the new Mutual Masterpictures, and, for photographic art, good acting and a faithful portrayal of a pretty story, it is a marvel.”
Scenes from “The Diamond from the Sky” Flying “A’s” Great Photoplay

Stories of the New Photoplays

THE master hand and directing genius of Thomas H. Ince, production-chief of the New York Motion Picture Corporation studios, is again brought into play in *The Reward*, a forthcoming four-part Mutual Masterpicture, in which Bessie Barriscale is featured in a distinctive rôle, which gives unusual play to her remarkable talents.

Unlike the motifs—fanciful and tensely dramatic—running through *On the Night Stage*, *The Devil*, *The Cup of Life*, *Rumpelstiltskin* and *The Darkening Trail*, the Mutual Masterpictures produced under Mr. Ince’s supervision which have already been released, *The Reward* presents a modern adaptation of a theme as old as society itself, which from its very character, necessitated the utmost delicacy and artistry in its development if the desired effects were to be obtained. Yet the result is a picture which is striking in its emotional appeal and in its highly dramatic qualities.

*The Reward* deals with the struggle of an innocent young girl against the temptations which are ever hovering near when Beauty and Poverty are linked together. As the heroine of this dramatic Masterpicture, Bessie Barriscale has done one of the most effective pieces of emotional work in her screen career. She is surrounded by a strong supporting cast, including Arthur Maude, Louise Glau and Margaret Thompson.

*The Baby Benefactor*  
*Thanhouser*  
*Natural Length*  
*June 1, 1915*

*Coupled with “The Girl of the Sea”*  
*A Reporter’s Romance*  
*CAST*

The girl…Mignon Anderson  
The reporter…Harry Benham  
The foster mother…Ethel Ruth  
The girl’s rich uncle…George Wiseman  
His wife…Jane Fairbanks

THE rich old man was very fond of his little granddaughter. But when it came to feeling sympathy for poor children in the neighborhood, he was not to be moved. The pastor of his church sent him a letter urging him to help tide over a family of two with the necessities of life, until the struggling young woman could get on her feet and find a way to support herself and her young brother. The appeal lay neglected on the rich old man’s desk where little Dorothy found it and signed it on her own responsibility. Then she started out on her errand of mercy, raiding the pantry and carrying away the good things in a taxicab. The grandfather chanced to see her disappearing into the cab. Thinking that Dorothy was being kidnapped, he traced the driver and had him arrested. The man offered to guide the frantic grandfather to the house to which he had taken Dorothy. There the rich old man found the child ministering to the wants of those whose sufferings he had been wholly indifferent. After that, Dorothy and her grandfather made their philanthropic visits together.

TRULY RURAL TYPES  
*Falstaff*  
*One Reel*  
*June 4, 1915*

Wherein a Famous Playwright Is Oddly Taken In

*CAST*

Gerald Leigh, the playwright……Riley Chamberlin  
Phoebe, the country girl……Lorraine Huling  
William, the country boy……Boyd Marshall

GERALD LEIGH, an eminent playwright, is discouraged in his search for just the right types to take the leading roles in his new rural romance, “The Plowman.” At last, in complete despair, he goes to the country to take a much needed rest. There he meets Phoebe Newell and her swain, William Sewall. Leigh watches their courtship —and at last is convinced that here, at last, he has found two truly rural types. Though the young country people appear shy and unsophisticated, he is convinced that each of them possesses the making of a successful player. He induces them to return with him to the city, promising that he will make them famous. Phoebe and William make a tremendous hit. On the opening night, jaded New Yorkers wildly applaud these wonderful “discoveries” of the playwright.

But the next morning Leigh learns that his stars are a young married couple, already famous as heads of a stock company in one of the smaller cities, whom, in his early search for “types” he actually had turned down. Now Leigh is not so keen about “types” as he used to be. For he has learned that really clever actors can play almost anything.

(Continued Overleaf)
Vivid Dramas and a Rollicking Comedy from Majestic-Komic Studios

Stories of the New Photoplays

A FREIGHT CAR HONEYMOON
Thanhouser

CAST
Dan Boynton ................. Harry Benham
Alice Reed ....................... Florence Labadie
Jonathan Bushkirk ........ Morgan Jones

DAN BOYNTON, a telegraph operator employed in the offices of a big railroad company, falls in love with Alice Reed, a stenographer, who works for the same company. He makes application for a leave of absence, and he and Alice are married. On his return, Boynton learns from the crusty, old general manager, Jonathan Bushkirk, that he is fired. But the bride is very resourceful. An empty freight train, standing in the railway yards, suggests to her a bright plan. Since the railroad would not grant them a vacation, they will take their honeymoon at the road's expense, and in one of its own cars. Dan and Alice collect a few camping comforts and make themselves at home in one of the freight cars. When the train pulls out that night, the honeymooners are discovered. But the train crew, learning of the romance, decide to wink at the violation of the rules. They become the firm friends of the young couple. There occurs to Dan a scheme which will enable them to keep indefinitely their improvised cottage. At one of the stops, he climbs a telegraph pole, and by means of a pocket kit, sends a message purporting to be from the general manager, ordering the station agent at the next stop to hold the car on the siding until further orders. The loss of the car causes Bushkirk no little worry. Learning why and where it has been held up, he arrives in person to investigate. To his amazement, he finds his discharged operator and former stenographer living in the car. Their "nerve" makes a great hit with him. He appoints Dan Boynton his chief assistant.

THE SIX CENT LOAF
Thanhouser

CAST
Mary Quinn .................... Florence Labadie
Joel, her brother ............... Leland Benham
Norah, her sister ............. Helen Badgley
John Rapley ................. Harris Gordon
Maude, his wife ............... Ethel Cooke
Their children ............ Stewart Children

MARY QUINN is a plucky factory girl, who supports herself and her little brother, Joel, and sister, Norah. John Rapley, head of the Associated Baking Companies, never has heard of Mary Quinn. However, she is vitally affected by a business coup which he executes, thereby raising the price of bread to six cents a loaf. The higher price of bread means that Mary cannot buy as many loaves as formerly. She stints herself, so that the children may not go hungry. She grows weaker and weaker and is discharged from the factory. Another girl with more energy is put in her place. Rapley lavishes gifts on his wife and children, little realizing that he is mainly responsible for the fact that Mary Quinn, mainstay of little Joel and Norah, is starving. One day, outside his bread shop, he finds a girl faint from hunger and ill. She tells him the tragedy of bread at six cents a loaf. Rapley has Mary and the children taken care of. Realizing now that her plight is but one instance of innumerable cases of suffering brought on by his taking advantage of war conditions to clear a big profit, he removes the extra cent on bread.

A MOTHER'S JUSTICE
Reliance

CAST
Widow Morgan .................. Mrs. Mackley
Mary Morgan, her daughter .. Bessie Buskirk
George Shields, a drummer ... Joseph Henabery
Mrs. Shields, his wife ........ Miss Washington

THE widow Morgan distrusts George Shields, a drummer infatuated with her only child, Mary, eighteen years old, and warns the girl. Then she tells Shields never to come to the house again. The following evening Shields meets Mary and shows her a marriage license. He persuades her to go to his rooms at the hotel under the pretense that he has arranged for a minister to be there. He registers "George Shields and wife." The next morning a telegram comes from the real wife, telling George that she is joining him. Mary reads the telegram and accuses George. He acknowledges the truth and tries to square Mary with money. Heart-broken, she returns home and her mother wins from her the whole story. The widow Morgan seizes a revolver and rushes to the hotel, where she confronts the drummer in his rooms and shoots him. Shields, mortally wounded, is placed in bed and the doctor summoned. The widow Morgan is taken to jail. At the trial the mother refuses to tell why she shot Shields, wishing to protect her daughter's reputation. Just before he dies, Shields confesses.

DIRTY FACE DAN
Majestic

CAST
Dirty Face Dan .................. Violet Radcliff
Little Dick ....................... George Stone
Olive ......................... Betty Marsh
First assistant ............ Francis Carpenter
Second assistant ............. Van Brock

PONDERING upon the mysteries of this mysterious world, Olive, ten years old, goes to Dick in his detective office. She had planted coin in the garden. Now she finds it stolen, with footprints of boys, dogs and cats all over the place. Dick is instantly alert. Dirty Face Dan and his pals are suspects—but, like all suspects, they are defiant. Dick calls a trial, and between third degrees and guilty consciences the dirty work comes out. And Dan gets his face washed.

(Continued Oversea)
Oriental, Crook and Society Dramas from Broncho, Domino and Kay Bee

Stories of the New Photoplays

THE TEN O'CLOCK BOAT  
Reliance  
June 11, 1915

The Stirring Story of a Mother's Sacrifice

CAST
Howard .......................... C. M. Linton
His wife .......................... Catherine Henry
Carey ............................ John J. Sheehan
Ruth ............................ Margie Wilson
Walton ............................ Joseph Henabery

H OWARD, dying in prison for counterfeiting, begs his wife always to keep from the knowledge of their baby, Ruth, the fact that her father was a criminal. Twenty years later, Carey, an old pal of Howard's, having served out his term, comes to Mrs. Howard, and under threat to tell Ruth all about her father, persuades her to help him pass some counterfeit bills. Walton, of the U. S. Secret Service, who is engaged to Ruth, is assigned to track down the counterfeiters. On a certain morning, as she is about to leave the house, in answer to her daughter's question, Mrs. Howard says that she is visiting some friends on Staten Island and will take the ten o'clock boat. That day, after passing several counterfeit bills, she is followed by Walton to Carey's house, which is raided. As Mrs. Howard is disguised, the young detective does not at first recognize her. At the police station, however, he discovers her identity. She tells him of her efforts to shield Ruth from the knowledge that her father was a criminal. Meanwhile, the ten o'clock boat has been sunk and many lives lost. She persuades Walton to let Ruth believe that she has been drowned in the disaster. Walton and Ruth marry. Each year, on the anniversary of the sinking of the ten o'clock boat, Ruth honors her mother's memory. And in a prison cell the mother rejoices in her sole comforting thought—that her daughter shall never know.

THE PATHWAY FROM THE PAST
Kay Bee

A Strong Crook Drama, Featuring Thomas Chatterton
By Thomas H. Ince and Richard V. Spencer

CAST
John Ames ........................ Thomas Chatterton
Molly Kane ........................ Estelle Allen
Jim Kane ............................ Jerome Storm
Spider Lewis ........................ Jack Nelson

M OLLY KANE works in a department store. She has a brother, Jim, who has joined a gang of toughs. Their mother, on her death-bed, wins Molly's promise that she will look after her brother. Spider Lewis, the leader of the gang, becomes interested in Molly, but she will have nothing to do with him. Lewis plots to get even with her. He plans a raid on a ship in the harbor. The conspiracy is overheard by the police, who trail the gang and capture all the members. Spider is offered his freedom if he will turn informer. He tells the police that Molly is one of the gang, and that they will find plenty of loot concealed in her flat. Her flat is raided and plunder taken from Jim's room. Molly is arrested and sentenced to prison. She is released sooner than the others, because of her good behavior. Determined to begin life over again, she obtains employment in a general store in the country. The proprietor, John Ames, falls in love with her and they are engaged. Spider Lewis, now employed by a crooked firm of stock brokers and swindlers, comes to Ames's town. He tries to sell the storekeeper worthless stock. Molly sees him and threatens to expose him. He answers that he will tell Ames the story of her past. Molly confesses to Ames her history and warns him against Spider's crooked deal. Ames kicks the young crook out of the store and he returns to the city. There he is run down by Jim, who, meanwhile, has been released from prison. Jim fires on Lewis, who returns his shot. Both fall dead.

AN UNLUCKY SUITOR
Royal

A Comedy of Frenzied Finance

THE Smith's have living with them a niece who attracts many suitors. Among them are a young broker and an absent-minded Jap. The young broker and Smith, also a broker, take opposite sides of the market on a

(Continued Overleaf)
Powerful Indian, Crook and Detective Dramas Screened at Reliance Studios

Stories of the New Photoplays

THE BURNED HAND

Majestic

Two Reels

June 13, 1915

An Extraordinary Detective Romance

CAST

Billy ................. William Hinkle
Marietta ................ Miriam Cooper
Her father ................ W. E. Lowery
Her mother .............. Cora Drew

MARIETTA’s father and mother have domestic difficulties. They are divorced. The court refuses the father his request for his daughter, so he kidnaps the girl and takes her to another state, where he becomes prominent in politics. A young college graduate, Billy Rider, is in love with Marietta. He and two companions trace the girl. In stealing her from her father, Billy burns his hand with a red hot poker, and the father uses this as a means of identification in following Billy. He goes to the house where the young man is hiding; and one of Billy’s pals, to save him from arrest, burns his own hand with a poker. The father is now unable to identify the young man who actually took him his daughter. He leaves the place, realizing that he has lost Marietta forever.

THROUGH EDITH’S LOOKING GLASS

Thanhouser

June 13, 1915

A Parable of Conscience

CAST

Edith Davis ................ Lorraine Huling
Her mother ............... Carey L. Hastings
Her father ................ Morgan Jones
Dick, her brother ........ Leland Benham
Old woman ............... Ida Burt
Little Girl .............. Marion Fairbanks

EDITH DAVIS is elated to receive an invitation to a ball. She tells her mother that she must have a new gown for the affair. Mrs. Davis tries to persuade Edith that one of the dresses she has will do, but finally tells her that she must take up the matter with her father. Peevish and impatient at this, the young girl is unkind to Dick, her brother. Later, she wheedles her father into promising her the new dress. Going to her room, triumphant, she gazes at herself in the mirror. Suddenly she sees over her shoulder a little old woman. The stranger explains that she is Conscience and that she is troubled and unhappy. Then, in the glass, Edith sees the girl she really is—not at all beautiful, for her face is spoiled by selfishness. One scene after another passes—showing the many acts of self-sacrifice made for her by her father and mother, and her unfeeling acceptance of everything. Edith’s behavior that evening is radically changed. She sends her mother out of the kitchen and gets the supper herself. She makes up her quarrel with Dick. She tells her father that her old pink dress is quite good enough for the ball. That night, when she goes to her room, in place of the wrinkled old woman, a fair little girl appears in the mirror. She also is called Conscience—only Edith has made her happy now and untroubled. And then, in the glass, the young girl sees her own face, smiling and beautiful.

HIS SUPERFICIAL WIFE

Broncho

Two Reels

June 16, 1915

The Story of an Indulgent Husband and an Extravagant Wife

Featuring Walter Edwards

By Richard V. Spencer and Thomas H. Ince

CAST

John Wallace ............... Walter Edwards
Marion, his wife .......... Leona Hutton
Manager, jewelry store .... Harry Keenan
Richard Fulton ............ Harvey Clark

JOHN WALLACE, a well-to-do stock broker, is happily married to a young wife who has little knowledge of the value of money. Her jeweler shows Marion a diamond studded bracelet, priced at $2,500, and wins her permission to submit it to her husband for his personal inspection. That evening the jeweler calls. He meets with a cool reception from Wallace. After the man is gone, Wallace rebukes his wife for her extravagance. It is their first serious quarrel. She locks herself in her room. Next morning she still refuses to see her husband or speak with him. Saddened, Wallace leaves the house. Later in the day he is called out of town on business. Determined to win over his wife, he mortgages his home for the $2,500, buys the bracelet and sends it, with some flowers, by special messenger to the house. He also encloses a note telling her that he will not be home till midnight. That evening Marion attends a bridge party, where Richard Fulton pays her unwelcome attentions. She loses $135, and gives her hostess an I. O. U. for the debt and returns home very much worried. She falls asleep in front of the fire, and dreams that her husband shoots Fulton. Waking in a fright, she is overjoyed to find Wallace leaning over her. Giving him the bracelet, she asks him to return it to the jeweler. Out of her allowance, she gradually pays off the gambling debt. A better understanding is established between husband and wife.
Romances of Sea and Rail and Clever Comedy from Thanhouser-Falstaff

"The Patriot and the Spy"

IN a certain Continental village, far removed from busy centres, on a beautiful summer day, the wedding festival of Blanchette and Pietro was being celebrated. The peasant folk, flocking about the radiant bride and groom, wished them happiness—al solemn one. Johannes, a rejected suitor. None knew that he had vowed in his secret soul to have revenge for the slight he had suffered.

The happy marriage was blessed with years of contentment, with children, with an ever deepening love between husband and wife. But sorrow was not always to pass over them. One day the elder child, Lizette, was playing in the road, when a great touring car—an intruder rare in those parts—came sweeping round the curve. Lizette's father reached the spot in time to snatch his daughter from the monster's path. But he was struck down, the machine passing over his foot.

Two months later, Pietro was up and about, although he was no longer the magnificent specimen of health and physique that he had been. He moved slowly now, dragging the useless foot behind him.

About this time, virtually without warning, war was declared. The nations of Europe divided into two hostile camps. In the little village of Blanchette and Pietro, the war sentiment was strong. The men rushed to the colors. One of the first to go, a hero in the eyes of his fellow townsman, was Johannes. On the eve of his departure, he called at the crippled man's cottage.

"Well, and what do you intend to do?" asked Pietro, with veiled malice.

It was painfully humiliating to Pietro to have to confess that he knew was useless to his country. His old rival talked grandiloquently of his own intentions, not unmindful that the eyes of the pretty wife were filled with an involuntary admiration. War seemed the vocation, indeed, for the rejected suitor. News of his exceptional fearlessness in action from time to time found its way back to the village. For bravery on the field, he was made a sergeant. After that, tidings ceased. The villagers began to mourn him as dead. Could they have known where he actually was, and what he was doing, they would have grieved more that Johannes had not died before ever he was tempted to buy his freedom from the enemy with dishonor.

Some weeks later, the spy returned to the village. But his townsmen knew him only for the brave defender of his country. He had returned with a thrilling story of his escape. Meanwhile, he had sent word to the enemy that the defenseless village was theirs unless certain of the peasantry who suspected trouble, should destroy the bridge. Then, slashing his arm with his sword, Johannes staggered into the cripple's cottage. "Our own countrymen are on the way," he gasped. "But the invaders are approaching from the other side. Only by destroying the bridge can the town be saved. I was going to do this myself, when I was seen and shot down by a sentry."

Pietro tottered to his feet. "I'll blow up the bridge!" he cried. "The enemy shall not set foot in this village, full of helpless women and children!"

Gently resisting Blanchette's entreaties, he left the house. Pietro, with explosives in his possession, was taken captive by the invaders, just as he was in the act of firing the bridge. By that time, the spy had stolen off to keep his rendezvous with the enemy's commander. As Pietro was marshalled before the chief, Johannes muttered, "I will tell Blanchette." Then the patriot realized that he had been the victim of treachery. However, he did not flinch when told of his doom.

The spy did not linger for the execution but hurried back to Blanchette's cottage, where he told her how he had caused her husband's death. "And now you belong to me!" he cried, seizing her and pressing her close.

The next instant his arms fell from about her. He staggered back. In the doorway stood Pietro, his clothing dripping water, his face covered with blood. He flung himself upon Johannes. They struggled desperately. Outside, a squad of the invaders, pursuing Pietro, whose weight had broken the rotten rope on which he had been suspended, saw a man's head in the cottage window. The officer gave the order to fire. The spy fell, a bullet through his heart. Pietro and Blanchette, clinging to one another, took refuge in the inner room. They heard the soldiers at the door. Cries of "The enemy! suddenly cut the air, and the detachment fled to rejoin the invaders. Pietro's own countrymen, thousands strong, were coming, an army of deliverance.
SHE was a girl, according to her friends, over-burdened with temperament. Robert did not try to analyze Mae to himself. He loved her, and all he asked was to feel reasonably sure that she loved him and would one day marry him. But, while he saw his own hopes and purposes with crystalline clearness, to Mae life was as a kaleidoscope—just bits of colored glass, that all the while were being shaken up into new designs, each one more distracting than the last.

In the ups and downs of his arduous wooing, Robert had a sympathetic confidant in his uncle. Col. Macdonald Aitken was also the girl's guardian. More than once, Uncle Mac might have been utterly discouraged, had he not thoroughly understood human nature— including women. Happy in his conviction that his nephew and his ward were made for one another, he optimistically looked forward to their wedding day.

But that was a day which no gentle persuasions, no anxious pleadings of the young lover, no hints of the canny, old uncle, could prevail upon Mae to fix definitely. There were moments when she could not bear to think of marrying Robert at all. He wasn't, by any means, everything that she could wish for in a lover.

On the afternoon when they had ridden together in the pines, she at last had permitted him to put his ring on her finger. He had seemed to her then almost splendid. He rode with grace and spirit. His face and figure reflected a new manliness and radiance, inspired, doubtless, by the joyous pride he felt in having finally won her promise. Suddenly, the loosening of a shoe caused Mae's horse to limp painfully. She drew rein, and commanded her fiancé to jerk the shoe from the horse's foot. Then she had discovered that she simply did not have the physical strength to do this. After half a dozen unsuccessful attempts, they were obliged to lead the horse to the nearest blacksmith. Mae was particularly chagrined by the incident.

Jim Harding, the blacksmith, a blond Hercules in a picturesque blue shirt, yanked off the shoe at a single pull. Instantly, Mae was filled with a consuming admiration. All the way home she was strangely occupied, and that night she had a wonderful dream. It seemed to Mae that she found herself back in prehistoric days, a wild cave woman, and Robert her cave man. While gathering edible shrubs, she was attacked by a giant of her savage race. Robert was powerless to defend her, but one of thrice his physique flung himself upon the enemy, throttled and overcame him. Mae's rescuer was Jim Harding. Next morning, she rode to the blacksmith shop and took a snap-shot of her hero. From then on, their romance developed rapidly.

Colonel Aitken watched this singular turn of affairs with whimsical misgiving. When Mae, however, broke her engagement to Robert, he was strongly tempted to give that misguided young woman a piece of his mind. He restrained himself only because he expected to find a subtler and more effective way. The opportunity came. That evening, entering the house at an early hour, he came upon Mae in travelling costume, suitcase in hand, descending the stairs.

Walking up to her, without a word, he placed an arm about her shoulders and lifted the oddly flushed, tell-tale, young face to his. In her shrewd smile she read his divination of her frustrated elopement.

"With your consent," Uncle Mac began, solemnly, "I shall invite Mr. Harding to be my guest for a month. If, at the end of that time, you still love one another, I promise to give my blessing to your marriage."

So it was that the bull was cordially welcomed into the china shop. Mae issued invitations to an engagement party. How proud she would be to introduce to her staid, social set, a man, who, in her eyes, was a sort of Homeric demi-god!—crude, of course, but in the sublime, epic fashion. Her first disillusionment came upon seeing Harding make his début in a dress-suit, by no means cutting the simple, noble figure she had expected. Dinner that night proved quite the most painful ordeal Mae ever had known. Her blacksmith's table manners may have been Homeric, but they were scarcely appetizing. Afterwards, in the drawing-room, he scandalized and disgusted her to the point of hysteria. Mae's reaction was complete. That same night she sent Jim Harding back to the blacksmith shop—and implored Robert's forgiveness.

But Mae's romantic affair was to have its aftermath. The day of her marriage to Robert was set at last. For several weeks the young bride-to-be was completely absorbed in the mysteries of the trousseau. Robert saw little of her. But he comforted himself with the thought that soon all his waiting would be over. On the evening of their marriage he arrived at the Aitken home to find the household in wild commotion. Robert's bride had been mysteriously kidnapped. He traced her—finding her in the clutches of the insanely jealous Harding. And this time it was Robert who rescued from the ravages of a genuine cave man, the girl who once had been so mad as to believe herself in love with sheer primitive force.

Mae's rescuer was Jim Harding!
The Exhibitor’s End of It

An ingenious advertising stunt was recently invoked with excellent results by Manager Frank J. Holland, of the Orpheum Theater, No. 722 Wabash Avenue, Terre Haute, Indiana, in bringing to the attention of his patrons a return engagement of Sid Chaplin, the Keystone laugh provoker, in the two-part Keystone feature, Gussle Rivals Jonah.

Mr. Holland has long been noted as one of the most wide-awake theater managers of the Middle West, his unique methods of advertising the feature photoplays showing at the Orpheum, in novelty and originality, being far in advance of those of most of his rivals. In his scheme used to advertise this Keystone feature, however, Mr. Holland has established a precedent that should prove hard to beat, as the photograph shown on this page well attests.

Several days previous to the showing of the feature, Manager Holland engaged the services of a horse and wagon and, with the aid of a carpenter, mounted on it the head of a giant whale, with mouth wide open, out of which protruded the head and shoulders of Sid Chaplin. Across the rear of the wagon, in explanation of the presence of Chaplin in the whale’s mouth, was the following placard: “You Can’t Keep a Good Man Down.”

The wagon, and even the horse, was plentifully bedecked with many colored and attractive banners, a few of which were lettered as follows: “See This Keystone and You Won’t Feel Down In the Mouth”; “Thursday [the day the feature was shown] Was Always My Jonah Day”; “This Is a Whale of a Keystone—Deep Sea Stuff!” Various other unique placards surrounded all sides of the wagon, attracting the attention not only of the public but the local editors as well, all of whom gave Manager Holland and his idea considerable mention in their columns.

“The scheme certainly attracted attention,” writes Mr. Holland, “and as a result Gussle Rivals Jonah proved one of the biggest hits of the season, both to the spectators and the box office.

Novelty is the essence of box-office success, whether it be in the program offered or in the method in which it is advertised. A clever scheme which recently proved highly profitable was put in operation by Manager Dick Kilgore of the Colonial Theater, Harrisburg, Pa., and might be used to advantage by other exhibitors. Manager Kilgore announced a “Special Night for Bachelors.” Every day for the better part of a week he threw a slide on the screen announcing that, “Thursday Will Be Bachelors’ Night. All Unmarried Gentlemen Who Are Forty Years Old Or More Will Receive Box Seats Free by Applying at the Ticket Office On That Night.” It might be mentioned here that Thursday happened to be the “dull” night at the Colonial and that the scheme was devised with the idea of livening up the attendance.

Every time the slide was shown in advance of the date mentioned it brought forth a good laugh from the audience and it started the people talking about the “stunt,” which made for good business as later events proved. All the patrons began wondering whether any bachelors would take advantage of the offer and, as a matter of course, they told their friends outside the theater about it.

When Thursday night came not a bachelor put in an appearance, although the management stood ready to make good its offer, but every seat in the house outside of the reserved boxes, was occupied by curious persons attracted by the odd announcement. All the people, especially the women, wanted to see if any of their bachelor friends would have the nerve to take advantage of the offer, and the box office receipts jumped up accordingly. Now Manager Kilgore is racking his brains to scheme out another “stunt” that will prove equally profitable for his Thursday night shows as his “Special Night for Bachelors.”
In the commotion following the theft of The Diamond from the Sky from the throat of Vivian Marston, Luke Lovell stole along the darkened piazza, vaulted the railing and started hot foot across the lawn. Policemen, revolvers drawn, were racing toward the Randolph home from all directions, in response to the repeated blasts of a police whistle. Lovell, reaching the street, found escape cut off by the approach of a policeman. In a thrice he had dropped the diamond into the corner mail box. No sooner had he done so than he was seized by two bluecoats.

Struggling every inch of the way, he was dragged into the Randolph drawing room, loudly protesting his innocence. Search of his person failed to reveal the precious gem, but Blake ordered him detained on suspicion, despite the pleas of Esther and Hagar. As the gypsy was being led from the room, Sheriff Swain entered the Randolph home, with the warrant for Arthur’s arrest. Blair, fearful that his cousin, to avoid arrest, might proclaim him as the murderer, urged him to flee, before it was too late.

“Remember your promise,” he cried, his face ashen white and his legs trembling under him. “I will not let you go to the gallows for me if you are tried. You must tell all. But you can save me if you escape.”

As the sheriff grabbed his arm, Arthur broke away, fought aside the crowd and shortly after was dragged through the streets toward the railroad yard, arriving just in time to leap aboard an outgoing freight train. Hidden in a dark corner of the car were four members of the knights of the road, whose startled eyes all but jumped from their sockets at the appearance of the immaculate stranger, who so suddenly appeared in their midst.

Arthur fought them as best he could, during the struggle hurling one of the assailants through the open door of the fast moving freight. But the odds were too great. Quickly they overcame him, and in less time than it takes to tell, he found that his clothing has been exchanged for the one which had adorned the body of Strap Megge.

Hours later, Arthur, certain that he had succeeded in eluding pursuit, dropped deftly from the car, his predicament forcing the first smile he had worn in many days.

Farmers Morton needed a man for the harvesting and Arthur’s physique quickly won him the position. “Safe at last,” muttered the gypsy youth, when, after a wash he entered the Morton kitchen, with the laughing, blue eyed little daughter of the household in his arms, for the evening meal. Hagar and Esther, their gypsy garments supplanted by the latest in fashion and design the Richmond shops offered, were temporarily domiciled at the hotel. Hagar’s efforts to comfort the melancholy girl were of no avail, for she persisted, despite Hagar’s declaration to the contrary, in her belief of Arthur’s innocence.

“He is guilty, Esther, my dear,” insisted the gypsy queen. “Otherwise why should he flee? Who gave the diamond to that woman, but Arthur? I am rich. Forget him, as I have done, and we will go away, far away from it all.”

Esther’s only reply was a pitiful outburst of weeping.

It had been a lean day for Quabba, and also Neuroco. By way of introduction, Quabba is an itinerant paper hawker, who gleans a livelihood, or a near one, for himself and his monkey, Neuroco, by means of his antiquated hand-organ. Seated on a door-step, Quabba was sharing his last piece of bread with his “collector,” when a giant auto truck dashed around the corner, its jolting tossing one of the many empty mail bags into the roadway. Quabba shouted, but the driver did not hear him.

Something he felt caused Quabba to turn the bag inside out. An exclamation of mingled surprise and thankfulness followed, as his hand closed over a glittering diamond, the clasp of the chain to which it was attached, being fastened to the seam of the bag, one of a dozen or more, which had been condemned and was on the way to the repair shop.

Placing the gem in his pocket and thrusting the mail bag into a convenient ash can, Quabba, with Neuroco, unmindful of the fortune the good saint had placed in his master’s hand, started down the alley headed for the next town. Noontime found Quabba tired but happy, fast asleep under a great tree. Neuroco, playing at his side, playfully put his hand in the master’s pocket. A moment later the simian had climbed into the high tree and cunningly dropped The Diamond from the Sky into a nest.
Real Tales About Reel Folk

The Majestic juvenile troupe, recruited from among the cleverest babies in filmland, already has made a big hit. Its leading man is Francis Carpenter, three years old, and his support includes Olive Lord, Violet Radcliff, Carmen De Rue, George Stone, Betty Marsh, Harold Goodwin, Gordon Griffith and Master Van Brock. Little Miss Radcliff has been on the stage since she was two months old. She now is seven. Though a girl, Violet plays villain parts in pictures, and wears knickerbockers. She has starred with several different motion picture concerns, and recently left the Sterling Company to join the Majestic. Four-year-old George Stone is featured as "Little Dick," the child detective. Betty Marsh, the talented little niece of Mae Marsh, makes a fascinating heroine. This bunch of wonderful children may be seen in The Rivals, a Konic release, and in the Majestic playlets, Little Dick's First Case and Dirty Face Dan. In the snap-shot here reproduced, the square-jawed little "fellow" under the vizor cap, with folded arms is Violet Radcliff in characteristic get-up. The big-hair-ribboned, appealing little leading lady is Olive Lord. The tow-headed juvenile lead is famous Francis Carpenter. And the boy, belted and checked and keenly observant of the camera lens, is Gordon Griffith. Behind him stands Mildred Marsh, a young sister of Mae, the Reliance-Majestic star. At either end, in the rear, are the Franklin Brothers, producers of the Majestic Juvenile Playlets.

Webster Campbell enjoyed running at large as a "nature man" in The Mollycoddle, a new Beauty release. He cheerfully dove into icy mountain streams after fish, and risked his life shooting cascades and rapids. The only grievance Campbell had was the fact that he was compelled to wear a prosaic bathing-suit—when he would so have preferred to costume himself in a leopard skin.

Thomas H. Ince, Director-General of the New York Motion Picture Corporation, was photographed with his camera-men just a few days before the automobile accident which still is confining him to his home in Los Angeles. The picture shows the celebrated production chief of the Broncho, Kay-Bee and Domino film dramas, in the ulster and shooting cap he habitually wears about the Santa Monica plant. Behind him from left to right are James Crosby, Robert V. Doe- ran, George Scott, J. D. Jennings, Otis M. Gove, Joseph August and Robert Newhard. Mr. Ince narrowly escaped with his life in the recent automobile upset. He sustained a shattered collar-bone and internal injuries, but even these did not avail to cut him off from the activities at the studios. On his return from the hospital to his home, he ordered a screen arranged in his room and a projection machine purchased and installed. From his wheeled chair he passed upon The Reward, a four-part Mutual Master picture which he had been "cutting" just before the accident. Numerous scenes which failed to satisfy him were retaken at his request. From his invalid chair, also, Mr. Ince signed contracts which secure for special productions at the New York Motion Picture plant the famous Broadway stars, Jane Grey and Hale Hamilton. It will be about two weeks before the eminent director is permitted to return to the studios. But in the meanwhile, all important pictures in process of production will be stamped with his final approval.

Edwin Thanhouser's policy of being satisfied with nothing short of the best is bringing from exhibitors all over the United States some of the most appreciative letters ever received at the New Rochelle studios. The début upon the screen of Louise Rutter, famous Broadway star, soon to appear in Thanhouser dramas, is the latest evidence of Mr. Thanhouser's progressive methods.
ROY L. McCARDELL, favorite among newspaper men and popular writer, is thoroughly enjoying his novel position as consulting director at the American plant apropos of the production of The Diamond from the Sky, the great pictured novel from his pen. The winner of the $10,000 prize is here shown on his western mount before “Honeymoon Lodge,” where he makes his home in Santa Barbara. His family is with him. New Rochelle people, while sorry to miss the McCardells from their social activities, are enthusiastic and delighted over Mr. McCardell’s recent good fortune, and they congratulate his wife and daughters upon the pleasant undertaking which has taken them to California—especially in this red letter year of the Golden West.

Thelma and Beulah Burns, the inimitable children of Fred Burns, Mutual cowboy star, are two of the cleverest little character actresses on the screen. They are here pictured in recent “make-ups” which bring out all the roguery in their mischievous dispositions. Thelma, all tattered and torn in her nether garments, makes an irresistible little figure. Across the page her sister, a quaint market woman, beams with jolly anticipation of all the good things she will soon be bringing home in her basket. The young Burnses are great favorites at the Hollywood studios where they enjoy the freedom of the plant. It is their ambition to grow up as fast as possible, so that they may be starred by D. W. Griffith.

Hettie Gray Baker, of Frank E. Woods’ scenario forces at the Reliance-Majestic studios, recently addressed a large meeting of newspaper women at the Los Angeles Woman’s Press Club on the occasion of the monthly dinner of the club. Miss Baker’s subject was “Scenarios from an Editor’s Viewpoint.” Every word was valuable, coming from an expert who knows thoroughly the inside of the motion picture writing game. For thirty minutes her audience gave absorbed attention. Applause and eager questions followed the address. The dinner was attended by a larger number than in any preceding year, showing how anxious writers are to hear the practical side of scenario construction discussed. Miss Baker was selected to be the speaker of the evening by a committee of newspaper women who recognized her efficiency and high standing in the world of films.

A director with a strong sense of the artistic is Director Scott Sidney who waited a week recently to get his ideal background for the closing scene in The Shoal Light, a Domino drama. The finale showed Charles Ray as a young sea captain and Estelle Allen, the daughter of the keeper of the lighthouse, clasped in one another’s arms at twilight. Director Sidney wished a particularly beautiful back-light effect for the lovers, but was obliged to wait upon the moods of Nature. At last came an evening of dispersing cloud and clear, amber horizons. The picture was finished to the satisfaction of the painstaking director.

Miriam Cooper, the beautiful brunette leading woman of the Reliance-Majestic studios, has lately returned to Hollywood from a month’s leave of absence in the East. Miss Cooper visited her mother in the East, where The Birth of a Nation, in which the young star plays Margaret Cameron, still is showing to crowded houses at the Liberty Theater in New York City.

On her return to the Griffith plant, she found that she had been cast to impersonate the daughter in The Burned Hand, a Majestic release of unusual dramatic interest.

Miss Cooper is at her best, perhaps, in portrayals of the Southern girl. Southern herself by inheritance and early training, she is convincing simply because she is herself on the screen. Miss Cooper is famous for her love of pets. Athletic and graceful, with a strong supple figure, she throws and catches a base ball with all the ease of a man. She is an adept at tennis and a fearless rider.
The utmost in motion picture quality has been attained in the American Film Manufacturing Company's continued photoplay—"The Diamond From The Sky." The exceptional cast of stars headed by Miss Lottie Pickford and Mr. Irving Cummings is, in itself, indicative of a production of extraordinary merit. The beautiful photographic effects, the unusual settings, the interest-compelling theme throughout the story, the deep suspense ending of each chapter—these elements have made for "The Diamond From The Sky" a quality standard supreme in Filmdom. Five chapters of "The Diamond From The Sky" are now appearing. A new two-reel chapter is released each week. For booking information, wire, write or see the North American Film Corporation's representative at your nearest Mutual Film Exchange.

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An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Beautifully Staged and Costumed. An American Distinctive Creation. Featuring
MARGARITA FISCHER.
Released March 22, 1915.

THE LOST HOUSE
A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful
LILLIAN GISH.
Released March 29, 1915.

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation, Starring the Talented
MAE MARSH.
Released March 29, 1915.

THE DEVIL
EDWARD J. CONNELLY and BESSIE BARRISCALE.
Produced by the New York Motion Picture Corporation. Released April 1, 1915.

THE OUTLAW'S REVENGE
A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring
MAE MARSH, R. A. WALSH and IRENE HUNT.
Released April 5, 1915.

ENOCH ARDEN
A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company. Starring
LILLIAN GISH.
Supported by Alfred Paget and Wallace Reid.
Released April 8, 1915.

A MAN AND HIS MATE
A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,
HENRY WOODRUFF.
Released April 12, 1915.

ON THE NIGHT STAGE
Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars,
ROBERT EDESON and WILLIAM S. HART.
Released April 15, 1915.

MAN'S PREROGATIVE
A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor,
ROBERT EDESON.
Released April 19, 1915.

CAPTAIN MACKLIN
A Drama of Love and Revenge, from the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.
LILLIAN GISH.
In the Leading Part. Released April 22, 1915.

THE CUP OF LIFE
BESSIE BARRISCALE.
Released May 26, 1915.

A CHILD OF GOD
A Drama of Life and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE.
Released April 29, 1915.

THE ABSENTEE
The Problems of Life Portrayed in Symbolic Scenes. The Part of "Power" Played by
ROBERT EDESON.

THE VICTIM
A Vital American Drama, Portraying the Injustices of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company, Starring
MAE MARSH and ROBERT HARRON.
Released May 6, 1915.

RUMPELSTILTSKIN

CLYDE TRACY
In the Title Role Released May 10, 1915.

STRATHMORE
From the Immortal Romance by "Quida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation featuring the Popular Players,
CHARLES CLARY, IRENE HUNT and FRANCIELLA BILLINGTON.
Released May 13, 1915.

THE LURE OF THE MASK
A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company, with the Popular Screen Artists,
ELSIE JANE WILSON and HAROLD LOCKWOOD.
Released May 17, 1915.

GOD'S WITNESS
A Romantic Drama of Love, Mystery and Adventure. In Four Reels Adapted from the Famous Novel, "At the Mercy of Tiberius," by Augusta Evans Wilson. Produced by the Thanhouser Film Corporation, New Jersey, N. Y., Featuring the Motion Picture Stars
FLORENCE LA BADIE.
Supported by Harry Gordon and Arthur Bauer.
Released May 20, 1915.

GHOSTS
By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring
HARRIET THEALTHA.
With Thomas Jefferson and Mary Alden.
Released May 24, 1915.

THE FAILURE
A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring
JOHN EMERSON.
Produced by the Reliance Motion Picture Corporation. Released May 27, 1915.

THE DARKENING TRAIL
Thomas H. Ince Feature. A Vivid Story of Yukon Adventure. In Four Reels. Produced by the New York Motion Picture Corporation. Presenting the Popular Stars,
W. S. HART.
Released May 31, 1915.

THE LONESOME HEART
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful
MARGARITA FISCHER.
Released June 3, 1915.

THE PATRIOT AND THE SPY
A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation, Presenting the Famous Stars of "The Million Dollar Mystery.
JAMES CRUZE and MARGUERITE SNOW.
Released June 7, 1915.

HER SHATTERED IDOL
How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic Featuring
MAE MARSH and ROBERT HARRON.
Released June 10, 1915.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanhouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanhouser.

American

Mar. 31—Reformation
Apr. 5—His Brother's Debt (2)
Apr. 9—The Touch of Love
Apr. 12—The Prisoner
Apr. 15—The Poet of the Peaks (2)
Apr. 19—When the Wind Stone
Apr. 19—The Castle Ranch (2)
Apr. 21—She Walks Alone
Apr. 26—The Day of Reckoning (2)
Apr. 30—Wife Wanted
May 3—One Summer's Quest (2)
May 5—When Empty Hearts Are Filled
May 7—Dreams Realized
May 9—The Altar of Ambition (2)
May 13—In the Broken Window
May 17—The Greater Strength (2)
May 19—Through the Edge of Things
May 24—In the Purple Hills (2)
May 26—The Prisoner
May 31—The Resolve (2)
June 4—The Rainbow
June 6—The Guiding Light
June 8—The Right to Happiness (2)
June 9—The Soul of the Vase

Beauty

Mar. 16—In the Mansion of Loneliness
Mar. 21—When the Fire Bell Rang
Mar. 25—The First Stone
Apr. 1—The Once Over
Apr. 13—Persistence Wins
Apr. 25—Inalyze, Dudy
Apr. 27—No Quarter
May 4—The Face Most Fair
May 11—Life's staircase
May 18—Munificent Henrietta
May 25—The White Houses
June 1—Little Chrystianthum
June 3—The Nest of the Jasons
June 15—The Mollycoddle

Broncho

May 5—The Spear From the Embers (2)
May 12—His Allied Wife (2)
May 19—The Operator at Big Sandy (2)
May 26—Shorty's Trouble Sleep (2)
June 3—The Conversion of Fanny Blake (2)
June 9—The Tavern Keeper's Son (2)
June 16—His Supernatural Wife (2)
June 17—A MESSAGE FROM MANCHESTER (2)
June 30—The Sea Ghost (2)
July 7—Tools of Providence (2)
July 14—The Ruse (2)
July 21—Cash Parrish's Pal (2)

Domino

Apr. 15—The Sons of Toll (2)
Apr. 22—The Artist's Model (2)
Apr. 29—A Power of the Street (2)
May 6—The Man from Nowhere (2)
May 13—The Shadow Light (2)
May 20—Her Aibi (2)
May 27—The Heart of the North (2)
June 3—The Scale of Justice (2)
June 10—The Strike at Centipede Mine (2)
June 17—The Mummy of Pytra (2)
June 24—Hearts and Swords (2)
June 28—Wrong Man (2)
July 5—The Ace of Hearts (2)
July 12—The Barg's Baby (2)

Kay Bee

Apr. 2—The Spirit of the Bell (2)
Apr. 9—The Doughknocker (2)
Apr. 16—The Lying of Luke McVane (2)
Apr. 23—A Spider's Web (2)
Apr. 30—The Valley of Hate (2)
May 7—In the Abode of Death (2)
May 14—The Human Octopus (2)
May 21—The Luck of Santa Ynez (2)
May 28—The House That Jack Moved (2)
June 4—Boys Club (2)
June 11—The Pathway from the Past (2)
June 18—The Secret of Lost River (2)
June 25—The Floating Death (2)

Keystone

Apr. 15—Do-remi-las (2)
Apr. 22—Mollycoddle's Nasty Temper
Apr. 29—Fatty and Mabel Viewing the World's Fair at San Francisco
Apr. 29—Lovey's Love and Crush
Apr. 26—Guselle Rivals Jonah (2)
Apr. 26—A Social Splash
Apr. 27—The Frozen Sea
May 1—Mabel's Wilful Way
May 8—Cousin Gussie's Love Story
May 15—Gussie Tied to Trouble
May 23—A Human Hound's Triumph
May 26—(No Release)
May 10—Our Dare Devil Chief (2)
May 17—Crossed Love and Swords
May 24—Miss Patty's Seaside Seals
May 27—No Release
May 28—Cousin Gussie's Don't Stay Down
May 29—Better for But Worse
May 29—Those College Girls (2)

Komic

Mar. 28—Mixed Values
Apr. 4—Ethel's Deadly Alarm Clock (No. 20)
Apr. 11—Alonzo's Frog (2)
Apr. 18—Ethel's New Dress (No. 21)
Apr. 25—Rose Again
May 2—Ethel's Disguise (No. 22)
May 9—Fly or Fly (2)
May 16—Ethel's Romance (No. 23)
May 23—The Rivals
May 30—This Is the Way
June 6—Brave and Bold
June 13—Unwinding It

Majestic

Apr. 4—Doctor Jim (2)
Apr. 6—The Little Mother
Apr. 13—The Master of the Maze (2)
Apr. 20—The Little Matchmaker
Apr. 27—The Head Breaker (2)
Apr. 29—The Story of a Story
May 4—The Knight of Honor of Bettina (2)
May 27—Cherubist
May 30—The Little Soldier Man
May 8—The Comeback (2)
May 8—Her Grandparents
May 9—The Spell of the Poppy (2)
May 11—The Smuggler
May 16—At the Stroke of the Angelus (2)
May 18—The Electric Alarm
May 21—Eldon's Memory P. M. (2)
May 23—The Rightful Theft
May 30—The Mole (2)
May 30—Out of Bondage (2)
June 6—The Mole
June 6—The Mole (2)
June 6—The Living Death (2)
June 6—Dirty Face Don
June 13—The Burned Hand (2)
June 15—Pirates Bold

Falstaff (PRINCESS)

Apr. 2—The Schemers
Apr. 9—The Angel in the Mask
Apr. 16—The Acter and the Rube
Apr. 23—The Diet of a Rube
Apr. 30—Movie Pans
May 7—A Scientific Mother
May 14—The Vengeance of the Ripper (2)
May 21—The House that Jack Moved
May 28—The Last of the Vamps
June 4—Truly Rural Types
June 11—The Lost Auto
June 18—Little Herman—Bad Blossom
June 25—Ethel's Expiration

Mutual Weekly

Mar. 24—No. 12
May 6—No. 18
Apr. 15—No. 13
May 20—No. 20
Apr. 21—No. 14
May 27—No. 21
Apr. 22—No. 16
June 4—No. 22
Apr. 29—No. 17
June 10—No. 23

Reliance

Apr. 5—The Winning Hand
Apr. 7—The Indian Changeling
Apr. 10—Station Content (2)
Apr. 12—His Bachelor Dinner
Apr. 14—The Job and the Jewels
Apr. 16—The Light in the Window
Apr. 17—A Man for All That (2)
Apr. 19—The Stain of Dishonor
Apr. 22—Lovers (2)
Apr. 23—God is Love (2)
Apr. 26—The Open Door
Apr. 27—The Buried Treasure
May 1—The House of Bentley (2)
May 2—The Mission of Morrison
May 5—The Baby
May 8—The Old Shoemaker (2)
May 10—At the Hour of Eleven
May 13—The Son of the Dog
May 14—Mike's Elopement
May 16—The Old Maid (2)
May 17—When Cameras Passed By
May 19—Gregory's Wife
May 25—The Huron Converts (2)
May 26—The Cliff Girl
May 26—The Deadly Focus
May 29—The Man of It (2)
May 30—The Race Lover
June 2—One Who Serves
June 5—The Candido Case (2)
June 7—A Mother's Justice
June 9—Payment in Full
June 11—The Ten O'Clock Boat
June 15—Hearts United (2)
June 18—The Old Ranch
June 19—The Old Clothes Shop (2)

Royal

Mar. 13—In Wrong
Mar. 20—Doggone It
Mar. 27—Journey's End
Apr. 3—A Corner in Babies
Apr. 10—Hurry, Call the Doctor
Apr. 17—When Youth Won Out
Apr. 25—Hungry Hank at the Fair
May 1—Locked Out
May 8—That Doggone Serenade
May 15—Lasses' Elections
May 22—When Beauty Came to Kostkow
May 25—The Devil's Honor
June 5—His Twin
June 12—An Unlucky Suitor

Thanhouser

Apr. 6—The Cycle of Hatred (2)
Apr. 11—A Double Exposure
Apr. 16—The Moment of Sacrifice (2)
Apr. 16—Big Brother Bill
Apr. 23—The Referee
Apr. 23—The Reformation of Peter and Paul
Apr. 28—The Murder and the Marble Life
Apr. 27—Bianca Forget (2)
May 2—Their Own Live
May 4—Monsieur Nicola Dupree (2)
May 9—Love and the Last Will
May 11—The Song of the Heart (2)
May 16—Three Roses
May 28—The Heart of the Princess Masari (2)
May 31—The Referee
May 31—Daughter of Xings
May 25—Fairy Fern Seed (2)
May 30—The Devil's Benefactor
June 1—The Girl of the Sea
June 6—A Freight Car Honeyymoon
June 8—The Six Cent Loaf (2)
June 9—Taking the Portrait Glass
June 13—The Country Girl (2)
June 18—The River Wives (2)
June 20—The Two Cent Mystery
June 22—Which Shall It Be?
June 27—Innocence at Monte Carlo
June 29—Crossed Wires (2)
### Mutual Program

(Week of June 7th to June 13th, Inc.)

**Monday, June 7, 1915**
- **AMERICAN** 
  .. The Right to Happiness

- **RELIANCE** 
  .. A Mother’s Justice

- **KEYSTONE** 
  .. Not yet announced

**Tuesday, June 8, 1915**
- **THANHOUSER** 
  .. The Six Cent Loaf

- **MAJESTIC** 
  .. Dirty Face Dan

- **BEAUTY** 
  .. The Redemption of the Jasons

**Wednesday, June 9, 1915**
- **BRONCHO** 
  .. The Tavern Keeper’s Son

- **AMERICAN** 
  .. The Soul of the Vase

- **RELIANCE** 
  .. Payment in Full

**Thursday, June 10, 1915**
- **DOMINO** 
  .. The Strike at Centipede Mine

- **THANHOUSER** 
  .. Not yet announced

- **MUTUAL WEEKLY** 
  .. No. 23

**Friday, June 11, 1915**
- **KAY BEE** 
  .. The Pathway from the Past

- **FALSTAFF** 
  .. His Guardian Auto

- **RELIANCE** 
  .. The Ten O’Clock Boat

**Saturday, June 12, 1915**
- **RELIANCE** 
  .. Hearts United

- **KEYSTONE** 
  .. Not yet announced

- **ROYAL** 
  .. An Unlucky Suitors

**Sunday, June 13, 1915**
- **MAJESTIC** 
  .. The Burned Hand

- **KOMIC** 
  .. Unwinding It

- **THANHOUSER** 
  .. Through Edith’s Looking Glass

### MUTUAL WEEKLY No. 21—1915

**HARVARD-CORNELL TRACK GAMES.**

**NEW YORK CITY. PRESIDENT WILSON, WITH HIGH Government and City officials, reviews the fleet’s land parade in a downpour of rain.**

**SUB:** Amid the roar of mighty guns, President Wilson reviews the great Atlantic Fleet as it steams away for battle practice.

**BURSTING DAM DESTROYS CEDAR FALLS, WASHINGTON.**

**STUDENTS OF THE NEWPORT, R. I., NAVAL TRAINING School engage in a sham battle.**

**SUB:** Storming Strawberry Hill.

**NEW YORK SOCIETY FOLK OPEN COACHING SEASON.**

**THE COACH “LIBERTY” LEAVING THE HOTEL BILTMORE ON FIRST TRIP.**

**ROY REPP INVENTS AN AUTO THAT DOES TRICKS like a horse.**

**BEERKLEY, CALIF. FRESHMEN AND SOPHOMORES OF U. C. FIGHT SPECTACULAR WATER BATTLE ON “ALUMNI DAY.”**

**FIRE AND EXPLOSION IN INK FACTORY CAUSE $50,000 LOSS AT NEW YORK CITY.**

**LATEST WAR PICTURES.**

**BY COURTESY OF THE UNION OF FRENCH CINEMATOGRAPH MANUFACTURERS.**

- Fighting in the trenches
- Firing 16-millimeter guns

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### Special Productions

- **NEW MAJESTIC**
  .. Sapho
  .. Moths

- **THANHOUSER**
  .. Robin Hood

- **KAY BEE**
  .. A Legend of Provence

- **KEYSTONE**
  .. Zu, Zu, the Bandleader

- **MAJESTIC**
  .. Ruy Bias

- **THANHOUSER**
  .. Joseph in the Land of Egypt

- **MUTUAL SPECIAL**
  .. Mexican War Pictures

- **THANHOUSER**
  .. Cardinal Richelieu’s Ward

- **THANHOUSER**
  .. Dope

- **N. Y. MOTION PICTURE**
  .. The Wrath of the Gods

- **THANHOUSER**
  .. The Last Concert
PHOTOGRAPHS

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KEYSTONE FEATURES

Monday TWICE WEEKLY Thursday

Beginning Week of June 14, 1915

IMPORTANT NOTICE TO THE TRADE

ALL SINGLE REEL AND SEMI-MONTHLY RELEASES WILL BE DISCONTINUED AFTER WEEK ENDING JUNE 12TH, 1915, AFTER WHICH DATE ALL EFFORTS WILL BE CONCENTRATED ON MAKING MACK SENNETT 2 REEL SPECIAL KEYSTONE FEATURES TO BE RELEASED TWICE WEEKLY.

KEYSTONE MASTERPICTURES

EXHIBITORS!

The MACK SENNETT Special Keystone Features will be released through all of the Exchanges of the Mutual Film Corporation. The Mutual Film Corporation has agreed with the Keystone Film Company that after week beginning June 14th, 1915, it will take two two-reel Special Keystones weekly instead of three single reels weekly, and one two-reel bi-weekly, in order to obtain higher quality.

NOTE:—Late additions to the Keystone Players.

RAYMOND HITCHCOCK—Famous Broadway star.
BERT CLARK—of Clark and Hamilton, and late star of Winter Garden, New York.

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KESSEL & BAUMANN, Executives

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air clinging to cannon ball shot from large cannon—Hero tied to
post in powder mill with villain shooting cannon balls through the
building—Building blown up.

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Released through MUTUAL FILM CORPORATION

KEYSTONE FILM COMPANY

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Longacre Building, 42nd Street and Broadway

NEW YORK
Little Stories of Reel Life

A MOUNTAIN slide which buries a village in the débris is one of the big thrills in a chapter, soon to be released, of The Diamond from the Sky. This exciting episode is in keeping with the many sizable sensations which make the North American $10,000 prize picturized novel, the most wonderful production coming out of any motion picture studio to-day. W. J. Tedmarsh, in the rôle of Quabba, the hunchback organ grinder, is the person who actually starts the landslide, and he is the direct occasion of the village being destroyed. George Periolat, as Luke Lowell, gathers his band of renegades in this locality to do battle with the gypsy tribe of Hagar, foster mother of the beautiful Esther, played by Lottie Pickford. In an effort to aid Hagar and Esther, Quabba loosens a large rock which is sent tumbling down the mountain side. The turmoil in the village below delays the giving of the alarm. The rock carries with it immense quantities of earth and stones, and by degrees the surface soil of the entire mountain-side is dislodged, and sent rushing down the declivity to bury the town completely. To make the scene utterly realistic, artisans were kept mining and tunnelling for several days, so that the earth when it slid should have all the force of a genuine avalanche.

Mack Sennett, managing director of the Keystone Company, recently offered a fabulous price for his cup-winning Airedale dog, but refused to part with it. The dog is a great pal of Sennett's. It often may be seen sitting beside its master in his racing car—and the faster the machine goes the better the Airedale likes it.

Raoul A. Walsh of the Reliance-Majestic forces recently produced The Pillars of Society, a four-part Mutual Masterpicture adapted from Ibsen's drama. This important production originally was assigned to Director George Nicholls, but later was transferred to Walsh who has done exceptionally well with a very exacting subject. The famous actor and soldier of fortune has been making a record for himself of late in the field of producing to which he is a recent recruit at Hollywood. Some of the successful one and two reel pictures from his hand are The Artist's Wife, The Comeback, The Smuggler, Eleven-Thirty P. M., A Man for All That and The Greaser. With his wide traveller's experience and creditable career as leading man before the camera, Walsh is finely equipped to produce strong film dramas.

The Gish sisters are having their dressing-rooms "done over" at the big Griffith plant. The painters and decorators are in possession, and it is the Misses Lillian and Dorothy's modest ambition to have the "very prettiest dressing-rooms on the Coast." Mrs. Gish is helping her daughters to design and make rose-patterned curtains and covers for the adornment of their studio apartments.

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The next two profit-makers are—

**"THE PATRIOT AND THE SPY"**
A 4-Part Thanhouser Masterpicture

**"HER SHATTERED IDOL"**
A Majestic Masterpicture in 4 Parts

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Book them both.

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Two Favorites of the Screen are featured in this Majestic Masterpicture

"Her Shattered Idol"

IN FOUR PARTS

The Series that is being Advertised in the
As the vivacious ward of the rich Col. Aitken, full of the spirit and dash that has endeared her to the public, Miss Marsh does some of her cleverest work in this picture.

And Bobby Harron, the suitor that almost lost Mae’s hand, and Elmo Lincoln, the powerful blacksmith who almost won Mae’s fickle heart, play their parts with a spirit and animation that turn an unusual love story into an extraordinary feature film.

It’s one of the series of Mutual Masterpictures—nationally advertised and supported by advertising co-operation that will help you do a big business for your theatre.

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Majestic Motion Picture Company
71 West 23rd Street, New York City
Edwin Thanhouser

PRESENTS

"The Patriot and the Spy"

with Marguerite Snow, James Cruze, Alphonse Ethier and a cast of uniform excellence.

This being the second Thanhouser contribution to the series of

MUTUAL MASTERPICTURES

The Series that is being Advertised in the
An Invading Foe in His Country!
A Conniving Traitor in His Home!

And there you have the fabric of as compelling a narrative as ever human mind evolved.

The splendid work in this picture embraces every ingredient of production—sympathetic acting, settings of unusually rare charm and photographic effects of the most daring, dashing variety; they mean more than a GOOD production. They mean more than an EXCELLENT production. The great punch of the picture is that it will be a POPULAR production.

Note carefully the distinction we make here. Ask yourself how many of the good pictures you have seen, have ever become popular pictures; then make it your business to see this Mutual Masterpicture. Through

"The Patriot and the Spy"

you look a step ahead of motion pictures as you know them; the efforts of the Thanhouser producing organization have brought the future nearer.

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News of the Trade

THE Vista Cinematograph Co., 1446 Broadway, New York City, is putting on the market an improved model motion picture camera which it believes will go a long way toward solving the problem of local event photography. The exhibitor has long recognized the advantages of owning his own camera and the tremendous value of local pictures, but has been hindered by the excessive cost and the experience required. The original cost of this new camera is very small, and no previous experience is necessary to secure excellent results. The camera is small and convenient, weighing only eight and one-half pounds. Standard size film is used so that pictures taken with it can be attached to any film and run as a part of the regular program. Its operation is so simple that only rudimentary knowledge of photography is necessary to operate it. The developing can be done by any local photographer.

The new factory of the Minusa Cine Products Company, on Washington Avenue, St. Louis, has been completed and is in shape to produce the Minusa Gold Fibre Screens specialized by the company. Charles Herman, the chemist in charge of the factory, has just returned from New York and Pittsburgh, where he went to secure special equipment and implements.

Capt. A. J. Lang, export manager of the Nicholas Power Company, 90 Gold Street, New York City, has written an interesting article on moving picture conditions in the current issue of "Export American Industries."

The Minusa Cine Products Company, of St. Louis, has just completed the construction and installation of the specially made screen for the Hippodrome in St. Louis. Many difficulties not ordinarily encountered were overcome before perfect screen results were obtained. Foremost among these adverse conditions was the extreme width of the house inside (83 feet). This width would ordinarily cause a great deal of fade-away and distortion to the side, but a rough moulded surface was used and the results were highly satisfactory. A perfect picture is shown from all seats.

Al F., Oldham will be in charge of the house, which seats 2,500. The prices charged for the best feature program will be five and ten cents.

Increased activity among exhibitors in their efforts to make the lobby attractive has resulted in the Theater Specialty Mfg Co., of Cleveland, O., receiving so large a number of orders, that it has been found necessary to add to the firm's force of employees. In the plant extra carpenters, joiners and brass workers have been engaged, and the office has been augmented by a sales department.

G. W. Armstrong, president of the Theater Specialty Mfg Co., attributes most of the increased business to the high quality of the concern's goods, and to the fact that he has an efficient force to explain the merits of his frames and railings to prospective customers. He also believes that the theaters are experiencing a return to normal business conditions, as the activity in his line would indicate.

The Nicholas Power Co., manufacturers of the famous motion picture projecting machines Power's Six A, was well represented at the recent ball of the Baltimore branch of the M. P. E. L., of America by Bill Barr, advertising manager of that concern. Mr. Barry is one of the best known men in the business and is also secretary of the Screen Club, the famous organization of screen players in New York City.

500 HALF SHEETS
made to order, type, from your own copy, black on yellow, for
$4.50
Red or blue on white, $6.00. Union label printing. Prompt service and guaranteed satisfaction. Send for price list. Route book, 10c.

Gazette Printing Company
MATTOON, ILLINOIS

GUMSTICKUM
An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 50 cents; five packages, $1.00, postpaid.

Madigan Powder Works
CLARKSVILLE, IOWA

Player Slides $1.75 Per Dozen
JUST WHAT YOU NEED
NIAGARA SLIDE COMPANY LOCKPORT
N. Y.

PHOTOPLAYWRIGHTS
Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for $1.00. Stories put in scenario form, $1.25. Scenarios criticized. 50c, including plot and technique. Send for circular.

REX LITERARY BUREAU
57 Stockton St., Brooklyn, N. Y.
Inferior carbons mean poor projection

**ELECTRA**
PINK LABEL

**CARBONS**

Can now be had again from all first class dealers.
Don't spoil your pictures by using carbons which never were intended for Motion Picture Projection.

Why spend extra money for Special Screen, First Run Film, Expensive Projection Machines and then spoil the whole result by using Inferior Carbons for the sake of saving a few cents per day?

"**ELECTRA**" PINK LABEL CARBONS

are specially made for Motion Picture Projection. They are a guarantee of well-defined pictures.

SOLE IMPORTER

HUGO REISINGER, 11 Broadway, New York

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The Heart of the Mechanism is the Intermittent Movement

In the 17th Century, over 200 years ago, the Geneva Movement was first used in watches.
It is used, today, by standard makers of Projectors.

**Simplex**

Intermittent
Geneva Movement
Star and Cam

Wearing surfaces are the arcs on the star wheel, which present an equal or greater wearing surface than that of any other movement.
It is adjustable so as to take up even the slightest wearing of the surface of the movement.
It is constructed of the finest tool steel, and will outlast any other movement.

Write for Catalogue "R"

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THE PRECISION MACHINE CO., INC.
317 East 34th St. New York
Hard Cash Conversation

These Great Feature Pictures talk money. They fully satisfy the patrons of Motion Picture Theatres and fatten your box office. See your nearest Mutual Exchange Today.

THE WRATH OF THE GODS

SIX SMASHING, THRILLING REELS OF CONCENTRATED DRAMA
PRODUCED BY THOS. H. INCE

THE LAST CONCERT

4 reels of laughter and tears, featuring Ellis F. Glickman and Minnie Berlin. A house filler.

BIG WAR SPECIALS

MEXICAN WAR PICTURES
By Special Contract with General Villa

BATTLE OF GETTYSBURG
Greatest War Feature Ever Produced
War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Wants to See.
Book These House Crowders

FROU FROU--4 Reels
SAPHO--6 Reels
ROBIN HOOD--4 Reels

ZU ZU--a' 2 Reel Keystone with Mabel Normand
MOTHS--4 Reels
DOPE--6 Reels

RUY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance
3 Reels of Tense Story

JOSEPH IN THE LAND OF EGYPT

James Cruze as Joseph, Marguerite Snow as Potiphar's wife
4 Reels of Superb Drama

CARDINAL RICHELIEU'S WARD

4 Great Reels, Featuring Florence LaBadie and James Cruze

LEGEND OF PROVENCE

4 Splendid Reels, With Florence LaBadie and James Cruze

CONTINENTAL FEATURE FILM CORPORATION

71 W. 23rd STREET NEW YORK CITY
Did You Ever Hear of a Mystery that IS a Mystery, and yet it Isn’t a PROBLEM?

If YOU read the big type on this page first then you know now that it’s the $20,000,000 MYSTERY

we’re talking about. There’s nothing problematic as far as the results to the box office are concerned. It has been solved by thousands of theatres all over the country. You only need to book it—no hidden cards, no trick.

If there were, would we tell you to ask the man who ran it? Would we tell you to do so if we were not sure of what he would say? Guess not! We’d be afraid!

Your course is clear—like a beaten path; now beat your competitor. The nearest Mutual exchange will show you how.

Thanhouser Syndicate Corporation
71 W. 23rd St. New York City
Produced by Thanhouser Film Corporation, New Rochelle, N.Y.
Producers of "The Million Dollar Mystery"
Drawing away from Competition

DOMINO
Walter Edwards with Clara Williams, Barney Sherfy & Frank Borzage in SCALES OF JUSTICE

KEystone
Three One Part Comedies Released Every Week
Monday
Thursday
Saturday
A Two Part Comedy Released every Two Weeks Every Other Monday.

KAY-BEE
Barney Shery, The Lilman, Louis Morrison & Jack Davidson in A PIECE OF AMBER

FRIDAY, JUNE 4

BRONCHO

WEDNESDAY, JUNE 2

Wm. S. Hart with Louise Glauin, & Charles Ray in THE CONVERSATION OF FROSTY BLAKE

NEW YORK MOTION PICTURE CORPORATION
LONGACRE BUILDING, 424 STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENEALS

8"-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one, 50 Cents for set of 4.
A WONDERFUL LOBBY DISPLAY 22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 50 Cents each.

N.Y. M.P.C.
THOUSANDS
OF MOTION PICTURE THEATRES
USE
POWER'S CAMERAGRAPh No. 6A
The Perfect Motion Picture Projecting Machine
NICHOLAS POWER COMPANY
Ninety Gold Street
NEW YORK CITY
BESSIE BARRISCALE—Starred in N. Y. M. P. Corp. Mutual Masterpictures

“UP FROM THE DEPTHS”
FOUR REELS
RELIANCE

JUNE 5 1915
Big Human Interest
in
These Three Screen Tales

The exhibitor knows human interest fills the theatre; a lack of it closes the house.

THE THREE:

June 14—THE "OLD BATCH," one-reel comedy drama.
An appealing story of childhood. The little hero and heroine save the "Batch" from torture and his money from theft.

June 16—THE HOUSEMAID, one-reel drama.
A rich young man loves a servant girl—honestly. And she is worthy of it.

June 19—Two Reels. Drama.

THOMAS JEFFERSON
in
THE OLD CLOTHES SHOP

Pathos, delicate charm, smashing strength are all delightfully blended. Through the rugged character of the old clothes man, a pair of criminals is defeated; a sentimental girl comes to her real romance; and justice is done.

Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
FULL HOUSES

When they crowd the lobbies and stand many minutes waiting to get in to see a Mutual Masterpicture—

There’s something more to Mutual Masterpictures than advertising alone.

Mutual Masterpictures hit the public right—because they are exceedingly well acted, magnificently staged and produced under the direction of the men who are foremost in the motion picture business.

Here is the “Full House” producer for this week—

“Up from the Depths”

A Four-Reel Reliance Masterpicture

Book it now—and get the complete advertising campaign that goes with it.

The Mutual Film Corporation
71 West 23d Street
New York City

The Saturday Evening Post
"Up from the Depths"
A FOUR-PART RELIANCE MASTERPICTURE
Featuring COURTENAY FOOTE and GLADYS BROCKWELL

"Up from the Depths" is a story of a girl's heroic life battle and a man's regeneration—with the principal scenes laid in New York.

Courtenay Foote and Gladys Brockwell play the leads—and they are assisted by an auxiliary company who have helped to make Mutual Masterpictures famous.

The picture is startlingly real in its scenic effects; the actors familiar to your patrons; and the series of Masterpictures of which this is the latest is known to millions of people all over this country—three excellent reasons why you should book "Up from the Depths" at once.

Booked through the MUTUAL FILM CORPORATION

The Reliance Motion Picture Corporation
71 West 23rd Street, New York City

The Saturday Evening Post
Charles O. Baumann, on behalf of the Keystone Film Company, announces a change in the plan of release for Keystone features. The Keystone two reel features will be released one each week, beginning June 14, instead of twice weekly as heretofore published.

“Our reason,” said Mr. Baumann, “for this amendment to our original plan is due to our insistence upon quality in these important features. We find that because of the high quality of these specials, as well as their length, they take more time to produce than we had anticipated. In order not to disappoint our public we have, therefore, concluded to release one two reel Keystone feature each week, and by so doing we can assure the motion picture world that the high Keystone standards will be maintained and perhaps exceeded with these new offerings.”
THESE STARS
Are Now Shining
Brighter Than Ever Before

The sky they twinkle from is never cloudy—every story, every setting you see them in, is Thanhouser esqually consistent. So they're ALWAYS brilliant!

WATCH the work of Florence LaBadie in "The Six Cent Loaf," the two reel Thanhouser release for Tuesday, June 9th. A story of starvation and high food prices that will strike home anywhere.

On the single reel for Sunday, June 13th, you will find "Eud Blossom" and "Through Edith's Looking-glass" two charming little subjects in which dinky little Helen Badgley will just steal your heart away, and Lorraine Huling, Carey Hastings and the Banham youngsters add the stuff that makes good pictures.

THE Friday Falstaffs are coming along in great shape—nice, gentle comedies that call for more brain-work than foot-work. Just see "His Guardian Auto," released June 11th. One reel, as usual. Ethyl Cooke gets a ride in a machine that carries champagne where the gasoline ought to be. Isn't that original?

And Remember This:

The Thanhouser-Mutual Masterpieces give you the Thanhouser stars in feature work. "God's Witness" was the first and it scored heavily. The second is "The Patriot and the Spy"—they are Master-pictures in every detail.

THANHOUSER FILM CORP.
New Rochelle, N. Y.
The Jealous Husband's Suspicions Aroused

One of the Many Effective Scenes in "Hearts United," an Absorbing Two Part Drama of Domestic Life, Screened at the Reliance studios

Few screen productions dealing with everyday life carry the powerful lesson which forms the basis of Hearts United, an intensely interesting drama of the home and a husband's unjust suspicions. The scene shown above pictures one of the many tense moments which occur with unusual frequency in this splendid photoplay. In the big cast are such sterling Reliance performers as Frank Bennett, Billie West, W. E. Lowery, Lucille Younge and Mildred Marsh. Hearts United will be released in the Mutual Program, June 12, 1915.
FACTS AND FIGURES AND SUCH

WHAT Mutual Masterpictures are growing to mean to those exhibitors who have tested them, is worthy of comment by reason of the fact that in scores of instances they have consistently met the demand for "better pictures" which motion picture houses hitherto have found so difficult to meet. It was this very need, constantly increasing in volume, which Mutual Masterpictures were originally designed to fill and which has made them foremost in the field of feature films almost from the release of the first Masterpicture production. Since then the popularity of this distinctive series has increased by leaps and bounds, each new Masterpicture gaining laurels uniquely its own, while adding to the record of accomplishment already registered by its predecessors.

The result has been that exhibitors booking Mutual Masterpictures, in many cases, have found that two and even three days' showing have been necessary to meet the requirements of their patronage, so popular have these screen masterpieces become with the photo-adventure public, to say nothing of a host of others, who have become motion picture enthusiasts, solely, by reason of the artistic perfection of these superb features. The following letter from Manager M. Miltenberg, of the Farnam Theater, Omaha, Neb., is an example of what exhibitors in every section are saying about Mutual Masterpictures and should be of interest to others, who have not yet booked these film classics:

"I consider Mutual Masterpictures to be, beyond all question, the best features I have ever shown on our screen," writes Mr. Miltenberg. "Many things contribute to this, among the important ones being a very good selection of subjects, the best players fitted for such productions, perfect photography, superior service and also some of the best plots I have yet seen on the screen. Our patrons are immensely pleased with the Masterpictures and each time that we have one on our program we do capacity business. I sincerely hope and wish that future releases of the Mutual Masterpictures, when run at the Farnam, will meet with the same success, which those in the past have done."

What Mutual Masterpictures have proved to Manager Miltenberg they can demonstrate to any other exhibitor, who obtains a booking for his house. They are business-builders, every one.

WRITING in the Seattle Post-Intelligencer, during the recent showing of The Cup of Life at the Alaska Theater in that city, Charles Eugene Banks, one of the foremost dramatic critics of the Pacific Coast, says:

"The motion picture is finding its way into dramatic story with steady and admirable steps. It has a dramatic method of its own, which is only now being realized. Men of true artistic training have been experimenting on the structure of drama that is capable of proper interpretation in motion pictures, and they are gaining ground fast. The Cup of Life (a Mutual Masterpicture) is an evidence of this. It could never be told upon the speaking stage. Its structure is different than that of speaking drama. There is nothing repulsive or shocking in this pictured drama. It is life shown in vivid contrast, but with such moderation in movement as to make its pathos deeply tragic.

'It would certainly seem a good thing if every girl could see The Cup of Life. It is said that Bessie Barriscale, while enacting her part, lay awake nights crying her eyes out in sympathy with the poor girl, whom she was impersonating. It is not difficult to believe this, once you have seen the picture. Rather it seems that it must have been so.

"Thomas H. Ince, who directed this drama, is growing in his art. There is not an unnecessary detail in this picture. The photography is unusually soft and clear in its effects. The picture is a Mutual Masterpicture and will remain at the Alaska until Wednesday night."

FLORENCE LABADIE, the popular Thanhouser star, receives so many requests for her autographed photograph, that she has asked Reel Life to print the following "Message" to her many friends, in the hope that they will understand the difficulties which she has in replying to them all:

"I don't sell my photographs," writes Miss LaBadie. "But if you are sufficiently interested in my work to desire one, you can have it with my autograph on request, at my discretion and convenience. Kindly enclose postage. Florence LaBadie, Thanhouser Studio, New Rochelle, N. Y."

ATTENTION is called to the advertised announcement made by Mr. Charles O. Baumann in behalf of the Keystone Film Company, which appears in this issue of Reel Life, as it involves an important change in the plan of release for Keystone features. Instead of twice weekly, as previously announced, Keystone two reel features will be released one each week, beginning June 14.

"Our reason," said Mr. Baumann, "for this amendment to our original plan is due to our insistence upon quality in these important features. We find that because of the high quality and length of these specials, they take more time to produce. In order not to disappoint our public we have, therefore, concluded to release one two reel Keystone feature each week, and assure the motion picture world that the high Keystone standards will be maintained."
Absorbing Plots and Superb Acting in Latest Dramas from American-Beauty

"W"e want something that will not only attract the attention of photoplay enthusiasts in plots, romance and adventure, but we want something with a punch, an ending, that will hold the spectators in breathless suspense at the conclusion of each chapter, compelling them to return to see what the succeeding chapters hold in store."

This was the dictum of John R. Freuler, President of the North American Film Corporation, before beginning his quest for a continued photoplay, different in every respect from the many screened by various studios which resulted in the selection of The Diamond from the Sky, the monster $10,000 prize continued photoplay now being filmed by Flying "A." That it has more than fulfilled the difficult conditions laid down by President Freuler, exhibitors and public, everywhere, will unanimously agree. Indeed, its reception grows more enthusiastic as each new chapter is released.

The plots and counterplots, romance and adventure, running throughout each chapter, are only matched by the tensely thrilling climaxes, which leave the audience so tremendously interested, and mystified, as to what the next event will be, that they are perforce drawn back to the theater the week following to satisfy themselves of the fate of the vanishing heirloom of the House of Stanley, The Diamond from the Sky.

THE REDEMPTION OF THE JASONs

**Beauty**

One Reel

June 8, 1915

Wherein Two Old Bachelors Are Made Happy

CAST

Tom Jones .................................. Webster Campbell
Alice, his wife ................................ Neva Gerber
Jerry Jason .................................. Frank Cooley
Jim Jason .................................. Ray Berger
Mrs. Sniffins ................................ Gladys Kingbury

A LICE JAMES, an attractive young mother, is unable to support her child. After a struggle with her emotions, she leaves the baby at the door of Jim and Jerry Jason, two well-off bachelors, and goes about her daily search for employment. The brothers Jason are delighted with the baby, but considerably at a loss as to how to care for it. They advertise for a nurse-maid. The heartstirring mother sees the advertisement and rushes to apply for the position. She is accepted. So kind and loving is Alice to the child, and so cheerful about the house, that both the brothers fall in love with her. Then the gossips take a hand. They report to the Jasons that they have seen Alice kissing a strange young man. She is summoned before her employers, who demand an explanation. Alice admits that a young man kissed her—none other than Tom, her husband. He had been away for months on a search for health, and had suddenly returned, as strong and well as ever. The Jasons are terribly taken aback. They cannot endure the thought of parting with the child, so they employ both Alice and her husband and make the child their heir.

THE SOUL OF THE VASE

**American**

One Reel

June 9, 1915

The Beautiful Love Story of a Potter and His Wife

CAST

Jason, the Potter ................................ Beatrix Van
Rene, his wife .................................. Joseph Harris

J ASON, the potter, is consumed by a single desire—to create a flawless vase. His wife, Rene, loves him devotedly, but in his enthusiasm for his art, Jason forgets her existence. Clark, a connoisseur, is struck with Rene's beauty, and falls in love with her. He tries to persuade her to elope with him, and leave Jason to his clay and his kilns—but she repels his ardent wooing and drives him from the house. Meanwhile, in order to give to his vase the desired lustre, Jason has taken his wife's jewels, which he has ground into powder and mixed with the clay. Exhausted by long sustained efforts, the potter falls asleep. He dreams that Rene comes and offers him her soul, if this will bring to perfection his wonderful vase. He takes the soul of his wife and places it in the red hot kiln. The heat becomes more and more intense. The vase is gradually approaching his ideal. Then, suddenly, he thinks of Rene's sacrificial
Tense Drama, Juvenile Play and Amusing Comedy from Majestic-Komic

Stories of the New Photoplays

HEARTS UNITED
Two Reels
June 12, 1915

Wherein the Reports of a Woman's Death Are Greatly Exaggerated.

CAST
Arthur Windom .......................... W. E. Loywer
Lilah, his wife ......................... Billie West
Elsie, their child .................... Violet Wilkey
Howard Jameson .......................... Frank Bennett
Mrs. Hearns .......................... Lucille Young

BEFORE leaving to visit her mother, Lilah Windom gives a farewell reception. Mrs. Hearns, a widow and mischief-maker, informs Lilah's husband that Howard Jameson, a young clubman, is madly in love with his wife. The husband, seeing proof of this at the reception, quarrels with his wife. Next day he learns that Lilah and Jameson have left town on the same train. Lilah Windom, unexpectedly confronted by Jameson on the train, is greatly incensed that he should have followed her. She gets off at the next station to wait for another train. The train Jameson is on, meets with an accident in the tunnel. All on board are killed. Arthur Windom reads of the disaster. He tells Elsie, his little girl, that her mother is dead. Lilah, meanwhile, has reached her mother's summer home in New Hampshire. Because of the strained relations between herself and her husband, she does not write. As it happens, she fails to hear at once of the accident in the tunnel. Mrs. Hearns is playing her cards, meanwhile, and sympathizing with Arthur Windom, though she fails to rouse anything except dislike in Elsie. At last, Lilah gets word of her own death. She hurries home. In the cemetery she finds her child crying over a stone on which is graven her own name. Overjoyed, Elsie learns that her mother still lives. The slanders against Lilah are explained away and husband and wife reunited.

*BUD BLOSSOM
Split Reel
June 13, 1915

"Coupled with "Through Ethie's Looking Glass," which appeared in Relle Life, May 29

A Culinary Comedy, Starring Little Helen Badgley

CAST
Bud Blossom .......................... Helen Badgley
His grandfather .................. Justus D. Barnes
The lady cook .................... Carey L. Hastings

BUD BLOSSOM, five-year-old, lives with his grandfather, who sells flowers for a living. The old man is a good grandfather, but he has one fault—he cannot cook meals fit to eat. Fortunately, Bud is treated to cookies by a lady customer. He dreams of the cookies all night. Bud had looked forward to being a dyspeptic. But now he sees a chance to escape. He lays siege to the lady, takes her on outings, and all told, is such a sweet child that she grows to love him dearly. At last, the artful youngster prevails upon the lady to cook a dinner for him and his grandfather. She serves them up a meal "fit for the gods." These, at least, are grandfather's words to the lady when he tells her that, for Bud Blossom's sake, he can no longer go on living alone. So grandfather and the lady are married. Bud Blossom grows up strong and healthy, and immensely appreciative of all the good things he has to eat.

THE OLD BATCH
Reliance
One Reel
June 14, 1915

Wherein Two Mischievous Children Save An Old Man From Being Robbed

CAST
Carter .................. William De Vaull
Johnny .................. Paul Willis
Sadie .................. Mildred Harris
Their aunt .................. Elinor Stone

CARTER, a crusty old bachelor, pretends to hate children, but while he chases them out of his country store, he slips them candy on the sly. Johnny and Sadie particularly pester the life out of the old man. They are orphans, brought up by an aunt. The aunt dies, and Carter makes them to live with him. One day they beg him for some pennies. He refuses to give them. That night, they hide in the store and see the old man counting his money. Noting where he puts the wallet, the children, in fun, swipe a handful of coins and hide the bag in another place. The next night tramps break into the store and torture Carter to make him tell the hiding place of his treasure. Johnny and Sadie are awakened. They see what is going on and run to the sheriff for help. Meanwhile, the old man has been forced to tell where he conceals the money. But, much to his surprise and the tramps' anger, none is to be found. The tramps are about to torture Carter anew, when the sheriff comes to the rescue. The children show where they have hidden the wallet—and the old store-keeper forgives them.

THE COUNTRY GIRL
Thanhouser
Two Reels
June 15, 1915

Adapted from David Garrick's Famous Comedy, Starring Florence LaBadie

CAST
The country girl .................. Florence LaBadie
The squire, her guardian .......... Justus D. Barnes
Althea, his sister ................. Carey L. Hastings
Sparkish, an old beau ........... Claude Cooper
Harcourt, a young suitor ........ Morgan Jones
Belville .................. Harry Benham

THE Country Girl lives in eighteenth century England. Her old guardian keeps her in seclusion on his country estate, meaning to marry her. She grows to womanhood without ever having seen any young men. When Phyllis is eighteen, the Squire takes her to London, where she is to be made his wife. His sister, Althea, goes with them. The Squire intends Althea for Sparkish, a boon companion of his. In London, Phyllis meets Belville, a handsome youth. They fall in love. Althea is attracted to young Harcourt, and the idea of marrying their aged suitors becomes unendurable to both the girls. The Squire schemes to break off the affair between his ward and Belville. At his dictation, she writes her lover a note, telling him that she detests him and hopes she may never see him again. But, at the last moment, she substitutes another note she has written, urging Belville to have a minister in readiness so that she may escape and marry him. The Squire de-

(Continued Overleaf)
Heart Beats and Laughs Crowd Domino, Broncho, Keystone, Kay Bee Releases

PIRATES BOLD Majestic

The Latest of the Inimitable Juvenile Comedies

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CAST
Bob, a pirate chief: Violet Radcliff
Tilly, his sister: Carmen De Rue
Waldo, a rich, studious kid: Harry Emmerson
A grown-up nurse: Rhea Haines
A chauffeur: Jack Hull
The baby sister: Baby Radcliff
Fisherman: Elmo Lincoln
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WALDO and the Baby go on an outing with Nurse, to the beach. While Waldo is absorbed in his book, Nurse wanders off with the chauffeur, leaving him in charge of the Baby. This gives Bob and Tilly their chance. Bob is a pirate chief, and his crew is Tilly, with two black slaves, Rastus and Dave. They seize the studious young Waldo, bind him in a cave and put sea with the Baby. Their brig is a leaking motor-boat, and soon the pirates are calling for help. An old fisherman goes to the rescue. Baby is brought safely back to the distraught Nurse, Waldo is released, and the pirates hurry off, out of the reach of punishment.

THE HOUSEMAID Reliance

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A Delightful Romance, Starring Marguerite Loveridge

CAST
May: Marguerite Loveridge
Bob: Frank Bennett
His father: Wilbur Higby
His wife: Mae Gaston
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CARSON, a wealthy widower, is determined that his son shall marry a society girl, Blanche Willard. Bob, however, has fallen in love with May, an attractive maid in the household. Suddenly, the elder Carson decides to marry again. He brings Lucy, his new wife, home, and she antagonizes her young step-son. Bob refuses to marry Blanche. The step-mother discovers his affair with May, and there is trouble between the father and son. Carson, Sr., tries to buy May off. Angered by this and by Bob’s indecision—he being under the domination of his father—May flees the house. Bob soon decides that he is wrong in yielding to his father. He leaves home and becomes a taxi-cab chauffeur. Seeking everywhere for May, he is unable to find her. Carson, the elder, begins to distrust his young wife, who has become infatuated with an artist. One evening, Lucy makes an appointment to meet the artist at a certain café. It so happens that May is employed at the same café as cashier and Bob’s taxi stand is outside. Bob meets May, pleads his case, and she promises to see him later. In the café, the girl sees Lucy and the artist. Thinking that this is her chance to get even with Carson, Sr., she calls him up and tells him that his wife is dining with another man. The next instant she regrets her act as unworthy of Bob’s sweetheart. She tells Lucy and her escort what she has done and promises to save them. Hurrying the artist outside, May puts him into Bob’s taxi-cab. Then she persuades Bob to go into the café and seat himself at the table with his step-mother. The angry husband arrives—to find his wife dining with his son. The artist disappears for good. Bob and May are forgiven, and their marriage receives the endorsement of both Carson, Sr., and Lucy.

THE SOUL OF PHYRA Domino

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A Drama of the Occult, Founded on Brahmin Mysticism
Starring Emi Markey
By Thomas H. Ince

CAST
Phyra: Emi Markey
Capt. Edward Brenner: Hershal Mayall
High Priest: J. Frank Burke
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PHYRA is a virgin, one day to be sacrificed in a Brahmin temple of India. Captain Brenner, of the English army, persuades her to escape with him and become his wife. Brenner has been transferred to England, and they reach the ship only after a thrilling fight with native soldiers. In London, Phyra is welcomed into society. She and her husband are very happy. Back in India, the Hindu priests summon the soul of Phyra. They warn her that unless she returns to fulfill her divinely appointed mission, her disobedience will cost her husband his life. The girl is terribly alarmed. Leaving a note for Brenner, telling him that they shall be reunited in another plane of existence, she goes back to India, is burned on the pyre, and ascends to Paradise. Meanwhile, the Scotland Yard detectives are unable to locate Brenner’s wife. He is drinking heavily. One day at the club, Phyra, in Paradise, beckons to him. In the Brahmin philosophy it is said that a soul beckoning from heaven will be obeyed. Brenner dies. His soul ascends and mingles with the spirit of Phyra.

*EBENEZER EXPLAINS Falstaff

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Coupled with “Little Herman”
The False Adventures of the Hero of Peach Hollow, Featuring Riley Chamberlin

CAST
Ebenezzer: Riley Chamberlin
Cherry Chester, the actress: Ethyl Cooke
Her husband: Samuel Niblock
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EBENEZER JAY, Justice of the Peace of Peach Hollow, is a famous man in his home town. They tell a lot of stories about him there. But the best one of all Cy Peters relates in this way: “Eb had got back from the city and was yarning to us about this Chester gal—Cherry Chester, she was called. She was an actress. She’d followed Eb everywhere and had given him her picture. He showed it to us. Then Bill Cannon, who clerks at the Mansion House, butted in to say the gal was stopping there and had played at the opera house the night before. Well, Eb was pretty much taken aback. And just then the woman herself come (Continued Overleaf)
Popular Players in Three Impressive Dramas Screened at Reliance Studios

Stories of the New Photoplays

THE SECRET OF LOST RIVER

Kay Bee

Two Reels

June 18, 1915

The Romantic Story of An Old Spanish Masterpiece

By Thomas H. Ince

CAST

Tom Hornby.................. Frank Borzage
Pierre Vignol.................. Jack Davidson
Mrs. Hornby.................. Estella Allen
Fra Bartolemo.................. Charles Richett
Ramon Valdez.................. Jack Nelson
White Dove.................. Lotis Glaum
Padre Francisco.................. Lewis Morrison

Pierre Vignol, an artist, spending the winter in Arizona, is bitten by a snake. Tom Hornby takes him to Padre Francisco and the latter prescribes for the bite. Pierre then goes home with Tom, who cares for him. Later, Tom discovers in Lost River a tube which contains a painting on canvas carefully rolled and protected. Pierre takes it to Padre Francisco. The Padre tells him the story of Fra Bartolemo, founder of the mission, and of how the ancient Spanish painting was thrown into the river to save it from being destroyed in an attack by the Indians. Pierre carries the painting back to New York. He sells it for a big price. The money he gives to Mrs. Tom Hornby, who has been too poor to join her husband in the west. Thus, the grateful artist pays his debt to Hornby by making possible his reunion with his wife and child.

IN THE VALLEY

Thanhouser

One Reel

June 18, 1915

The Story of "A Little Journey in the World"

CAST

Pauline ......................... Lorraine Huling
Her mother..................... Linda Palmer
Mrs. Grosvenor.................. Mary Elizabeth Forbes
George Waterman.................. Morgan Jones

Pauline, a mountain girl, wears of the monotonous life in the wilds. She persuades her mother to let her go down into the valley to try her fortune in a factory town. Pauline, fresh, pretty and energetic, has no difficulty in getting work. Before long, she meets Mrs. Grosvenor, a society woman, who invites her to her home, and makes much of her. The girl is enchanted with her new life. Pauline is included by her rich friend in an automobile party, of which the owner of the factory, George Waterman, is a member. Though the girl is too innocent to see that Mrs. Grosvenor is in the confidence of Waterman, a man who is fascinated by every pretty face he meets, she has strange misgivings after she has accepted the invitation. As they are about to start, she seems to see her mother standing in the attic door, calling to her. Pauline refuses to go. Waterman drops his veneer of gentility, showing all too plainly his brute nature. The girl makes her escape back to her old home. There she is wooed and won by an old sweetheart, with whom she lives happily all her life.
Sociology, Vanity and Auto Mix-up, in New Thanhouser-Falstaff Releases

“The Diamond from the Sky”

Chapter Six
“Shadows at Sunrise”

FAIRFAX had hardly swung back to the natural pause of a staid old city of the South than it was again thrown into a frenzy of excitement, the like of which it had not known since the brutal assassination of charitable old Dr. Lee. Stanley Hall was to be opened again! Two days later, after the carpenters and renovators had completed their work, the new occupants, Hagar, the gypsy queen, now recognized as a mistress of untold wealth and Esther, her beautiful ward, took up their many social duties. Days before, they had cast aside their gypsy attire, replacing it with the latest in fashion creations.

Thus they were accepted by Fairfax social circles for what they pretended to be—a mother and daughter seeking the quiet and rest to be found in the fragrant and peaceful air of beautiful Fairfax. And in a very short time, Esther, was again the centre of attraction for the youths of Fairfax and surrounding countryside, who flocked to the Stanley mansion at every opportunity. Some of them, to be sure, were certain that they recognized in the beautiful young girl, the former ward of Dr. Lee. But none of them even ventured to question Hagar or Esther on this particular point.

A half score miles away, Arthur Stanley, hunted assassin of Dr. Lee, continued his arduous duties as the hired man of Farmer Smith, his longing to see Esther just once more, even for a moment, and press her in his arms, growing stronger hour by hour. Vindication, he knew, would come some time. Then he would return to his friends, many of whom were beginning to change their minds regarding Arthur's guilt, and look them squarely in the eye. But for the time, he realized, he must remain hidden under his alias.

Arthur's only regret was that he could not fulfill his promise made to Esther before the coming of the dark cloud, namely, to crown her queen of love and beauty at the annual tournament, now but a few days off. He was about to abandon all hope of keeping his promise, when his eye ran across the following announcement in a Richmond paper, received at the farm-house that afternoon:

"Ye old time tournament! Ye gallant cavaliers and squires and knights of Fairfax county will holde an old time tournament at ye Fairfax grounds next Saturday afternoon. All riders must be masked. Ye victorious knight shall crown his ladie fair as queen of love and beauty."

Arthur stirred with a sudden resolve! He would take a chance, for Esther's sake. Farmer Smith, readily consented to loan him Starlight, his blooded Kentucky mount, for the occasion. And Farmer Smith's wife saw to it that the mask he required was in his possession as, mounted on the prancing thoroughbred, he started off in the direction of Fairfax.

Tears welled in the eyes of the youths as he approached Stanley Hall, for all his hopes lay inside those four square walls. Arthur knew that Hagar and Esther were making it their abode. He was pleased. Quickly, he scribbled a few lines on a piece of paper, and, stealing across the lawn to the window looking into Esther's room, he tossed it through the opening.

Esther came to the great tree near the stile, where Arthur asked her to meet him, and besought him to give up his mad resolve. But he stood firm.

Fairfax, as always, was represented at the tournament by everyone of any prominence. But this afternoon, all eyes were centered on the well built youth, evidently a stranger, mounted on the beautiful Kentucky thoroughbred. Only two in the vast throng recognized him—Esther and Blair Stanley, who had penetrated his disguise.

A great cheer went up as Blair, on his mount, swerved to frustrate the rush of horsemen in his direction. A moment later, Arthur's mount crashed into him, unseating him. Humiliated in the presence of Vivian, Blair planned immediate revenge. As Arthur, winner of the tournament, was about to place the crown on the head of the radiant Esther, Blair pointed out Arthur to Sheriff Swain. "There's your man, Arthur Stanley, murderer of Dr. Lee," he told him. It was Quabba, who rushed to Arthur and warned him.

In a moment, Arthur was on his mount, flight his only thought. Fighting, struggling, the gypsy lad, surrounded by a cordon of mounted men, was being slowly driven into a corner near the grandstand. His very life, his liberty, he realized, depended on his escape!
How to Increase Your Box-Office Receipts
By JOHN R. FREULER
President North American Film Corporation

EVERY exhibitor who expects to prosper, or even to survive, must seriously and continuously study his business. I began in this business as an exhibitor and am still an exhibitor. I now own a number of theaters. I have made them pay. What I propose to tell you is how I made them pay, why the things I did made them pay, and how the same principles may be applied to the management of your theater.

I began back in the early days of the business when it was in the "store show" stage. The motion picture house I had then was typical of the time—an old store with a remodeled front, a cloth screen, camp chair seats and a few exits. At that time the show ran one reel to a change and the entertainment lasted fifteen minutes. Of course, the admission was five cents. In that day the moving picture show was always known as the "nickelodeon," the "five-cent show" or the "nickel show."

My house had a seating capacity of 225. This house was a success and made money, so far as the money-making capacity of that kind of a house goes. Several of my associates wanted to make investments, when a larger house was decided upon to take the place of this "store show." I early saw the advisability, in fact, the necessity, of increasing the price of admission.

I saw, that to raise the price, we would have to have a better show. The new show ran three reels to a change and the admission was 10 cents. I changed the program four times a week. This house also was highly successful. My associates decided to put up another house. They got ambitious, while I was away concerning myself with other business, and they put in vaudeville along with the motion pictures.

Soon they found that they were losing heavily. The reason was not hard to find. At the price of admission they could not put on good vaudeville. They had bad vaudeville and good pictures. The public would not stand for the mixture. The vaudeville could not stand comparison with the pictures. Meanwhile, my associates found that they had increased the expense of the house from 50 to 200 per cent—all to no purpose.

When I got back on the job I cut out the vaudeville and ran pictures, pictures, pictures, nothing but pictures, and good pictures. Before long I had the house making money again, and my judgment was vindicated by the balance sheet.

This experience involves directly the matter of policy and the process by which changes of policy can be instituted. Put this down strong—Never make a change of policy without taking the public into your confidence.

It is easier to start right in a new house than it is to change the wrong policy of an old house. But in either case you can establish a ten-cent admission price and get it. That is the first step in beginning right. The five-cent house is fated to disappear just as rapidly as the old "store show" disappeared. This is not a matter of opinion. It is an absolute certainty. The public is continually improving in taste and demanding better pictures. The cost of manufacture of these better pictures is steadily increasing. The manufacturer's costs have doubled, trebled and quadrupled in a short time.

The significance of this to the five-cent house is obvious. Hereafter the five-cent house will be unable to meet competition with the best pictures because of the limited admission charged. Failure to meet competition, which is another word for the demands of the public as awakened or created by a competitor, brings only one result. That spells the very near end of the five-cent house.

The Butterfly Theater of Milwaukee, Wis., was a five-cent house up to the time I got control of it. It was a well-located down-town house. It was one of the best of the houses in the down-town district. Yet up to the time I got control, it had never paid any dividends. In sixty days it commenced to pay monthly dividends and has continued to do so ever since. The house is now operating with 1,152 seats and an admission of ten cents.

I had to change the policy of this house. I had to increase the admission price to ten cents and, at the same time, make the public willing for me to raise it. The discipline of the house was bad. The projection was bad. They were trying to project too large a picture. The house had a fine ventilating system—and never used it.

I studied how to improve the pictures. How to make them steady, clear, crisp, living pictures. I made it an unbreakable rule never to show a "cold" screen. I installed a pair of plush curtains which covered the screen when there should be no picture or announcement on the screen. This removed that painful expanse of cold white before the eyes of the patrons. A cold screen makes a house look chilly and bare. It is likely to make the patron feel lonely. It is the absolute negative, the reverse of entertainment—the thing the patron came to get.

Then we dressed up the boxes, and in the evenings only, charged twenty cents for box seats. By way of making the enforcement of discipline and order swift and certain, I put in a new manager and a new force of ushers. We decided upon girl ushers and gave them a set of rules.

After these changes were all put in effect and the reconstructed machinery of operation was running smoothly, on the following week the price of admission was raised to ten cents. It was necessary, of course, to make the public feel (Continued on Page Thirty)
Masterplayers in Mutual Masterpictures

Wallace Reid, hero of *The Lost House*, a four-part Mutual Masterpicture by the celebrated author and war correspondent, Richard Harding Davis, is one of the most popular young leads on the screen. He also plays Philip Ray in the Masterpicture production of Tennyson’s *Enoch Arden*. In the very modern role of Ford, the young reporter, who finds *The Lost House*, and rescues *Dora Date*, charmingly played by Lillian Gish, from a fate worse than death, Reid does a lot of effective detective work, and some equally convincing love-making. *Philip Ray*, in the classic sense, is even more romantic. Reid handles the part with remarkable appreciation of its poetic possibilities. As the faithful friend; the protector—and, later, the husband—of *Annie Lee*, he has given us a character of genuine nobility. The Reliance-Majestic star would be known anywhere for an out-of-door man and former football idol. Tall, splendidly developed, with clean-cut features and fair complexion, he is one of the finest types of young American. He grew up in the Middle West—where young men have no difficulty in growing up, it would seem, as Reid towers to the height of six feet and two inches.

Spottiswoode Aitken, veteran star of the Reliance-Majestic studios, always in demand, appears in three Mutual Masterpictures, *The Outcast*, in four reels, *The Outlaw’s Revenge*, in four acts, and *Her Shattered Idol*, the four-part love drama in which he shares honors with the youthful Mae Marsh and Bobbie Harron. In *The Outcast* he plays the dignified part of a lawyer. In *The Outlaw’s Revenge* he appears as an aged Mexican soothsayer. But it is *Her Shattered Idol* which brings into full play all the many sides of his delightfully humorous, human personality. Here he impersonates the canny old guardian of the capricious heroine. His insight into the nature of his willful, moody ward makes Uncle Mac quite the hero of the play, for it is he who saves the girl from a disastrous marriage. Aitken started life in the strongholds of Caledonia. He was born and brought up in Edinburgh, and his first introduction to the stage was with a “fit-up company,” numbering eight persons, touring the British Isles. They were “doing” Shakespeare, and Spottiswoode got his first training by appearing in five or six rôles in the same performance.

Roy Laidlaw, character lead with the New York Motion Picture Corporation, does excellent work in the part of John Sturgess, Sr., in *The Darkening Trail*, a Mutual Masterpicture in four reels. In this strong drama of the Yukon, Laidlaw appears in the earlier scenes, laid in New York, in which he impersonates the father of the profligate Jack Sturgess. He gives to the character, dignity and moral force. Laidlaw is a seasoned actor whose versatility it would be difficult to excel on the stage or in the studio. He was attracted, a few years ago, to motion pictures because this meant constant out-of-door work, and he was weary of crowded theaters and late hours. Inccevally especially lured him. He had long been an admirer of the Broncho, Kay- Bee and Domino dramas, and the graphic films of western life for which the Santa Monica plant is famous.

Elsie Jane Wilson, star of *The Lure of the Mask*, the fascinating American Mutual Masterpicture in four reels adapted from the celebrated novel of mystery and adventure by Harold McGrath, has given photoplaylovers a rare pleasure in her impersonation of *Sona*, the illusive Signorina, of the romance. Miss Wilson has personality—even when she eclipses herself in a black mask. She plays the part of an Italian opera singer most convincingly. Her beauty, exuberance, and her powerful emotional moments, stamp themselves indelibly upon her audience. Miss Wilson is a finished actress, with a wonderful command of screen technique. Her vivacity is herself. She thoroughly enjoys every moment before the camera, which doubtless accounts for the contagious quality of her performance. “The part of La Signorina,” she said, recently, “especially appealed to me. If I must confess the truth, my early ambition was to become a prima donna. So I was delighted to imagine myself in such a role in *The Lure of the Mask.* Miss Wilson is a newcomer at the American studios. She is a striking brunette and has a large following.

Gladys Brockwell, who is featured in *A Man and His Mate*, a four-reeler, Mutual Masterpicture produced by the Reliance Company, has been on the stage all her life. As a child she appeared with her father and mother in New York and Brooklyn stock companies, and at the age of fourteen she graduated into “grown-up parts.” Since then she has toured every part of the United States. In *A Man and His Mate* a great human story of the drug evil, she was chosen to support the distinctive actor, Henry Woodruff, in his first appearance on the screen. Miss Brockwell plays the part of Betty, the girl for love of whom men of all types and degrees of goodness and badness are compelled to act out their true natures. She makes the rôle every bit as fascinating as the story demands. “My work,” says this unusual actress, “is a part of me—or, perhaps, I am a part of it.” You see, I’ve never known any life but the stage. And I wouldn’t give it up if I could.”

Enid Markey in *The Darkening Trail*, a Mutual Masterpicture in four parts produced by the New York Motion Picture Corporation fulfills the promise of her performance as Ruth Fiske in *The Cup of Life*, an earlier Masterpicture, in five reels. In this latter production Miss Markey’s rôle is subordinate to that of Bessie Barriscale. In *The Darkening Trail*, however, she stars as a beautiful, unsophisticated girl of the Yukon country. The character of Ruby McGraw calls for convincing portrayal of a woman’s blind devotion to a selfish and worthless man. Tender constancy, forgiveness, innocent faith and appeal—with a deepening of the tragic note in the death scene—these make the rôle superb in the hands of Miss Markey. This talented little leading woman is very young, with big black eyes, long, heavy black hair, and a smile which, for sweetness and brilliancy, is unrivalled on the screen.
JUDSON DAVIDS, evangelist, was the most talked-of man in Buck County. To DAIRE Vincent he was as the Angel Michael descended from heaven. All the emotional fervor of the girl's nature was stirred to white heat by this pale-faced, dark-haired, ascetic-featured, spare, young apostle. Exhorted by him to give her heart to the Lord, she believed, with hundreds of other Buck Eye converts, that she had "got religion." But when, on a certain day, alone with her, he diverted his eloquence from talk of salvation to impassioned avowals of love, she asked herself whether, all along, it were not to DAVIDS she had given her heart's complete devotion.

DAIRE agreed to elope with the evangelist. They escaped into a part of the country where DAVIDS was not known. Doubtless, after repeated postponements of the marriage ceremony, DAIRE came to realize that her pious lover was a charlatan.

DAVIDS had been living with DAIRE less than a year when a field of greater grafting possibilities beckoned him. Without her knowledge, he accepted the chairmanship of a New York mission board with political backing—and one day, disappeared. DAIRE was left to face alone her approaching motherhood.

Stranded in a growing Western town, DAIRE struggled to support herself and child by working in a factory. But after a few weeks, sick and desperate, she found herself discharged. The doors of the dance-halls stood open. There was money—if one could but bear herself to the life. For ROBIN'S sake, she could do anything. So DAIRE became a singer in one of the resorts, worked and saved and drifted East, to New York.

One evening, "The Mozart," a disreputable concert dive on the Bowery, was visited by city missionaries in disguise. DAIRE, coming down from the stage and seating herself at one of the tables, was joined by three men. Immediately she recognized them as spies and investigators. They drew her out, talking in subdued tones. They appealed to her to act as their informant. Suddenly, she caught from one of them the name of JUDSON DAVIDS. Eagerly committing herself to the men's plans to raid the hall, she learned from them where DAVIDS was to be found, was informed of his influential position at the head of the mission board, and of his marriage two years before. The following day she took ROBIN with her to the evangelist's headquarters.

The sight of his son had a powerful effect upon DAVIDS. ALICE, his invalid wife, with only a few weeks left to live, appealed to DAIRE's generosity. She promised to make no public scandal, and consented to let DAVIDS take ROBIN to ALICE. In the boy, the dying woman found solace and joy.

ALICE—beautiful, refined, of rare spirituality—was to DAVIDS the angel whom he trusted at last to prepare for him a place in Paradise. What a lofty ideal of him, her husband, she cherished! All DAIRE's heroism, the sacrifice of her honor for love of himself and his child failed to impress his sentimental soul as did ALICE's innocence, her virtue which no temptation ever had assailed. Besides, she worshipped him.

After ALICE'S death, DAVIDS sanctioned the raid on "The Mozart." On the night appointed, he went with the plain clothes men to the concert hall. The white flame of religious zeal again consumed this soldier of the Lord. It seemed but the martyr's fate that his tall, spare figure, the livid face and burning eyes, should provide a target for Luca's gun. As DAVIDS, with a sickening cry, fell backwards onto a table, DAIRE rushed to his side.

The crowd, panic-stricken, yet fascinated, closed in around this incongruous pair. The dance hall woman was leaning over the wounded evangelist, oblivious to everybody else, stroking his hair, and calling to him by his first name. Gasping painfully, he seemed to make an effort to return her ministrations with comforting words. Back in the crowd a child's voice, penetrating and fearful, asked for "mother." A quiver distorted DAIRE's features.

An old man pushed his way to the centre of the group. FATHER WHITE, he was called. DAIRE faltered before her father confessor. Then, scarce knowing why, she snatched from the arms of a woman in the crowd, her boy. The priest spoke.

"JUDSON DAVIDS," he said, "if it's dying you are, I'm asking you for the sake of your immortal soul—to give your son a name."

In the deathlike stillness which fell upon the room, the old priest placed the hand of DAIRE in that of the young man. In the sordid wreckage of the demolished concert hall, the solemn words of the marriage ritual sounded strange and far away.

DAVIDS' recovery seemed to all who knew him a miracle. But to the evangelist, its meaning was plain. God, in His mercy, had given him one more chance.
<table>
<thead>
<tr>
<th>Title</th>
<th>Description</th>
<th>Directed By</th>
<th>Star Cast</th>
<th>Released Date</th>
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<tbody>
<tr>
<td>THE LOST HOUSE</td>
<td>A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful LILLIAN GISH.</td>
<td>Released March 29, 1915</td>
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<td>THE OUTCAST</td>
<td>From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented MAE MARSH.</td>
<td>Released April 1, 1915</td>
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<td>THE OUTLAW'S REVENGE</td>
<td>A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring MAE MARSH, LILLIAN GISH, and IRENE HUNT.</td>
<td>Released April 5, 1915</td>
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<td>Enoch Arden</td>
<td>A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company. Starring LILLIAN GISH, Supported by Alfred Paget and Wallace Reid. Released April 8, 1915.</td>
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<td>ON THE NIGHT STAGE</td>
<td>Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars, ROBERT EDISON and WILLIAM S. HART.</td>
<td>Released April 15, 1915</td>
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<tr>
<td>CAPTAIN MACKLIN</td>
<td>A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.</td>
<td>LILLIAN GISH</td>
<td>In the Leading Part. Released April 22, 1915.</td>
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<tr>
<td>A CHILD OF GOD</td>
<td>A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE.</td>
<td>Released April 20, 1915</td>
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**THE VICTIM**
A Vital American Drama, Portraying the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

**RUMPELSTILTSKIN**

**STRATHMORE**
From the Immortal Romance by "Quidu," A Startling Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

**THE LURE OF THE MASK**
A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

**GOD'S WITNESS**

**GHOSTS**
By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring HENRY WALTHALL. With Thomas Jefferson and Mary Alden. Released May 24, 1915.

**THE FAILURE**
A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by the Reliance Motion Picture Corporation. Released May 27, 1915.

**THE DARKENING TRAIL**

**THE LONELY HEART**
An American Distinctive Creation. A Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

**THE PATRIOT AND THE SPY**

**HER SHATTERED IDOL**
How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Reels. Produced by MAE MARSH and ROBERT HARRON. Released June 10, 1915.

**UP FROM THE DEPTHS**
A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTEENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.
TUESDAY—Thanhouser (2), Majestic, Beauty.
WEDNESDAY—Broncho (2), American, Reliance.
THURSDAY—Domino (2), Keystone, Mutual Weekly.
FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.
SATURDAY—Reliance (2), Keystone, Royal.
SUNDAY—Majestic (2), Komic, Thanhouser.

American
Apr. 7—The Touch of Love
Apr. 9—The Problem
Apr. 12—The Post of the Peaks (2)
Apr. 14—The Wishing Stone
Apr. 16—The Castle Ranch (2)
Apr. 21—She Walketh Alone
Apr. 22—The Day Reckoning (3)
Apr. 26—Wife Wanted
May 3—One Sinister Sequel (2)
May 5—When Empty Hearts Are Filled
May 7—Dreams Realized
May 10—The Altar of Ambition (3)
May 12—The Broken Window
May 13—The Greater Strength (2)
May 19—At the Edge of Things
May 26—Reptile
June 1—The Blue Rose (2)
June 2—The Golden Rainbow
June 4—The Golden Light
June 8—The Right to Happiness (2)
June 9—The Soul of the Vase
June 14—An Obligation (2)
June 16—Her Musical Cook

Beauty
Mar. 16—In the Mansion of Loneliness
Mar. 23—When the Fire Bell Rang
Mar. 30—The First Stone
Apr. 6—The Once Over
Apr. 13—Persistence Wins
Apr. 20—Oh, Daddy
Apr. 27—No Quarrel
May 4—The Face Most Fair
May 11—Life's Staircase
May 18—The Naughty Henrietta
May 25—The Stay-at-Home
June 1—The Baptism
June 8—The Redemption of the Jasons
June 15—The Mollycoddle

Broncho
May 5—The Sparks from the Embers (2)
May 12—His Affianced Wife (2)
May 19—The Operator at Big Sandy (2)
May 26—Howl of the Sleepless (2)
June 2—The Conversion of Frisky Blake (2)
June 9—The Tavern Keeper's Son (2)
June 16—The Sacred Wife (2)
June 23—The Shadowgraph Message (2)
June 30—The Sea Ghost (2)
July 7—Tools of Providence (2)
July 14—The Ruse (2)
July 21—Cash Parish's Pal (2)

Domino
Apr. 11—The Sons of Toll (2)
Apr. 12—A Man's Model (2)
Apr. 15—The Power of the Street (2)
May 6—The Man from Nowhere (2)
May 13—The Monster (2)
May 20—Her Alli (2)
May 27—The North (2)
June 3—The Scandal of Justice (2)
June 10—The Strike at Laiwend Butte (2)
June 17—The Soul of Phys (2)
June 24—The Man (2)
July 1—The Failure (2)
July 8—The Ace of Hearts (2)
July 15—The Burglar's Baby (2)

Kay Bee
Apr. 2—The Spirit of the Bell (2)
Apr. 9—The Roughneck (2)
Apr. 16—Dame O'Malley (2)
Apr. 23—The Riddle of the Wooden Leg (2)
May 7—The Kite (2)
May 14—The Man of the Octopus (2)
May 21—"Bad Buck" of Santa Ynez (2)
May 28—Heavenly Hat (2)
June 4—A Piece of Amber (2)
June 11—The Pathway from the Past (2)
June 18—The Scare of Lost River (2)
June 25—The Floating Death (2)
July 2—His Mother's Portrait (2)

Keystone
Apr. 22—Fatty and Mabel Viewing the World's Fair at San Francisco
Apr. 24—Love, Loot and Crash
Apr. 26—Gusle Rivals (2)
(Special Release)
Apr. 28—A Social Splash
May 1—Mabel's Wilful Way
May 3—Gusle's Rock (2)
May 6—Gusle Tied to Trouble
May 8—A Happy Hound's Triumph
May 10—(No Release)
May 10—Our Dare Devil Chief (2)
(Special Release)
May 13—Crossed Love and Swords
May 15—Mabel's Sea-Side Love
May 17—No Release
May 20—He Wouldn't Stay Down
May 22—For Better or Worse
May 24—Beau and Girls (2)
June 3—Mabel Lost and Won

Komic
Apr. 11—By Fair Means or Foul
Apr. 18—Eddie's New Dress (No. 21)
Apr. 22—Home Again
May 2—Eddie's Divorce (No. 22)
May 9—Fleasy and Axel
May 16—Old Romance (No. 23)
May 21—The Rivals
June 4—Gasoline Gun
June 8—Brave and Bold
June 13—Unwinding It
June 20—Where Breze Bows Blow
June 27—Beautiful Love

Majestic
Apr. 18—The Highbinder's (2)
Apr. 20—The Story of a Sport
Apr. 27—The Story of a Love Betina (2)
Apr. 27—Chesmate
Apr. 29—A Soldier Man
May 3—The Comeback (2)
May 4—The Streakers
May 9—The Spell of the Poppy (2)
May 15—The Smuggler
May 15—At the Stroke of the Angelus (2)
May 18—The Electric Alarm
May 25—Eleven Thirty P. M. (2)
May 29—The Rightful Theft
May 35—Little Dick's First Case
May 30—Out of Bandage (2)
June 1—Her Filmand Hero
June 6—The Living Death (2)
June 6—The Deadest (2)
June 11—The Burned Hand (2)
June 12—The Lost (2)
June 12—The Woman from Warren's (2)
June 26—The Ash Can
June 30—The Final Chair (2)
July 4—Children of the Sea (2)

Falstaff (PRINCESS)
Apr. 2—The Schemers
Apr. 9—Just Kiss Me
Apr. 16—The Actor and the Bride
Apr. 23—The Handicap of Beauty
Apr. 30—Merry Widow
May 7—A Scientific Mother
May 14—An Old Friend (2)
May 21—The House that Jack Moved
May 28—It's His Baby
June 4—Truly Rural Types
June 11—The Little Auto
June 18—Ebbenezer Explains—Little Herman
June 25—The Stolen Antheum

Reliance
Apr. 14—The Job and the Jewels
Apr. 16—The Light in the Window
Apr. 17—A Man for All That (2)
Apr. 19—The Sain of Disobedience
Apr. 21—Rose Leaves
Apr. 24—God Is Love (2)
Apr. 26—The Door
Apr. 28—The Buried Treasure
May 1—The House of Bentley (2)
May 3—The Mission of Mabel (2)
May 5—The Ball
May 8—The Old Shoemaker (2)
May 10—At the Hour of Eleven
May 24—The Race 

Royal
Mar. 20—Doggedly It
Mar. 27—Journey's End
Apr. 3—A Career in Hobbies
Apr. 10—Burglars by Request
Apr. 17—When Youth Won Out
Apr. 24—Hungry Hanks at the Fair
May 1—Locked Out
May 8—That Dogged Serenade
May 15—Casey's Tribulations
May 22—When Beauty Came to Koslob
May 29—Oh, Baby!
June 5—His Little Rose
June 12—An Unlucky Suitors
June 19—Not a Ghost of a Show

Thanhouser
Apr. 6—The Cycle of Hatred (2)
Apr. 11—A Double Exposure
Apr. 18—The Moment of Sacrifice (2)
Apr. 25—Big Brother Bill
Apr. 32—The Underworld (2)
Apr. 33—The Reformation of Peter and Paul
Apr. 38—Babes in the Woods of Life
Apr. 27—Blanca Forgets (2)
May 4—The One Love
May 4—Monos vont Nicolas Dupree (2)
May 9—Lonely Home (2)
May 11—The Song of the Heart (2)
May 16—Three Roses
May 18—the Heart of the Princess Marsari (2)
May 21—The Refugees
May 28—Prince of Kings
May 25—Fairly Fern Seed (2)
May 30—The Man Behind the Mask
June 1—The Child of the Sea
June 8—Baby Benefact
June 16—A Freight Car Honeymoon
June 23—The King of the Castle (2)
June 33—Through Ethel's Looking Glass—Bud Blossom (Split reel)
June 15—The Fairy Grey-Eyed Girl
June 18—In the Valley
June 20—The Old Bachelor
June 22—Which Shall It Be? (2)
June 25—The Tyrant of Monte Carlo
June 29—Crossed Wires (2)
THE MAJESTIC MOTION PICTURE CO.
PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 13

THE BURNED HAND
A thrilling melodrama of unusual plot, featuring MIRIAM COOPER and WILLIAM HINCKLEY

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases.)

HER FILMLAND HERO (1 Reel Majestic)—Release date Tuesday, June 1. A child comedy number, with principal parts played by children. A little girl after a visit to a motion picture show dreams of her exciting experience with a child villain and hero.

THE LIVING DEATH (2 Reel Majestic)—Release date Sunday, June 6. A strongly presented drama telling of a jealous father's almost fatal deception by which he thought to prevent his daughter's marriage.

BRAVE AND BOLD (1 Reel Komic)—Release date, Sunday, June 6. A better than usual Komic number with Fay Tincher, Elmer Booth, Max Davidson and a strong company of Komic players. The joke played on father results in a deception which causes him to show unexpected bravery by which he captures the burglar.

DIRTY FACE DAN (1 Reel Majestic)—Release date Tuesday, June 8. Another child comedy, in which Little Dick, the detective, fastens the crime on the leader of the bad boys.

THE BURNED HAND (2 Reel Majestic)—Release date Sunday, June 13. An unusual melodrama, featuring Miriam Cooper and William Hinckley, and telling a thrilling story of the recovery of the young daughter of divorced parents from the wrongful custody of her father, and the ingenious method of escape employed by the young hero.

UNWINDING IT (1 Reel Komic)—Release date Sunday, June 13. A good farce comedy number, featuring Fay Tincher and Elmer Booth, in which amusing complications are caused by the stolen money getting into the wrong pair of stockings.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company
STUDIOS: 4500 Sunset Blvd.,
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BUSINESS OFFICE: 71 West 23rd St.,
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Albany, N. Y. .......... Mutual Film Corporation 723 Broadway
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Baton Rouge, La..... Mutual Film Corporation 325 Plankton St
Buffalo, N. Y......... Mutual Film Corporation 272 Washington St
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Calgary, Alberta, Ltd. Mutual Film Corporation 526 Eighth Ave
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Chicago, Ill........ Mutual Film Corporation (Cont. F. F. Corp. Branch) 8 S. Wabash Ave
Cleveland, Ohio..... Mutual Film Corporation Box 636
Columbus, Ohio..... Mutual Film Corporation 421 N. High St
Dallas, Texas......... Mutual Film Corporation 188 Prospect Ave, S. E.
Denver, C. J........ Mutual Film Corporation 353 Delaware Ave
Des Moines, Ia....... Mutual Film Corporation 3450 Main St
Detroit, Mich....... Mutual Film Corporation 37 Woodward Ave
El Paso, Texas.... M. F. C. of Texas M. F. C. Tryst Bldg.
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Grand Rapids, Mich. Mutual Film Corporation 143 Washington Bldg
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Springfield, Mass. Mutual Film Corporation 179 Dwight Ave
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Tampa, Fl.......... Mutual Film Corporation 695 Curry Bldg
Toledo, Ohio........ Mutual Film Corporation 440 Superior St
Toronto, Ont....... Mutual Film Corporation 165 Ave
Wexford, Pa......... Mutual Film Corporation 14-15 Maseno Temple
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Winona, Minn. .... Mutual Film Corporation 41 Academy Ave
Winnipeg, Man......... Mutual Film Corporation 1106 Boylston St
Worthington, Mass. Mutual Film Corporation 8 S. Wabash Ave

Special Productions

NEW MAJESTIC .............. Sapho
THANHouser.............. Moths
THANHouser.............. Czar
ROOD.............. A Legend of Provence
KAY BEE.............. The Battle of Gettysburg
KEYSTONE................ Zu, Zu, the Bandicoot
THANHouser.............. Frou-Frou
MAJESTIC................ Ruy Blas
THANHouser.............. Joseph in the Land of Egypt
MUTUAL SPECIAL........ Mexican War Pictures
THANHouser.............. Cardinal Richelieu's Ward
THANHouser.............. Dope
N. Y. MOTION PICTURE........... The Wrath of the Gods
THANHouser.............. The Last Concert

Mutual Program
(Week of June 14th to June 20th, inc.)

AMERICAN....................... His Obligation
RELIANCE.................... The Old Batch
KEYSTONE..................... Pirates Bold
BEAUTY....................... The Mollycoddle
THANHouser........... The Country Girl
MAJESTIC..................... His Superficial Wife
AMERICAN....................... Her Musical Cook
RELIANCE..................... The Housemaid
THANHouser........... Not yet announced
THANHouser........... Not yet announced

Wednesday, June 16, 1915
DOMINO....................... The Soul of Phrygia
KEYSTONE..................... The Secret of Lost River
THANHouser........... Not yet announced

Thursday, June 17, 1915
DOMINO. ....................... The Soul of Phrygia
KEYSTONE..................... The Secret of Lost River
THANHouser........... Not yet announced

Friday, June 18, 1915
KAY BEE.............. The Secret of Lost River
THANHouser........... The Secret of Lost River
KEYSTONE..................... The Secret of Lost River
ROYAL....................... Not yet announced

Saturday, June 19, 1915
RELIANCE.................... The Old Clothes Shop
THANHouser........... The Old Clothes Shop
KEYSTONE..................... The Secret of Lost River
ROYAL....................... Not a Ghost of a Show

Sunday, June 20, 1915
THANHouser........... The Woman from Warren's
THANHouser........... The Secret of Lost River
COME....................... Where Breezes Blow
THANHouser........... The Secret of Lost River

MUTUAL WEEKLY No. 22—1915
WITH THE RUSSIAN ARM Y IN THE FIELD.
Six miles north of Moscow, on the 28th of May, a Russian general
was killed by a stray shot. The Russian soldier advanced through rich
estates. After the battle, the troops received refreshments during a
blinding snowstorm. The Czar visited the trenches at the front... and then
reviews his imperial guard.
GENERAL SOKHOMINOFF. Minister of war.
NEW "JUNKY" BUS SERVICE IS OPENED AT WASHINGTON, D. C.
FIRST VIEW OF THE LUSITANIA DISASTER.
Anxious crowds await news at the steamship offices.
Disaster. A survivor of the Titanic, Empress of Ireland and Leutimania disasters....
Cuban Consul Ayala borrows a seaman's jacket.
A group of survivors... Flags ensnared the dead.
The public funeral.
WASHINGTON, D. C. SCHOOL CHILDREN HOLD FESTIVAL
and raise $4,000 for war bonds.
SCHOOL CHILDREN HOLD FESTIVAL
WASHINGTON, D. C. PRESIDENT WILSON DELIVERS
opening address at the 6th Annual Congress.
MEMORIAL SERVICES FOR CANADA'S HEROIC DEAD
at the dakota.
DISASTROUS STORMS IN CALIFORNIA CAUSE LOSS
of valuable property and lives.
MAX THOMPSON MOVIES REVENUE FROM THREE STATES
may be at Kansas State University, Lawrence, Kansas.
Movie News: 1,000,000 INTO HIS NEW SUB-TREASURY AT SAN FRANCISCO.
MOVIE NEWS: 1,000,000 INTO HIS NEW SUB-TREASURY AT SAN FRANCISCO.
MOVIE NEWS: 1,000,000 INTO HIS NEW SUB-TREASURY AT SAN FRANCISCO.
REGULAR MUTUAL PROGRAM FEATURES

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Woman From Warren's&quot; (2)</td>
<td>JUNE 20</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Clothes Shop&quot; (2)</td>
<td>JUNE 19</td>
</tr>
<tr>
<td>KALIOE</td>
<td>&quot;The Secret of Lost River&quot; (2)</td>
<td>APR. 18</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Soul of Phya&quot; (2)</td>
<td>JUNE 17</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;His Superficial Wife&quot; (2)</td>
<td>JUNE 16</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Country Girl&quot; (2)</td>
<td>JUNE 15</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;His Obligation&quot; (2)</td>
<td>APR. 14</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Hearts United&quot; (2)</td>
<td>JUNE 12</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Pathway from the Past&quot; (2)</td>
<td>JUNE 11</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Strike at Cents&quot; (2)</td>
<td>JUNE 10</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Tavern Keeper's Son&quot; (2)</td>
<td>JUNE 9</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Right to Happiness&quot; (2)</td>
<td>JUNE 7</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Living Death&quot; (2)</td>
<td>JUNE 6</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Celestial Code&quot; (2)</td>
<td>JUNE 5</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;A Piece of Amber&quot; (2)</td>
<td>JUNE 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Scales of Justice&quot; (2)</td>
<td>JUNE 3</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>The Conversion of Frosty Blue (2)</td>
<td>JUNE 2</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Girl of the Seasons&quot; (2)</td>
<td>JUNE 1</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 31</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Out of Bondage&quot; (2)</td>
<td>MAY 30</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Her Easter Hat&quot; (2)</td>
<td>MAY 29</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Hostage of the North&quot; (2)</td>
<td>MAY 27</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Trouble Sleep&quot; (2)</td>
<td>MAY 26</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Fairy Fern Seed&quot; (2)</td>
<td>MAY 25</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Purple Hills&quot; (2)</td>
<td>MAY 24</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Eleven Thousand P. M.&quot; (2)</td>
<td>MAY 23</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man Of It&quot; (2)</td>
<td>MAY 22</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Bad Buck of Santa Inez&quot; (2)</td>
<td>MAY 21</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Her Alibi&quot; (2)</td>
<td>MAY 20</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Operator At Big Sandy&quot; (2)</td>
<td>MAY 19</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Heart of the Princess&quot; (Marazi) (2)</td>
<td>MAY 18</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Greater Strength&quot; (2)</td>
<td>MAY 17</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;At the Stroke of the Angelus&quot; (2)</td>
<td>MAY 16</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Added Fuel&quot; (2)</td>
<td>MAY 15</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Human Octopus&quot; (2)</td>
<td>MAY 14</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Shoal Light&quot; (2)</td>
<td>MAY 13</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;His Affraided Wife&quot; (2)</td>
<td>MAY 12</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Song of the Heart&quot; (2)</td>
<td>MAY 11</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Altar of Ambition&quot; (2)</td>
<td>MAY 10</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Spell of the Poppy&quot; (2)</td>
<td>MAY 9</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Shoemaker&quot; (2)</td>
<td>MAY 8</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Kite&quot; (2)</td>
<td>MAY 7</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man From Nowhere&quot; (2)</td>
<td>MAY 6</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Spark From the Embers&quot; (2)</td>
<td>MAY 5</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>Monsieur Nickola Dupree (2)</td>
<td>MAY 4</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;One Summer's Sequel&quot; (2)</td>
<td>MAY 3</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Comeback&quot; (2)</td>
<td>MAY 2</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The House of Bentley&quot; (2)</td>
<td>MAY 1</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Valley of Hate&quot; (2)</td>
<td>APR. 30</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Power of the Street&quot; (2)</td>
<td>APR. 29</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Renegade&quot; (2)</td>
<td>APR. 28</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Blanca Forgets&quot; (2)</td>
<td>APR. 27</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Day of Reckoning&quot; (2)</td>
<td>APR. 26</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;For the Honor of Bettina&quot; (2)</td>
<td>APR. 25</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;God is Love&quot; (2)</td>
<td>APR. 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Riddle of the Wooden Legi&quot; (2)</td>
<td>APR. 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Artist's Model&quot; (2)</td>
<td>APR. 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Dismallishment of Jane&quot; (2)</td>
<td>APR. 21</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Undertow&quot; (2)</td>
<td>APR. 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Castle Ranch&quot; (2)</td>
<td>APR. 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Highlanders&quot; (2)</td>
<td>APR. 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Man For All That&quot; (2)</td>
<td>APR. 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Taking of Luke McVane&quot; (2)</td>
<td>APR. 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Sons of Tell&quot; (2)</td>
<td>APR. 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Turns Actor&quot; (2)</td>
<td>APR. 14</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Moment of Sacrifice&quot; (2)</td>
<td>APR. 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Poet of the Peaks&quot; (2)</td>
<td>APR. 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fencing Master&quot; (2)</td>
<td>APR. 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Station Content&quot; (2)</td>
<td>APR. 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Roughneck&quot; (2)</td>
<td>APR. 9</td>
</tr>
</tbody>
</table>

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SCOTT AND VAN ALTENA
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News of the Trade

A RECENT survey of the motion picture field in San Francisco indicates that there are ninety-six theaters at that place, where motion pictures are featured, not counting those located at the Panama Pacific International Exposition or churches where pictures are shown. The projection equipment in these houses puts Power’s well in the lead, ninety-four Power’s machines being in use in the exposition. About a year ago there were fifty-five machines in operation at the present time, and of these, thirty-three machines are Power’s Cameras.

Five of these theaters are soon to open there and this will make a total of about one hundred and fifty theaters in San Francisco where motion pictures are shown.

O. F. Spahr, Vice-President and General Manager of the Enterprise Optical Company, Chicago, has just returned from a trip through the Northwest, visiting his agents in several of the larger cities. He says that business conditions are far better at the present time than they have been since he entered the motion picture business. The demand for Motion pictures has been unusually great and the factory is finding it difficult to keep pace with the orders.

A contract has just been closed for cooling Madison Square Garden with tyrolytes. The Madison Square Garden opened for motion pictures May 22, and is undoubtedly the largest building used for exhibiting motion pictures in the world, having a seating capacity of 12,000. It was the Tyrolyte System that so successfully cooled the Motion Picture Exposition at Grand Central Palace last year in July’s hottest days. The Patrons were overcrowded. Tyrolyte blowers will provide sea breezes at the New York Roof Garden and will prove a source of great pleasure to its crowds of patrons during the coming summer. The scheme for cooling was designed by Ernst Glantzberg, consulting engineer of the Tyrolyte Fan Company, 1544 Broadway, New York.

James B. Haggin’s new house at Lexington, Ky., the Ben Ali, said to be the finest in the South, has been equipped with a Minusia Gold Fibre Screen, built according to specifications drafted by E. R. Anderson, inventor of the Gold Fibre Screen. The order was obtained through the Cincinnati Theater Supply Company. The screen was built especially for the new house.

The National Waterproof Film Co. wish to announce that they have opened for the convenience of their friends and the trade in general, an office at 19 South La Salle Street, Chicago, Ill., in the center of the business district. Their factory is located at 21 S. Ashland Boulevard, and is equipped with every facility for giving prompt service and renovating moving picture films. The following are the new officers: Benjamin W. Beadell, president; Ray Palmer, vice-president; and Charles W. Carroll, secretary-treasurer.

The Speed Controller Company, Inc., 257 William Street, New York City, has installed Arc Controllers in the William Fox Audubon Theater, Broadway and 168th Street, New York City and in the Hippodrome, Sixth Avenue and 43rd Street, New York City.

A Minusia Gold Fibre Screen has been installed in the private projection room of the Sheffield Farms-Slawson Decker Company, 160th Street and Webster Avenue, New York City. This is for the purpose of showing pictures of the up-to-date machinery used by their company.

GUMSTICKUM
An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, $1.00, postpaid.
Madigan Powder Works
CLARKSVILLE, IOWA
American Film Mfg. Co. Releases

His Obligation

A Two Part "Flying A" Drama
Directed by WILLIAM BERTRAM
Date of Release—JUNE 14th

The Mollycoddle

An American "Beauty"
 Directed by FRANK COOLEY
Date of Release—JUNE 15th
A comedy-drama—a laugh all the way, at the expense of an artless porkpacker. The American "Beauty" Favorites—Neva Gerber and Webster Campbell.

Her Musical Cook

A "Flying A" Drama
Directed by JAMES DOUGLASS
Date of Release—JUNE 16th
Inspiring scenic effects—plenty of hilarious fun. Featuring Nan Christy and Wallace McDonald.

American Films have powerful box office drawing attraction.

American Film Mfg. Co.
Chicago, Ill.

Distributed throughout the United States and Canada by the Mutual Film Corporation.
Irving Cummings

Starring in
American Film Mfg. Co.'s
$800,000 "Flying A" Photoplay

THE DIAMOND
FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

You who have seen the remarkable dramatic talent displayed by Irving Cummings as the hero in "The Diamond From the Sky" know that this great film star has set a new high mark in motion picture interpretation. The magnetic personality of Mr. Cummings is one of the factors that has brought such pronounced success to this wonderful "Flying A" continued photoplay. The entire cast is probably the greatest ever assembled for a film production. It includes eight exceptional stars—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey. Six chapters of "The Diamond From the Sky" are now appearing. A new two-reel chapter is released each week. For booking information wire, write or see the North American Film Corporation's Representative at your nearest Mutual Exchange or write us.

North American Film Corporation
JOHN R. FREULER, President
Executive Offices: 222 South State Street, Chicago, Illinois
North American Representatives at every Mutual Exchange in America.
Hard Cash Conversation

These Great Feature Pictures talk money. They fully satisfy the patrons of Motion Picture Theatres and fatten your box office. See your nearest Mutual Exchange Today.

THE LAST CONCERT

4 reels of laughter and tears, featuring Ellis F. Gliokman and Minnie Berlin. A house filler.

BIG WAR SPECIAL

MEXICAN WAR PICTURES

By Special Contract with General Villa

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Wants to See.

RUY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance

3 Reels of Tense Story
How to Increase Your Box-Office Receipts

(Continued from Page Seventeen)

satisfied. I had the task of doubling the price of admission to a dime and then making the patron walk out with the feeling "the show was worth a quarter." I wanted the patron to feel that way and to talk that way.

With that end in view, I got a special attraction I could talk about, something to hang my publicity on—an attraction like The Diamond from the Sky for example. I turned my attention to the musical program, and had it made up to harmonize with the pictures.

But, having done that, it was not enough to stand on the lure of one feature. It was, and always is, necessary in making such a change to follow up for three or four weeks more at least with other equally attractive features "to talk about." By keeping the specials running this way for a number of weeks, the habit of your patronage is re-established on the dime admission basis.

We took the Blue Book lists and sent out neat letters of invitation to 300 persons a week. This letter told of our music, the orchestra, the screen, the ventilating system and the special attraction. The 300 letters of invitation for the week were dated to cover every day in the week, except Saturday and Sunday. The invitations were free admissions, of course, and were intended to bring the Blue Book class into the house. Their attendance was a sort of stamp of quality upon the house.

Also, regular advertisements were placed in the daily papers, calling attention to the house consistently and regularly. In these newspaper advertisements, a great deal depends upon the "set up." I suggest that you have two things foremost to impress on the reader of the advertisement: the name of the theater and the main attraction. Play them up boldly, thus:

THE BUTTERFLY THEATER
"The Diamond from the Sky"
$10,000 for a suggestion

If your feature has such a special prize offer, don't fail to capitalize it. That's why the manufacturers put it there. People are fond of making suggestions and offering solutions. Most of them are willing to do it for a chance at $10,000.

In considering the neighborhood house and its special case, let us take another concrete example. I took another theater, we will call it The Empire. It was a good house with a seating capacity of 1,000. It was located in a good street and in a good neighborhood. It had been fairly successful as a vaudeville house. The competitors put in pictures and The Empire put in pictures. Then the whim changed and they put in stock.

From vaudeville to pictures to stock and around the circle again, always with changing prices. The result was that the patrons of the house never appeared at the box-office window knowing, with any certainty, what the attraction was to be or what the admission to be paid.

The Empire was losing money. I put it back in pictures, and pictures only, played to the demands of the neighborhood, put in an effective cost system, studied the locality, and in a short time The Empire paid dividends again.

Let me put emphasis on the necessity of giving the people what they want. The people know what they want, and they will go where they can get it. The accounting of a motion picture house is one of the most vital considerations of the exhibitor. A proper and adequate system of accounts can be made to tell the exhibitor a great deal about his business that he would otherwise learn too late and only at heavy cost.

There should be a daily report from the box office, showing the number of shows, separately listing the admissions for afternoon and evening, the weather, the opposition, and with a total showing the total admissions, receipts and cash balance.

I want to make it clear that no guess work goes in the keeping of these records. Every item is charged at a daily rate of cost. Take the item of insurance, for instance. It is paid, perhaps, but once a quarter or even once a year. Yet, that is divided into the cost by the day, an easy computation. Here is a chance for a mistake. If the house is open but six days a week, the cost of the week's insurance should be divided by six instead of seven for the purposes of the cost sheet. For costs are valuable only as they measure against income.

Concerning the giving of premiums, let every specialty that goes out of your house, and everything that is connected with the house, bear on the one important thing—the pictures.

Don't give away junk. Don't show advertising slides. Don't do anything that tends to cheapen the atmosphere of your house. The moving picture public is mighty fond of "class."

Have "class!"

Moving Picture Theatre Mailing Lists For Sale

| 20,192, Covering United States and Canada, price $40.00. | $40.00 |
| 1125 Film Exchanges, U. S. | $4.00 |
| 125 Manufacturers and Studios, U. S. | $1.00 |
| 210 Moving Picture Machine and Supply Dealers | $1.50 |
| 620 Moving Picture Theatres, Foreign Countries | $3.00 |

Ask us for full particulars.

COOL & VENTILATE ON YOUR SHOW

C. F. TYPHOONS COOL YOUR SHOW

Typhoons COOL YOUR SHOW

Send for Catalogue

Tel. 8134 Bryant

TYPHOONS COOL YOUR SHOW

Typhoons Fan Co.

154 Broadway, N. Y.
Reel Life

United States War Department Specified Gundlach Projection Lenses


Gundlach-Manhattan Optical Co.,
Rochester, N. Y.

Gentlemen:—

Your letter of May 12th, with reference to the advertising in connection with the Government’s specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter and in this connection we might state that both Gundlach Motion Picture and Gundlach Stereo Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone and all over the United States.

Yours very truly,

THE PRECISION MACHINE CO., INC.,

Every Gundlach Projection Lens is guaranteed perfect in optical quality. We maintain a uniform high standard of quality that insures as good a lens to one customer as to another and no better lenses can be made, either to order or for higher prices.

Gundlach-Manhattan Optical Company
848 Clinton Ave., So., Rochester, N. Y.

The Minusa Eye

Is Strong and Healthy

“Anderson Method”

Minusa Gold Fibre Screens
Are Built by Brains to Fit Your Theatre

Minusa Cine Products Co., Inc.

Write for Samples and Prices.

Write for Catalog.

Address

Head Office

Holler Bldg., St. Louis, Mo.

Eastern Office

Times Bldg., New York, N. Y.

REBUILT MACHINES

We have on hand at all times a number of REBUILT MACHINES, all in first class order.

Powers No. 5, Complete with Fire Shutter $75.00
Edison Exhibition .................. $65.00
1911 Mottograph, Complete ........ 110.00
1912 Mottograph, Complete .......... 125.00
Powers No. 6, Complete ............ 125.00
Powers No. 6 with 1912 Mottograph Lamp House 135.00

A-1 condition guaranteed

Will sell for Cash or on Easy Payments. Write for new catalog just off the press.

Amusement Supply Co.
Room 619, 160 No. Fifth Avenue - Chicago, Ill.

Reels

Special Reels Added to

Simplex Equipment

NO INCREASE IN PRICE

Two Large Special Reels, 14½ inches instead of 10 inches and 14 inches furnished heretofore. Nickel Plated instead of Japanned. Carries 2,000 feet of film. Hub, 5 inches, eliminating strain on film. More readily removable from the magazine. Film more accessible at any point on the reel. Sixteen points for fastening film to the reel hub instead of usual two. These Reels are the finest made and MUST BE SEEN TO BE APPRECIATED

Simplex

The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT

Send for Catalog “R”

The Precision Machine Co., Inc.

317 East 34th St... New York
Here Comes Summer!
Everything is in Your Favor!

Go NOW to the nearest Mutual Exchange! Ask to see the man who will tell you about the

$20,000,000 MYSTERY

He will help you lay out a money-making plan—a special *summer proposition* that will take the knot out of your summer problem.

Get in Now—Here Comes Summer!

Thanhouser Syndicate Corporation
71 WEST TWENTY-THIRD STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of "THE MILLION DOLLAR MYSTERY"
THE CROWN
OF THE TRADE

KAY-BEE
Broncho
Domino
Keystone

FRANK BR~ZAGE
GERTRUDE CAIRNE & J. P. LOCKHET

IN THE STRIKE
At Centipede Mine

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 424 STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

Released
Exclusively through the
Mutual Film Corporation
Power in the Navy

is evidenced by the following battleships:


NICHOLAS POWER COMPANY

NINETY GOLD STREET  NEW YORK CITY
Hit the Screen Hard with these Reliance Punches

THE CHOIR BOYS
THE SILENT WITNESS
A BAD MAN AND OTHERS

Photoplay Patrons Want Action, Scenic Novelty, Human Feeling, Clear Cut Characters, and a Story in Which One Big Moment is Constantly Followed by One Bigger. You'll Find Them in:

June 21—
THE CHOIR BOYS—One Reel—Drama.
The story of a friendship that lasted throughout life, though one of the friends was a crook, the other a clergyman. Both loved the same girl. The characters are shown as children and as adults. Bobby Fuehrer, Paul Willis and Mildred Harris play the juvenile parts.

June 23—
THE SILENT WITNESS—One Reel—Drama.
Novelty the great characteristic of this effective single reeler.

June 26—
A BAD MAN AND OTHERS—Two Reels—Melodrama.
An absorbing story of a Bad Man turned good for once, through the grace of a woman. "Mesquite Mike" wounds George Hewitt to find later that Hewitt's wife was his former sweetheart. She is alone and ill with fever. That she may be cared for the Bad Man carries her and her daughter across a desert. His act almost wins him death at the hands of a mob, but all ends well and husband and wife are restored to one another.
The Importance of Mutual Masterpictures

To the Exhibitor

is set forth in the next two pages

This Information is of Cash Value to You
Mutual Masterpictures
Set a New Standard in Motion Pictures

Because they do not shock the intelligence of the audience or play over their heads.

Because they are made to anticipate the demand for the best pictures.

Because they are tremendously profitable to the exhibitors and give reputation to his house.

Because they are contrived from master stories, by master directors, and played by master players.

Because they have been given a national reputation through consistent and consecutive advertising in the Saturday Evening Post and other publications.

Success—profit—reputation are the natural results that follow in the wake of Mutual Masterpictures.
Mutual Masterpictures are made by the New York Motion Picture Corporation, Reliance, Majestic, Thanhouser and American Companies

HERE ARE THE RELEASES TO DATE:

THE QUEST
THE LOST HOUSE
THE OUTCAST
THE DEVIL
THE OUTLAW'S REVENGE
ENOCH ARDEN
A MAN AND HIS MATE
ON THE NIGHT STAGE
MAN'S PREROGATIVE
CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
UP FROM THE DEPTHS
THE REWARD

And Here are Some of the Mutual Masterpicture Stars:

ROBERT EDESON  DOROTHY GISH  IRENE HUNT
LILLIAN GISH  HENRY WOODRUFF  FRANCELIA BILLINGTON
THOMAS JEFFERSON  BESSIE BARRISCALE  CLYDE TRACY
WILLIAM S. HART  JAMES CRUZE  CHARLES CLARY
MAE MARSH  MARGARITA FISCHER  FLORENCE LABADIE
HENRY WALTHALL  EDWARD J. CONNELLY  JOHN EMERSON

You Owe it to YOUR HOUSE to Book Mutual Masterpictures NOW

MUTUAL FILM CORPORATION  71 West 23rd St., New York City
Another Thanhouser Ten Strike!

Remember how, in the good old days, the Thanhouser Studios would every once in a while surprise you with something beyond all your expectations? Here is

"The Country Girl"

and it will give you the most joyful jolt that ever ran through your box office. Florence LaBadie is the simple little maid who proves to be so very wise, and Harry Benham is the man who wins the coquette. David Garrick wrote this comedy—and it’s charming—just charming; that describes it best!

Two Reels Released, Tuesday, June 16

"In the Valley"

You will like pretty Lorraine Huling as the maid from the hills whose lofty ideals bring her back from the valley of care. A picture of inspiring thought; the kind that makes film friends.

One Reel

Released, Friday, June 19

"The Two-Cent Mystery"

This is a most terrible tale involving real money—two cents! Helen Badgley and Leland Benham are all upset about it, but the little darlings finally solve it and two lolly-pops supply a sweet finish.

One Reel

Released, Sunday, June 20

"Little Herman"

Here’s a clever novelty: Herman is the only man on earth who can do everything—and he does. Nothing is too hard, heavy, big or light. On this reel is a short comedy, "Ebenezer Explains." We’ll let him do his own explaining.

One Reel

Released, Friday, June 18

Thanhouser Multiples

The Mutual Masterpicture series gives you the Thanhouser plays and players in four-reel releases. "God’s Witness" and "The Patriot and the Spy" are yours to book. "Masterpictures" describe them perfectly.

Thanhouser Film Corp.
New Rochelle, N. Y.
A Fragment of Life in Old Nippon

One of the Many Tense Moments in "The Fox Woman," a Forthcoming Four Part Mutual Masterpicture, Produced by Majestic

Here is presented one of the many striking scenes in The Fox Woman, showing the terribly wronged Japanese wife (Teddy Sampson) preventing her husband (Elmer Clifton) from committing suicide, after he has killed her father in a fit of blind passion. Love, revenge and supreme sacrifice form the basis for this absorbing photodrama, the locale of which is laid in flowery Japan. Signe Auven has the title rôle, supported by a select cast, including a number of eminent Japanese players. The Fox Woman will shortly be released as a Mutual Masterpicture.
FACTS AND FIGURES AND SUCH

THE Mutual Film Corporation announces that one-reel Keystone comedies will be discontinued on June 14, and that in their place there will be released each week, one two-reel Keystone feature comedy of the usual high standard of Keystone production with the famous Keystone players, and a number of well-known Broadway theatrical stars appearing from time to time. In this connection, the Mutual Masterpictures will be released one each week instead of two, the two-reel Keystone feature being released on Monday in place of the Monday Mutual Masterpicture, one Masterpicture being released each Thursday.

"WISH to state that in comparison with any other feature that we run during this time, we find them (Mutual Masterpictures) the best—not alone in photography but in plot and acting," writes Charles B. Belkney, proprietor of the Crystal Feature Dome, Laurel and Delmar Aves., St. Louis, to the Mutual Film Corporation.

Interesting as it is, this statement from Mr. Belkney's communication, is only one of hundreds of letters of praise for this wonderful series of motion picture features forwarded by scores of exhibitors throughout the country to the Mutual offices.

As Mr. Belkney so truthfully observes—"in comparison with any other features we have run during this time, we find them the best"—so have other enthusiastic exhibitors found them and continue to find them the most profitable motion pictures ever placed before the public. They are first in art, first in cash and first in the hearts of the audience.

In order that exhibitors may read Mr. Belkney's personal views of Mutual Masterpictures, from an exhibitor's standpoint, his letter, in full, follows: 

"Gentlemen: We opened the Crystal Feature Dome, Delmar and Laurel Aves., St. Louis, Mo., on May 8th. On account of the weather we have only been able to run a few of your Masterpictures. We wish to state that in comparison with any other features that we ran during this time, we find them the best—not alone in photography but in plot and acting.

"We have booked the next ten of your releases and could not ask for them to be any better than the ones we have previously shown.

Yours very truly,
Charles B. Belkney.

EXHIBITORS who are advertising Mutual Masterpictures should remember first, last and all the time, but especially before the pictures are shown, that Mutual Masterpictures are the best pictures of all time. The parts are enacted by stars who have proved their dramatic ability in the special technique required by the screen, and they are the masters of modern pantomime.

Tell your public and tell them in large type, in all the local newspaper space you can afford, that your offerings are made from master stories, interpreted by master players and directed by master directors.

Stars? Why none but stars are permitted to play the leading roles in Mutual Masterpictures. None but the best appear. You can't praise Mutual Masterpictures beyond their worth because the public, on seeing the pictures, know that all you have said is true.

Don't be afraid to tell the hard facts, and tell them before your pictures are shown. The Masterpictures will corroborate you and they will say volumes in addition.

EXHIBITORS will find many live news events of supreme interest to their patrons in the current issue of Mutual Weekly (No. 24), which includes a number of exclusive pictures of the world war now engulfing nearly all of Europe, together with numerous novel and highly entertaining views of life and events in this and other countries not as yet engaged in the monster struggle.

TO revert again to the matter of local advertising by the exhibitor in behalf of his theater, there is one rule that showmen recognize as good business. This rule is "large space."

Don't be afraid to spend a little money in your local newspapers and don't hesitate to go in for half pages and full page advertising.

Your business is one that requires large type and large space.

You must set your amusement wares before your public in important style.

We shall have more to say on this most important element of business getting.

It is close to the kernel of the nut of success.

Good pictures, an attractive place to show them and then plenty of space in your newspapers to tell your public what you have to show them.

There are no better pictures than Mutual pictures. No features and no shorter length pictures have maintained consistently such a high standard of excellence as Mutual pictures. They are dependable pictures, and they do not disappoint audiences.

They are the best pictures with which to secure a permanent patronage.

And generous use of local newspaper space will break the ice and start them coming. Mutual pictures will do the rest.
Romance, Love and Adventure Galore in Newest American-Beauty Releases

Stories of the New Photoplays

THE current issue of Mutual Weekly (No. 23), long a leader in the field of news films, contains an unusual number of interesting features, not a few of which are direct from the scene of the great European struggle.

Daring cameramen, employed on the staff of Mutual Weekly, armed with special government permits, have penetrated the fighting zone, securing for the Mutual a wonderful collection of thrilling scenes. In peaceful climes other photographers have filmed the more important events of local interest, all of which are shown in the current number of the Mutual Weekly.

In Barcelona, in sunny Spain, the Weekly shows government officers swearing in large numbers of recruits for the army in preparation for eventualities. Another scene, filmed in London, shows the Middlesex regiment, amid a great ovation, leaving for the front after months of training. From the Mutual Weekly representative in Berlin came many feet of film, depicting life in the German capital in war-time.

Of local interest, Mutual Weekly No. 23 shows zealous women in New York and the petition containing over 1,000,000 names, obtained by them in behalf of the hapless Leo Frank. Especially for the feminine element, who make up so important a part of all photoplay audiences, is the film showing the latest in lady's footwear, fancy boots made from rattlesnake skins. All in all, Mutual Weekly No. 23 presents many features of unusual and distinctive interest.

HIS OBLIGATION

American

Two Reels

JUNE 14, 1915

A Strong Drama of Regeneration, Starring Ed Coxen and Winifred Greenwood

CAST
Ralph Moore..............................Ed Coxen
Mary Lehner..............................Winifred Greenwood
Frank Lehner, her father...............John Steppling
Mrs. Lehner, her mother..............Lillian Knight
Alleen De Lane............................Lizette Thorne
Mada De Lane............................Molly Schaefer
Robert Harrington......................Frank Thorne

MARY, the unsophisticated daughter of Frank Lehner, a blacksmith, wronged and deserted by Ralph Moore, leaves her parents' home to seek a living in the city. After her child is born, she finds it impossible to get work where she can have the baby near her. Homeless and in despair, with the child in her arms, she wanders into the country, and at last creeps into a ruined shack which, since it has the reputation of being haunted, is shunned by everybody. That same night, Ralph Moore quarrels with his wealthy fiancée. He goes to drown his irritation in drink, and later, in a half intoxicated condition, offers to accompany two young women on an automobile ride. Moore becomes insulting to one of the girls, who compels him to leave the car. He finds himself on a lonely country road, and, considerably sobered, wanders along, looking for shelter. Seeing a deserted house nearby, he enters. He is startled by a woman's voice, asking if he will please start a fire. Ralph touches a match to a pile of sticks in the fireplace, and, the flame leaping up, reveals to him the face of Mary Lehner. As Mary tells him the story of her sorrows and her terrible struggle, Moore, for the first time in his life, is roused to a sense of moral responsibility. Taking the girl in his arms, he implores her forgiveness. The following day Moore makes Mary his wife.

THE MOLLYCODDLER

Beauty

One Reel

JUNE 15, 1915

The Laughable Adventures of Jimmy Sterling

CAST
Betty Pride..............................Neva Gerber
Jimmy Sterling..........................Ralph Moore
Webster Campbell......................Fred Smart
John Pride..............................Ray Berger
Aleck Smart.............................Fred Knight

JOHN PRIDE insists that Betty, his daughter, marry Aleck Smart, a rich pork packer. Pride gives a dinner at the Meadows Club in order that Betty may meet Smart. The guest of honor is Professor Quack, who has won renown for having lived thirty days in the wilderness attired in nothing but a bathing suit. Jimmy Sterling, an admirable but impetuous young man, alone absorbs Betty's affections. Jimmy and Quack get into an argument and Jimmy declares that as far as that little wildwood stunt is concerned, he could do just as well himself. The professor calls history a mollycoddle, and John Pride promises the young man Betty's hand in marriage if he can duplicate Quack's feat. Then Pride draws up certain rules. Jimmy must enter the woods attired in bathing suit only. At the end of thirty days, he must emerge respectably clothed and in good physical condition. Jimmy accepts the conditions and goes forth to fulfill the terms of his unique mission. Betty, imagining that he is starving in the forest, drives some chickens into the woods, hoping that he may find and eat them. Aleck Smart determines to frustrate the scheme. Jimmy meets his rival, seizes him, and appropriates his clothing. At the end of thirty days Jimmy emerges from the wood. He is riding a prancing steed, is fully dressed in expensive clothes and has a valet, attired in a bathing suit. John Pride owns himself beaten. The rich pork packer is dismissed. Betty marries Jimmy.

HER MUSICAL COOK

American

One Reel

JUNE 16, 1915

A Love Story Not Devoid of Humor

CAST
Nan........................................Nan Christy
Wallace..................................Wallace MacDonald
Her Musical Cook........................Lucille Ward

WALLACE is an ambitious young author, who has sought the quiet of an apartment hotel, where he may write the great American novel. But his studies are interrupted by the rasping voice of a would-be prima donna, accompanied by the rattle of off-key piano notes. Day after day the unknown musician continues to drive him frantic. At last he slips under the door of the next apartment a sarcastic note and leaves town. At the summer resort where Wallace seeks peace, he meets Nan Halloven. They fall in love and become engaged. Both return to the city at about the same time. Nan's faithful cook, Leonardo, shows her mistress a note which she had found in her hall some weeks before. Its contents are insulting. Then she discovers that Wallace has been living in the next apart-

(Continued Overleaf)
Tense Melodrama and Three Corking Comedies from Majestic-Komic Studios

Stories of the New Photoplays

ment and that he is the author of the note. She is about
to cut off her fiancé entirely when she is surprised by a
visit made by Wallace himself. Repeated knockings
upon Nan's door at last bring Leonora, who is singing at
the top of her voice. The young man recognizes the ob-
nxious songstress and apologizes to Nan. A complete
reconciliation follows, and Nan and her author are happily
married.

NOT A GHOST OF A SHOW Royal
One Reel

A Ludicrous Take-off on a Theatrical Management

HOVELL and Rant, wishing to produce Shakespeare,
advertise for amateur talent. They make up their cast
with a laundress, a waitress and the grocer boy. Rehearsals
almost wreck their boarding-house, but are duly put
through. Three weeks later, the company disbands for
lack of funds, and the players start to foot it back to their
former jobs. Howell and Rant receive a telegram from the
theater in the next town, stating that the house is sold out
for "Hamlet" the following evening. Forced to keep
the engagement, they recruit a company, which is even more
of a misfit than the first one. The performance ends in a
riot, and Howell and Rant are ejected from the house.

WHERE BREEZES BLOW Komic
One Reel

Featuring Fay Tincher In Her Prize Bathing Suit

TRIXIE is anxious to enter the bathing girls' parade
and win first prize—but she has no bathing-suit. Elmer
and Chester, who both admire Trixie, rush to a store to buy
her the handsomest suit in stock. Chester gets back first
and Trixie is so delighted with the striking costume he
brings her, that she gives the belated Elmer the cold
shoulder. Much dejected, Elmer wanders off down the
beach. Fay and her sweetheart, Perk, have come in from
the country to see the ocean. Perk has left Fay alone on
the sands for a few minutes, while he amuses himself with
tossing rings at one of the beach concessions—his object
being to win a pair of hose for Fay. Elmer sees Fay. Im-
pressed with her simple beauty, he strikes up an acquain-
tance with her, and then presents her with the bathing-suit
which Trixie has scorned, suggesting that she enter the
contest, and win the prize. The idea appeals to Fay, who
is a bit peeved because she fancies that Perk is neglecting
her. She puts on the suit, and it fits her so neatly that she
becomes the most attractive girl on the beach. Chester
turns down Trixie for Fay, but is somewhat excited when
he finds that Elmer is the lucky man. Having lost out all
round, Chester, tries to prevent Fay from winning the con-
test. However, she is presented with a check, the first
prize, and she and Elmer go off to have a good time. Mean-
while, Perk has missed his sweetheart. He meets Fay with
Elmer, whom she introduces as her fiancé. The country
lover asserts his authority by taking possession of both
Fay and the check. Elmer meets Chester. They patch up
their troubles and join forces to beat up the country guy.
But Perk saves them the bother by gently tossing them off
the pier into the ocean.

THE WOMAN FROM WARRENS Majestic
Two Reels
June 20, 1915

How a Woman of Experience Saves an Unsophisticated Girl

Casting

Wynona Ware ........................................... Lucille Young
Fred Thompson ........................................ F. A. Turner
Alice, his daughter ................................... "Billy" Hutton
Hanson Landing ....................................... Charles West

A WOMAN arrives at a small country resort hotel and
registers as Wynona Ware, Warren, New Jersey.
Hanso Lan- ding girl "pay guest" from the city, is horrified
on reading the name. She recalls certain events of several
years before, which he would not for the world have come to
the ears of Alice Thompson, the hotel keeper's daughter.
Wynona and Alice become great friends. Landing is
alarmed and writes the older woman a note, warning her
not to interfere with his plans with Alice. Thompson
arrives and Wynona is surprised. He is peev'd, but
Wynona tears up the plank with her bare hands, and
Thompson is released just in time to let the train go thun-
dering past. Thompson now is convinced that he loves
Wynona. Meanwhile, Landing has received a letter from
one of his boon companions in the city, saying that
everything is in readiness for his mock marriage with the
little country girl. By a clever subterfuge, Wynona con-
trives to elope with Landing in Alice's place. On the lone-
ly road, she faces him with a revolver. He promises to
leave the region forever, and drives on alone. Wynona
returns to the inn. She consents to marry Thompson—"es-
pecially," she tells him, "in order that she may be a mother
to his innocent little girl."

THE CHOIR BOYS Reliance
One Reel

The Pathetic Story of Two Boyhood Friends

Casting

Clinton, a boy ......................................... Bobby Fuehrer
Clinton, a man ...................................... Ben Lewis
Wilbur, as a boy ..................................... Paul Willis
Wilbur, a man ........................................ Howard Gaye
Gladys, as a girl ..................................... Mildred Harris
Gladys, grown up ................................... Mabel Dean

Wilbur and Clinton, choir boys in an Episcopal
church, have a falling out on account of Gladys, a
pretty little girl, who has captured the youthful fancy of
each. At a church picnic, however, Wilbur saves Clinton
from drowning, and the rivals become as Damon and
Pythias. Years later, Wilbur is ordained a minister, while
Clinton has drifted into idleness and vice. Unknown to
one another, the boynood chums are living in the same city.
Wilbur's long courtship of Gladys has ended in a happy
marriage. Clinton, desperate from hunger and poverty,
is drawn into a plot to rob a certain house. Not until the
crooks are throttling Wilbur does Clinton discover that

(Continued Overleaf)
Splendid Comedy and Drama from Keystone, Domino, Broncho and Kay Bee

they have attacked the home of his old friend. He then flies himself upon the burglars and in a fierce struggle is fatally wounded. Clinton dies in Wilbur’s arms, glad to sacrifice himself for the friend who, in boyhood, risked his own life for him.

PEGGY LYNN, BURGLAR

American

The Romance of a Girl Crook, Starring Vivian Rich

CAST

Peggy..........................Vivian Rich
Terrill..........................Joe Galbraith
Carson..........................Harry Von Meter
Granny..........................Louise Lester
Big Lew, the master crook.....Jack Richardson
Andy, a hunchback.............Harry Fischer

PEGGY LYNN, an orphan, enters the home of a band of crooks under whose influence she has lived for fifteen years. The thieves decide that Peggy must earn her keep. She is sent to rob the home of Terrill, a young millionaire, reported to be out of town. A terrific thunder storm is raging as Peggy enters Terrill’s house. There she finds the young man critically ill and alone. A doctor, who has pronounced the case as one of small-pox, has been struck unconscious by the lightning. And the servants, at mention of small-pox, have fled. Peggy forgets her intended crime in her eagerness to save Terrill’s life. For two weeks she devotes herself to him. All the while he believes that she is a nurse sent by the doctor. The girl crook returns to the thieves’ den just as the police are raiding the place and is arrested. The crooks have fled and are in hiding. In the court room, Terrill, whose disease was not small-pox at all, testifies to Peggy’s innocence, declares that he loves her and offers her his name and fortune. She, though she loves him, mindful of her criminal career, refuses him. Later, the crooks return and plan a second attempt upon Terrill’s house. Peggy goes to forewarn him. But Big Lew gets there before her. He seizes Terrill and locks him in the safe, and is about to bind and gag the girl when inspectors, sent by the stricken doctor, arrive. Big Lew is overpowered. Peggy, with the fingers of an adept, manipulates the combination of the safe, and the young millionaire is released. This time she does not repel his ardent avowals of love.

A DEAL IN DIAMONDS

Beauty

The Amazing Story of Two Rivals in Love and a Jewel of Dubious Value

CAST

Flossy..........................Neva Gerber
Jack.............................Webster Campbell
Sophie..........................Katherine Wilson
The Landlady....................Gladys Kingsbury
Harry.............................King Clark

ACK, though impecunious, is a star boarder. He and Harry, possessor of a huge bank roll, are rivals for the hand of the fair Flossy. On Flossy’s birthday, Harry sends her an immense bouquet of flowers. While Jack stands before the window of a jeweler, lamenting his lack of dollars, a woman drops a case containing an expensive brooch. Jack returns the pin, but in his excitement, keeps the richly lined case. This inspires him to buy a twenty-five-cent imitation of the brooch, with the intention of presenting it in its deceptive setting to Flossy. His rent, however, being overdue, the landlady duns Jack, who on the strength of the one hundred dollar price mark on the tag dangling from the jewel case, gets from Harry a goodby loan, and gives him the brooch as security. Harry tells Flossy that the brooch is a family heirloom, and asks her to wear it to a ball to which he is escorting her that evening. Meanwhile, the landlady, discovering that the pin is made of brass, throws it in the coal scuttle. Sophie, the maid, finds it and decks herself out in some of Flossy’s party clothes with the brooch as her chief ornament. Jack, finding her thus attired, invites her to go with him to the ball. Terror-stricken at the loss of the brooch, Harry decides that rather than confess it is missing he will offer to buy it from Jack. He thinks he is getting off easy when he prevails upon his rival to accept fifty dollars. Later that evening, Jack contrives to exchange partners with Harry. He shows Flossy his roll. They dash gaily away together in a taxi, leaving the bewildered Harry behind with Sophie and the brooch.

ONE WOMAN’S WAY

American

The Intensely Moving Story of a Young Wife’s Heroism

CAST

Joe Phillips......................Joseph Galbraith
Grace, his wife................Vivian Rich
John Norman....................Jack Richardson
Madge Mortimer...............Louise Lester

JOE PHILLIPS loses his sight. An operation only can restore his vision. This will cost five hundred dollars. Phillips’ wife, Grace, goes back into the office where she worked before her marriage, hoping to earn the price set by the great surgeon. The office manager forces upon Grace the most unwelcome attentions. However, she dare not offend him for fear she may lose her position. One evening she telephones her husband that she must stay downtown and work overtime. Then she goes out to dinner with John Norman and his friends. The wild gaiety terrifies Grace. In drunken excitement, the manager offers five hundred dollars to the woman who will swim in the café fountain. In a flash, Grace sees her husband, blind for want of exactly that sum of money. She plunges into the fountain and claims the reward. Telling Joe that the company is paying for his operation, she persuades him to go under the knife. Joe’s sight is entirely restored. He calls on the president of the firm to thank him and is amazed to find that he knows nothing about the matter. His suspicions are aroused. He asks John Norman to call upon him that evening. As Joe stands concealed with drawn gun, he overhears the manager reproaching Grace for never consenting even to kiss him. Her reply reveals to Joe the long-suffering wife that she is. Gordon is sent sharply about his business, and husband and wife find their love stronger than ever before.

(Continued Overleaf)
Three Striking Photoplays, Featuring Eminent Players, Produced by Reliance

Stories of the New Photoplays

THE SHADOWGRAPH MESSAGE
Broncho
Two Reels
June 23, 1915

Reel Life

Wherein a Deaf and Dumb Man Saves a Child's Life,
Featuring Howard Hickman and Walter Edwards
By J. G. Hawkes and Thomas H. Ince

CAST
Jean Cordova........................Howard Hickman
Blackwell............................Walter Edwards
Howard Ward........................Arthur Maude
Mrs. Ward...........................................
Thelma Salter

H O W A R D W A R D , a handwriting expert, succeeds in
having Blackwell convicted of forgery by flashing
upon the wall before the jury, by means of a small projecting
machine, the forged signature and specimens of the
prisoner's handwriting. Blackwell is sentenced to twenty
years. He-swears to square accounts with Ward. On the
way to the penitentiary, there is an automobile accident.
Blackwell escapes. He makes his way to the town where
Ward lives. Ward and his wife are spending the evening with
friends. Jean Cordova, Ward's deaf and dumb assistant, has
been left in charge of their little girl, Hilda. He has been amusing
her by throwing pictures on the wall with the
projecting machine, until the nurse comes to take Hilda to
bed. The nurse goes out, and Jean takes up his post in
the room adjoining Hilda's. The escaped forger enters the
house, binds Jean and carries himself in the<child's room.
When the Wards return, Mrs. Ward goes to the nursery.
She is confronted by Blackwell, who tells her that if she
screams he will shoot the baby. She faints. Jean manages
to free himself, and as Ward stands in the upper hallway,
he flashes him a message from the projecting machine.
Ward runs down stairs, gets his gun, and shoots Blackwell.
The criminal is only wounded. But in the struggle which
ensues the forger is killed.

HEARTS AND SWORDS
Domino
Two Reels
June 24, 1915

A Thrilling Romance of the Mexican Conflict
By Thomas H. Ince

CAST
Rosa Gonzales..........................Louise Glann
Maxim Gonzales........................George Fisher
Lieutenant Salza............................Jack Davidson
Donna Gonzales........................Gertrude Claire
General Salza..............................Charles French

D O N N A G O N Z A L E S , the widow of a Rebel general,
has a daughter, Rosa, and a son Maxim—both later
fighting in the Rebel cause. While carrying important mes-
gages, Maxim is pursued and takes refuge in his mother's
house, concealing himself in a chimney. The Federals ride
out on without finding him. Maxim is suffering from a severe
wound. Rosa volunteers to deliver the papers. She sets
out, dressed in her brother's clothes, but is captured. Her
horse, which has been shot in the leg, goes back home. The
dispatches are found upon her and she is condemned to be
shot. Lieutenant Salza, son of the Federal general, recog-
nizes in Rosa his former sweetheart. He takes her place
and she escapes. Salza is about to be executed, when Donna
Gonzales arrives to intercede with the general for her
daughter. The life of her supposed daughter is spared, and
the general's own son, disguised as a girl, leaves the camp.
Later, the lovers are reunited.

THE FLOATING DEATH
Kay Bee
Two Reels
June 25, 1915

A Thrilling Drama of Destruction on the High Seas
Featuring Edwin Markay and Richard Stanton
By C. Gardner Sullivan and Thomas H. Ince

CAST
Eben Graham..............................Richard Stanton
Victor Graham............................Floyd Walsh
Bruce Graham..............................Lewis J. Cody
Lathrop....................................J. P. Lockney

E B G R A H A M , owner of the Scotia Steamship lines,
haves his go-between, Austin, bribe Lathrop, the chief
inspector of shipping, not to condemn the boat "Estelle"
as unsound. Lathrop permits the boat to be overlooked
and a few days later the "Estelle" makes an excursion
trip, loaded to overflowing with women and children.
Among them are Lathrop's wife and child. The ship
catches fire at sea. All on board are lost. When Lathrop
hears of the disaster he shoots himself. But first he has
written a note to Bruce Graham, the district attorney, and
bribed $500 of Eben, telling him that though he is guilty, the
real criminal is Eben Graham. Eben believes Bruce to be
secretly in love with his wife, tells his brother that the day
he dictates him he will file a decree for divorce and name him
as co-respondent. The next day, Eben reads in a newspaper
that the government is after "the man higher up" in
the "Estelle" case. His courage deserts him. He escapes
on one of his own freighters. The freighter is run down
by a derelict loaded with dynamite and both ships are
destroyed.

A BAD MAN AND OTHERS
Reliance
Two Reels
June 26, 1915

An Exceptionally Thrilling Drama of the Southwest

CAST
Mesquite Mike..........................William Lowery
Sawed-Off Sam..........................W. Freeman
Pink-Eye Pete..............................Matt Deverish
Lucy Hewitt..............................Daisy Robinson
George Hewitt..............................George Walsh
Sheriff Claude Britton....................Elmo Lincoln
Dorothy Hewitt............................Violet Wilkey

T H E "bad man," Mesquite Mike, crosses the Rio trail
into New Mexico, and terrorizes a small town, and
shoots and wounds George Hewitt, who has ridden in to
get the doctor for his wife, Lucy. Mesquite Mike was once
in love with her. Now, pursued by Sheriff Claude Britton,
the outlaw makes for the Hewitt ranch, and finds Dorothy,
daughter of George and Lucy. Her mother lies ill. The
bandits believe that she has Mexican fever. They leave,
terror-stricken, imploring Mesquite to go with them. He
hangs, however, for he believes that if he can get the sick
woman to the mission, the monks may be able to save her
life. Fastening an Indian drag to his horse, he places Lucy
and the child upon it. On the second day, the water gives
out and the horse dies. Mesquite hitched himself to the
drag, and at night, exhausted, reaches the mission. Lucy is
the victim of a disease closely resembling Mexican fever, but
not nearly so contagious. Hewitt arrives at the mission,
with the doctor and the sheriff. They rush in to seize
Lucy the outlaw. But Lucy tells them how his enemy had
saved her life. Hewitt states he has mistaken the man who
shot him, that Mesquite Mike is innocent.
Thanhouser-Falstaff Releases Crowded with Pathetic and Humorous Situations

Masterplayers in Mutual Masterpictures

Courtenay Foote, who is featured as Judson Davids in Up from the Depths, the four-reel Mutual Masterpicture, is a Yorkshire man, a descendant of the illustrious wit, Samuel Foote, and of the celebrated actress, Lydia Foote, afterwards Lady Harrington. His aristocratic appearance and dramatic temperament are the inheritance of generations. His family intended that he should become a civil engineer. But after devoting several months to technology, the young Englishman was convinced that never could he find that career congenial. Breaking away from these associations, he sought the eminent Shakespearean scholar and actor, F. R. Benson. Mr. Benson proved an excellent tutor. Foote worked hard in his company of players, rapidly graduating into prominent roles. This was the beginning of his successful dramatic career. To play Judson Davids in Up from the Depths requires a Jekyll-and-Hyde versatility. The figure of the vehement evangelist utterly devoid of moral sense, in the hands of this competent Reliance-Majestic leading man, is a convincing personality.

Charles Clary, who recently impersonated the title role in Strathmore, the Mutual Masterpicture, adapted in four reels from the famous novel by Ouida, is one of the most distinguished stars in photodrama. His appearance is unusually striking, and the rehearsal of his triumphs upon the film would read like a dramatic, romantic part, and as Lord Cecil Strathmore he has given us one of his most finished, magnetic characters.

Teddy Sampson, the little actress who is featured in The Outlaw's Revenge, the four-reel Mutual Masterpicture, founded on the life of General Villa, for some time has been a good deal of a mystery to photoplaylovers. Miss Sampson is very young, and only recently has appeared upon the screen. But with her few signal successes in Reliance-Majestic films, her popularity has spread from coast to coast. Particularly as the younger sister of the Mexican Liberator, this little dark-eyed girl, who has the winning grace and perfect naturalness of a child, makes a strong appeal. That she is capable of intense dramatic work her part in The Outlaw's Revenge abundantly proves. On her action hinges the entire development of the drama. And Miss Sampson, in her tragic scene with the Federal officers, is convincing enough to fill Pancho Villa with the motive of revenge which at last finds its justification in the dawn of a new republic. This youthful star also will impersonate the Japanese heroine in The Fox Woman, a Mutual Masterpicture adapted from the novel of John Luther Long, author of "Madame Butterfly."

Lucille Ward, the clever and versatile, character actress, in the role of Sara Prue in The Lonesome Heart, shares honors with Margarita Fischer as Samantha. Sara Prue is the matron of the orphanage and the ogre who makes Samantha's life miserable. Miss Ward has done many celebrated "characters" on the legitimate stage. Perhaps "Tillie's Nightmare," in which she gained much enviable notice, is her most famous play. Three years ago she made her début in pictures with the Imp in New York, and soon crossed the continent to join a large western motion picture concern. For several months she appeared in Keystone comedies, and then was attracted to the Beauty brand of the American Company of which she became a member only a short time ago. She played in The Quest, the first Mutual Masterpicture to be released, and in The Lonesome Heart she scores an independent success.

Bessie Barriscale, new leading woman with the New York Motion Picture Corporation, has a seriousness and a refined beauty which peculiarly fit her to play Helen Fiske in The Cup of Life and Isabella in The Devil. The typical adventures is by no means her rôle. But she has the rare faculty of being able to make convincing the woman who chooses the wrong path from mistaken motives, or is drawn into evil by the crossing of circumstances. Miss Barriscale is small and girlish with heavy, curling, red-brown hair, a luminous skin and big, expressive black eyes. Her exquisite coloring photographs strikingly. She also has one of the most beautiful throats of any player on the screen. Her work in the Masterpictures is that of an accomplished actress, and her refined personality greatly enhances the exceptionally high quality of the dramas in which she stars.

J. Barney Sherry, capable leading man of the New York Motion Picture Corporation, recently has appeared in prominent roles in The Devil, The Cup of Life and Rumpelstiltskin, three Mutual Masterpictures produced under the personal direction of Thomas H. Ince. Mr. Sherry is a seasoned actor. In The Devil and The Cup of Life he is Alfred Zander, in Rumpelstiltskin the Inceville star at his best. As the husband of the wayward Isabella, and as the man who really loves Helen Fiske and would save her from a life of dissipation and dishonor, Sherry has the sincere sympathy of all who see him in the films. The part he takes in Rumpelstiltskin, the four-part fairy drama, is in a different line altogether. His quaint impersonation of Jim Crow, the miller, proves that Sherry's genius may be every bit as imaginative as it is realistic.
The next evening, alone in her room, Jane forgot the hour and was late getting to the performance. The stage manager held her up in the passage. "I shall have to fine you, Miss Wallace," he said. Just then Trixie and Pinkie, pursued by a duff of masculine farewells, came brushing in and past them. The stage manager began a feeble protest. "We should worry about the time!" chorused the girls, banging the dressing-room door behind them. "Of course, I can't fine them," he explained to Jane. "Their friends more than half support the show." Long pent-up resentment could be held in cheek no longer. Jane spoke her mind. Then she found herself on the street—without a job, and with almost no money. Dan Conby was right. It didn't pay to be decent. She would go and tell him so.

Conby was writing a letter—asking the "one honorable woman he ever had met" to be his wife—when Jane arrived at his apartments. She seemed dazed. Yet, in a word or two, she made all too clear to him her changed view of life. With difficulty concealing his consternation, and blaming himself for this dreadful vindication of his arguments of the preceding evening, Conby spoke.

"Before you decide—irrevocably," he said, "will you let me show you just what the life leads to?"

An hour later, Jane returned alone. She carried the key to Conby's rooms. He had told her to wait for him there. The sights about town had failed to dissuade the girl from her desperate resolve. As she fitted the key to the door, she heard someone address her. It was an elderly man—a doctor. He was asking her help. A suffering woman in the next apartment had just surrendered to his keeping a tiny child. Five minutes later Jane had forgotten everything, save the tiny, warm, snuggling thing which the doctor laid in her arms, and the happiness on the young mother's wan face. The minutes passed like a dream, too perfect to last. Still, half dreaming, she re-entered Conby's rooms.

Sunk in a deep reverie, he sat waiting. She drew him to the window, and directed his gaze to where, under the light, in the opposite apartment, they could see the mother and child. They stood together gazing. Then, as she raised her face to his, he read in her eyes the real reward of honor for both man and woman—untainted parenthood. Slowly, he opened his arms—and she went into them.
TAKING a close-up of a racing driver going at sixty miles an hour requires some nerve in a cameraman. The director of the new American picturized novel, The Diamond from the Sky, recently gave his crew some hair-raising moments while photographing, at near range, Irving Cummings in his wild motor dash for freedom. The motion picture camera was fastened on the front of the racing car, as the accompanying picture shows. George "Tripod" Hill was appointed grinder. Then Director Jaccard and Nate Watts, his assistant, draped themselves upon what available space remained, and Cummings was told to "open her up." He did. The car swayed from side to side and her speed increased. But Hill held on—and cranked. At the end of a half mile the car was stopped. The first greeting Cummings received from the cameraman left him drop-jawed. "Why didn't you go?" cried Hill. "What's the idea of waiting?" The leading man has made a vow that he will "get" Hill yet.

Charles Clary, prominent star of filmland, is a tall, striking native of Charleston, Illinois. For five years he was featured by the Selig Company, after a brilliant career on the western stage. He comes to the Reliance-Majestic, a well-seasoned, though still youthful actor and leading man before the camera. Clary has a straightforward way with him which makes him liked by everybody with a clear conscience. He can tell in a minute whether or not a person is telling him the truth. His smile is a conquering one, and his delightful personality especially made itself felt in his recent portrayal of the title rôle in Strathmore, a four-reel Mutual Masterpicture. Clary is very fond of good cigars and the best books. He is proficient in sports and a member of the Seattle Athletic Club. His favorite roles on the screen are strong, dramatic parts, requiring lots of hard work and plenty of solid ability. Recently the Reliance-Majestic leading man was severely attacked by illness. His family had a hard time of it to keep him indoors—not to mention in bed—for he is the type of person who refuses to be sick even when he should be. The other day he returned to the studios and the welcome both directors and players gave him was really overwhelming.

Leland Benham, seven-year-old lead at the Thanhouser studios, recently received a letter from a boy in England who greatly admires the young American's work in pictures. He wrote Leland that he was the son of a millionaire and that he wished to visit the youthful star this summer.

"I shall take my tutor along," he wrote, "and shall pay liberally for our maintenance at your house." Leland is inviting him to come in July, and is planning to take the young Britisher the rounds of all the pleasure resorts during his vacation.

The Soul of Phrya, a strong love story and weird drama of Hindu mysticism, gives Enid Markey, the little brunette star of the New York Motion Picture Corporation, an unusual opportunity to display her talents. In the early scenes she appears as a priestess of a native temple—one who has been chosen for sacrifice eventually to the gods of the ancient faith. Her dawning love for the English officer first brings into play Miss Markey's rare emotional qualities. She wakes to the knowledge of life and its possibilities. The scene in which Phrya and her lover escape to the English ship, is a series of breathless incidents in which Miss Markey does brilliant work. In London the sacred Hindu maid is transformed into the wife of a distinguished officer, much in demand in society. Her work in this difficult rôle places Miss Markey high in the ranks of motion picture stars.

Miriam Cooper has adopted a tiny calf with a black and white spotted forehead. She has called him "Reliance." He came to her as a gift from a California picture fan club which recently voted Miss Cooper the most charming and gifted of their favorite players. "Reliance" is very gentle. He makes friends with anybody who will give him a lump of sugar—and as there are any number of persons at the Hollywood plant whose chief delight in life is in humoring "Reliance's" sweet tooth, the veterinary hospital welcomes the sick calf once or twice a week. "If there ever was a case of an animal being killed by kindness," said Miss Cooper, the other day, "It will be him."
Real Tales About Reel Folk

The mascot of the Komic Company at the Hollywood studios knows a good joke when he hears it. So says Edward Dillon, director of the funny films, who, in this picture, introduces to Reel Life readers the burro which is the laugh barometer of his mirth-making forces. If it amuses the burro, it's good—take Director Dillon's word for it.

In the photograph here reproduced Dillon is seen whispering a pleasantry in the mascot's ear. On the other side of the camera stands Elmer Booth, who recently supported Fay Tincher in her famous bathing beach film. On the burro's back sits George Benoit, and Charles Harron completes the group.

Roscoe Arbuckle, Keystone "Fatty" and director of his own companies, is an insatiable automobile fan. He has been driving a car which was considered one of the best owned by a motion picture actor in Los Angeles. Not satisfied, however, Arbuckle sold it recently and bought a new machine which, for size, speed and grandeur, out-distances all probable contestants. The famous comedian, his wife, Minta Durfee, and Luke, their prize-winning bull dog, may be seen on the streets of Los Angeles or at the beaches any night after the picture-taking for the day is done. The Arbuckle party liven up the crowds wherever it appears, for Fatty, his wife and Luke are among the most popular photoplayer in California.

Raoul A. Walsh, of the Reliance-Majestic studios, is a master rider of bronchos. Naturally, when asked by his assistant what kind of a horse he would ride in a recent western subject, he called for an untrained animal. In one of the many thrilling scenes Walsh is required to fall from his pony. As soon as the camera was in position, the fearless star started off at a mad gallop. Half way through the action he turned and looked back. The sudden jerk on the reins frightened the animal. It seemed to go wild. Walsh lost his footing in the stirrups, and felt himself going. Rather than be thrown, he decided to jump. As he did so, one of his feet became entangled in the stirrup and he was flung head foremost to the ground. Fortunately, the popular actor-director was not seriously hurt. And the few bruises he received he passed off in the best of spirits when told that his fall, recorded on the film, would be an important asset to his already thrilling picture.

Carl Louis Gregory, expert cameraman of the Thanhouser Film Corporation, recently has accomplished some wonderful night photography effects for the four-part Mutual Masterpicture, The Patriot and the Spy. Mr. Gregory is the only American cameraman who has been admitted to honorary membership in the Royal Society of Photographers of Great Britain. Lately, the secretary of the Society informed him that he was eligible to full membership, if he so desired.

Irene Hunt and Francelia Billington, talented leading women of the Reliance-Majestic companies, are the best of friends. Into their Mutual attachment professional jealousy does not enter. The two stars are equally famous in different lines. Miss Hunt excels in a very special type of "stunt" dramas, in which she is featured in detective or reporter roles which require an intimate understanding of science and newspaper life. Miss Hunt, probably, is one of the best-read, best-informed young women in pictures. She is seriously devoted to her work, and especially fond of a highly involved plot, the many threads of which she unravels by exceptional cleverness and courage. Miss Billington is usually cast for romantic parts, and her work in Strathmore, the Mutual Masterpicture adapted from the famous novel by Ouida, clearly shows how well she is fitted for such delightful, girlish interpretations. About the studios she is considered a connoisseur on how to wear clothes. The other day she introduced a "sport cane." This novelty is made of selected wood, and has a cloth cover to match every one of Miss Billington's numerous charming gowns.

William S. Hart, actor-poet, will be starred in the Ince picturization of Pinto Ben, a dramatic narrative in verse from his own pen. It is the simple, but wonderfully moving story of a cow pony and his love for a human. Direction-Chief Ince recently saw in it the possibility of a screen classic. Mr. Hart, himself, will supervise its production.
CRASHING through the cordoned area of masked horsemen, Arthur suddenly swerved his mount straight toward the crowded grandstand, the horrified spectators rushing to the upper seats as Starlight gained the lower tier. In the multitude, the gypsy youth discerned his mother and Esther, their faces beaming with admiration at his courage and superb horsemanship. With a wave of his hand in their direction, which was quickly returned, Arthur spurred his mount down the aisle. Starlight, guided by the master hand of the fugitive, safely accomplishing the fifteen-foot leap from the end of the grandstand to the ground. A moment later the thoroughbred, with its rider, was lost in a cloud of dust.

Arthur drew rein as he approached the grounds of the Monticello Hunt Club, over which the annual chase was then being run. Temporarily free from pursuit, the youthful rider rested for himself and Starlight behind a hedge, skirting the field, from where he watched the pursuit of the hapless fox. In the distance, he observed a red-coated rider, apparently out-of-distance, spurring on his mount. Suddenly it stumbled, throwing the rider. Arthur ran to his side, only to find that he was dead.

The youth dragged the dead man to his hiding place behind the hedge and quickly changed clothes with the corpse. Then tying Starlight to a fence, where he would be found and returned to his owners, he leaped into the saddle of the dead hunter's horse and soon disappeared around the bend in the road. Sheriff Swain and his posse arrived an hour later and, certain that the mutilated body was that of the fugitive, bore it back to Stanley Hall.

"A clever gypsy trick," murmured Hagar in admiration, as she penetrated the deception practiced by Arthur on the sheriff. But she did not tell the officials of their mistaken identification, realizing that each moment free from pursuit meant additional time gained by her fleeing son.

That night, however, friends of the dead hunter furnished a positive identification, further complicating the mystery of Arthur's whereabouts and furnishing additional topics of conversation for the gossips of Fairfax and Richmond.

Detective Blake, much to the surprise of Hagar, visited Stanley Hall the following afternoon, carrying a large leather portfolio. Alone with the gypsy queen in the study no good, she argued, and on whom he had spent practically all of his inheritance. The widow received Hagar with anything but friendliness, and sat spellbound as she convinced her, by means of the finger prints furnished by Blake, of Blair's guilt of the murder.

Hagar, alone in the room, while the widow went to seek her son, sat with her back facing the curtains. Suddenly a hand reached forth and circled about the visitor's throat. She fought Blair as best she could. A blow on the head from a poker brought her to her knees. Another rendered her unconscious. Then the desperate youth hurriedly dragged her into the secret closet, took possession of the incriminating fingerprints, swung the movable wall back into position and hurried away.

Some ten miles away, a negro boy, keeper of a herd of swine, had climbed a giant tree in search of owl eggs. Stuffing his puny hand into a nest, he brought forth The Diamond from the Sky, where it had been playfully dropped by Quabba's monkey. Later, mindfulness of the fortune he held in his hand, the boy was amusing himself by dangling the gem before the eyes of the uninterested pigs over which he maintained watch.
THE QUEST

THE LOST HOUSE
A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful LILLIAN GISH. Released March 25, 1915.

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation, Starring the Talented MAE MARSH. Released March 29, 1915.

THE DEVIL

THE OUTLAW'S REVENGE

ENOCH ARDEN
A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring LILLIAN GISH. Supported by Alfred Paget and Wallace Reid. Released April 8, 1915.

A MAN AND HIS MATE

ON THE RIGHT SIDE

MAN'S PREROGATIVE
A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Leading Actor, ROBERT EDISON. Released April 19, 1915.

CAPTAIN MACKLIN
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company. LILLIAN GISH. In the Leading Part. Released April 22, 1915.

THE CUP OF LIFE

A CHILD OF GOD
A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCESCA BILLINGTON and SALOMON DE GRASSE. Released April 29, 1915.

THE ABSENTEE

THE VICTIM
A Vital American Drama, Picturing the Injustice of Circumstantial Evidence. In Four Reels. Produced by the Majestic Motion Picture Company, Starring MAE MARSH and ROBERT HARRON. Released May 6, 1915.

RUMPELSTILTSKIN

STRATHMORE
From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players CHARLES CLARY, IRENE HUNT and FRANCESCA BILLINGTON. Released May 13, 1915.

THE LURE OF THE MASK
A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists ELSIE JANE WILSON and HENRY LOCKWOOD. Released May 17, 1915.

GOD'S WITNESS
A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Adapted from the Famous Novel, "At the Mercy of Siberia," by Auguste Riffaud. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y. Featuring the Motion Picture Stars, FLORENCE LA BADIE and HENRY WALTHER. Released May 20, 1915.

GHOSTS
By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring HENRY WALTHER and MARY ALDEN. Released May 24, 1915.

THE FAILURE
A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by the Reliance Motion Picture Corporation. Released May 27, 1915.

THE DARKENING TRAIL

THE LONESOME HEART
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful MARGARITA FISHER. Released June 3, 1915.

THE PATRIOT AND THE SPY

HER SHATTERED IDOL

UP FROM THE DEPTHS
A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTESY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

THE REWARD
A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. With the Talented Thomas H. Ince Feature. Presenting BESSIE BARRISCALE. Released June 24, 1915.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanhouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanhouser.

American

Apr. 12—The Feet of the Peaks (2)
Apr. 14—The Wishing Stone
Apr. 19—The Castle Ranch (2)
Apr. 21—She Walked Alone
Apr. 26—The Day of Reckoning (2)
Apr. 28—The Man
May 1—One Summer's Sequel (2)
May 2—The Hearty Edge of Things
May 7—Dreams Realized
May 10—The Altar of Ambition (2)
May 15—The Broken Window
May 17—The Greater Strength (2)
May 21—In the Purple Hills (2)
May 23—The Hourglass
May 31—The Resolve (2)
June 4—The Golden Rainbow
June 7—The Right to Happiness (2)
June 9—The Soul of the Vase
June 14—His Obligation (2)
June 21—The Musical Cook
June 23—Peggy Lynn, Burglar (2)
June 25—One Woman's Way

Beauty

Mar. 23—When the Fire Bell Rang
Mar. 30—The First Stone
Apr. 6—The Ocean Over
Apr. 13—Persistence Wins
Apr. 20—Oh, Baby
Apr. 27—No Quarter
May 4—The Face Most Fair
May 11—Life's Staircase
May 18—Uncle Henrietta
May 25—The Stay-At-Homes
June 1—The Three Tycoons
June 8—The Redemption of the Jones
June 15—The Mollycoddle
June 22—A Deal in Diamonds

Broncho

May 5—The Spark From the Embers (2)
May 12—His Allianced Wife (2)
May 19—The Operator at Big Sandy (2)
May 26—Shorty's Trouble Sleep (2)
June 2—The Conversion of Frosty Blake (2)
June 9—The Keeper's Son (2)
June 16—His Superficial Wife (2)
June 23—The Shadowgraph Message (2)
June 30—The Sea Ghost (2)
July 7—Tools of Providence (2)
July 14—The Rose (2)
July 21—Cash Parrish's Pal (2)

Domino

Apr. 15—The Sons of Toil (2)
Apr. 22—The Artist's Model (2)
Apr. 29—The Power of the Street (2)
May 6—Man from Nowhere (2)
May 13—The Jail Light (2)
May 20—Oh, Baby
May 27—History of the North (2)
June 3—The Scales of Justice (2)
June 10—The Strike at Centepide Mine (2)
June 17—The Soul of Phyllis (2)
June 31—Harlots and Swords
July 3—The Failure (2)
July 10—Let Art of Hearts (2)
July 15—The Burglar's Baby (2)

Kay Bee

Apr. 9—The Roughneck (2)
Apr. 16—The Taking of Luke McVane (2)
Apr. 23—The Middle of the Wooden Leg (2)
Apr. 30—The Whirlpool (2)
May 7—The Kite (2)
May 14—The Human Octopus (2)
May 21—"Bad Buck" of Santa Ynez (2)
May 28—Helen Grey Hat (2)
June 4—A Piece of Amber (2)
June 11—The筛选 away from the Past (2)
June 18—The Secret of Lost River (2)
June 25—The Floating Death (2)
July 2—The Hired Portrait (2)
July 9—The Hammer (2)

Keystone

Apr. 26—Gussele Rivals Jonah (2) (Special Release)
Apr. 26—An Acrobatic Splash
Apr. 29—A Bear Affair
May 1—Mabel's Wild Way
May 8—Mabel's Backward Way
May 15—Gussele Tied to Trouble
May 19—A Human's Triumph (2)
May 19—No Release
May 20—Our Dear Devil Chief (2) (Special Release)
May 23—Crooked Love and Swords
May 23—Miss Fatty's Seaside Lovers
May 29—A Net (2)
June 4—He Wouldn't Stay Down
June 11—For Better But Worse
June 18—The College Girls (2)
June 21—Mabel Lost and Won
June 23—The Light of Sweets
June 14—The Cannon Ball (2) (Special Release)

Komic

Apr. 18—Ethel's New Dress (No. 21)
Apr. 22—Home Again
May 3—Ethel's Disguise (No. 22)
May 9—Frothy and Axle
May 15—Ethel's Romance (No. 23)
May 29—The Rivals
June 4—Cigarette Girl
June 11—Unwedding It
June 19—Where Breezes Blow
June 27—Beautiful Love
July 4—Mr. Wallack's Wallet

Majestic

Apr. 27—Checkmate
May 3—The Soldier Man
May 2—The Comeback (2)
May 16—Ethel's Grandparents
May 19—The Spell of the Poppy (2)
June 8—A Little Silver Thread
June 16—At the Stroke of the Angelus (2)
June 18—The Electric Alarm
June 21—Ethel's Embarrassing P. M. (2)
June 25—The Rightful Thieves
June 29—Little Obie's First Case
May 30—Out of Bondage (2)
June 1—Her Filial Duty
June 4—The Living Death (2)
June 9—Dirty Dan
June 13—The Burned Hand (2)
June 15—Pirates Bold
June 20—Woman from Warrens (2)
June 22—The Ash Can
June 27—Motor Boat Bandits
June 27—Children of the Sea (2)
June 30—The Kid Magician
July 4—The Old High Chair (2)
July 6—The Hired Girl

Falstaff

(Princess)

Apr. 2—The Schemers
Apr. 9—The Actor and the Rube
Apr. 16—His Hair of Beauty
May 7—A Dying Mother
May 14—Perdy Fink's Fixations
May 21—Beautiful that Jackicked
May 28—It's and Ill Wind
June 4—Truly Rural Types
June 11—His Guardian Auto
June 18—Eubenezer Explains—Little Herman
June 25—The Stolen Antithem

Mutual Weekly

Apr. 8—No. 14
Apr. 12—No. 15
Apr. 22—No. 16
Apr. 26—No. 17
May 6—No. 18
May 10—No. 19
May 13—No. 20
May 20—No. 21
May 24—No. 22
June 3—No. 23
June 7—No. 24
June 10—No. 25

Reliance

Apr. 17—A Man for All That (2)
Apr. 19—The Stain of Dishonor
Apr. 21—Rose Leaves
Apr. 26—In God's Love (2)
Apr. 29—The Buried Treasure
May 1—The House of Bentley (2)
May 3—The Mission of Morrison
May 7—The Rival
May 8—The Old Shoemaker (2)
May 10—At the House of Eglington
May 12—The Son of the Dog
May 16—Mummy's Last Will
May 19—Lilly's Wife
May 22—The Huron Converts (2)
May 25—The Cliff Girl
May 26—The Deadly Foul
May 28—Mama Wanted (2)
May 31—The Race Love
June 2—The Wise Women
June 5—The Celestial Code (2)
June 7—A Mother's Justice
June 11—Unemployment (2)
June 12—The Ten O'clock Boat
June 15—The Silent Witness
June 26—A Bad Man and Others (2)
June 29—The Statue of Liberty
July 2—Little Marie (2)

Royal

Mar. 27—Journey's End
Apr. 5—A Corner in Babies
Apr. 10—Burglars by Request
Apr. 17—When Women Won Out
Apr. 24—Hungary He Was the Fair
May 1—Locked Out
May 5—That Doggone Serenade
May 15—Casey's Tribulations
May 18—When Beauty Came to Koskob
May 29—Oh, Baby
June 5—His Twin
June 13—The Uncanny Sultor
June 19—Not a Ghost of a Show
June 22—When the House Divided

Thanhouser

Apr. 6—The Cycle of Hatred (2)
Apr. 11—A Delicate Exposure
Apr. 13—The Moment of Sacrifice (2)
Apr. 18—Big Brother Bill
Apr. 20—The Undertow (2)
Apr. 22—Keen Koppers (2)
Apr. 27—Fortune and the Simple Life
Apr. 29—Frances Forget's (2)
May 2—Their One Love
May 4—Monseur Nicollin Dupree (2)
May 9—Love and Money
May 11—The Song of the Heart (2)
May 16—Three Roads
May 18—The Heart of the Princess Marsari (2)
May 22—The Heathen (2)
May 29—Daughter of Kings
May 30—Fairy Fists (2)
May 30—The Angel in the Mask
June 1—The Girl of the Sea
June 4—The Baby Benefactor (2)
June 6—A Freight Car Hospoyness
June 13—The Test of Fate (2)
June 13—Through Edith's Looking Glass—Bud Bingham's Split (2)
June 15—The Country Girl (2)
June 18—The Vagabond
June 20—The Two Cent Mystery
June 22—Which Shall It Be? (2)
June 26—The Seance of Carlo
June 29—Crossed Wires (2)
Mutual Exchanges
Serving the Mutual Program

Albany, N. Y. .... Mutual Film Corporation .... 733 Broadway
Amurillo, Texas .... Mutual Film C. of Texas .... 308 E. 4th St.
Atlanta, Ga. .... Mutual Film Corporation .... 118 E. Peachtree St.
Baltimore, Md. .... Mutual Film Co. .... 452 E. Baltimore St.
Baton Rouge, La. .... Mutual Film Corporation .... 1197 Royal St.
Buffalo, N. Y. .... Mutual Film Corporation .... 373 Washington Ave.
Bulalo, Mont. .... Pacific Film Corp. .... American Theatre Bldg.
Calgary, Alberta .... M. C. of Canada, Ltd. .... Leona & Liberal Block
Charlotte, N. C. .... Mutual Film Corporation .... 722 North Tryon
Chicago, Ill. .... Mutual Film Corporation .... (Cont., S. F. C. Branch) .... S. W. Wabash Ave.
Cincinnati, Ohio .... Mutual Film Corporation .... 111 East Seventh St.
 Cleveland, Ohio .... Mutual Film Corporation .... 108 Prospect Ave., S. E.
 Columbus, Ohio .... Mutual Film Corporation .... 422 N. High St.
 Dallas, Texas .... Mutual Film C. of Texas .... 1807 Main St.
 Denver, Col. .... Mutual Film Corporation .... Box 566
 Des Moines, Iowa .... Mutual Film Corporation .... Cohan Bldg.
 Detroit, Mich. .... Mutual Film Corporation .... 97 Woodward Ave.
 El Paso, Texas .... M. C. of Texas .... 524 Trust Bldg.
 Evansville, Ind. .... Mutual Film Corporation .... 70 East Main St.
 Grand Rapids, Mich. .... Mutual Film Corporation .... 100 West Michigan St.
 Indianapolis, Ind. .... Mutual Film Corporation .... 150 N. Illinois Street
 Kansas City, Mo. .... M. C. of Mo. .... 928 Main St.
 Los Angeles, Cal. .... Mutual Film Corporation .... 328-330 South Olive St.
 Lutonville, Ky. .... Mutual Film Corporation .... 2006 Enter Southern Bldg.
 Memphis, Tenn. .... Mutual Film Corporation .... McCall Building
 Milwaukee, Wis. .... Mutual Film Corporation .... Tenth Enterprise Bldg.
 Minneapolis, Minn. .... Mutual Film Corporation .... 22 North Sixth St.
 Montreal, P. Q. .... M. C. of Canada, Ltd. .... 104 St. Catherine St.
 New Orleans, La. .... Mutual Film Corporation .... 410 Cambell St.
 New York City .... Mutual Film Corporation .... 71 West 23rd St.
 Oklahoma City, Okla. .... Mutual Film Corporation .... 129 W. Grand Ave.
 Omaha, Neb. .... Mutual Film Corporation .... 1131-1415 Harney St.
 Philadelphia, Pa. .... Mutual Film Corporation .... 111 W. 26th Street
 Pittsburgh, Pa. .... Mutual Film Corporation .... 120 Penn Ave.
 Portland, Me. .... Mutual Film Corporation .... 410 Prudential Bldg.
 Providence, R. I. .... Mutual Film Corporation .... 399 Oak St.
 Regina, Sask., Can. .... M. C. of Canada, Ltd. .... 312 Westman Chambers
 Salt Lake City, Utah .... M. C. of Utah .... 126-2 East Second South St.
 San Francisco, Cal. .... Mutual Film Corporation .... 102-134 Turk St.
 St. John, N. B. .... M. C. of Canada, Ltd. .... Waterford St.
 St. Louis, Mo. .... M. C. of Mo. .... 1130 Pine Street
 St. Louis, Mo. .... Mutual Film Corporation .... 1130 Pine Street
 Springfield, Mass. .... Mutual Film Corporation .... 175 Dwight Ave.
 Syracuse, N. Y. .... Mutual Film Corporation .... 265 Musiala Block
 Tampa, Fla. .... Mutual Film Corporation .... 288 Cypress Hills
 Toledo, Ohio .... Mutual Film Corporation .... 410 Superior St.
 Toronto, Ont. .... M. C. of Canada, Ltd. .... 15 Wilson Ave.
 Vancouver, B. C. .... Mutual Film Corporation .... 425 Granville St.
 Washington, D. C. .... Mutual Film Corporation .... 436 Ninth St., N. W.
 Wheelers, Va. .... Mutual Film Corporation .... Rooms 11-12 Masonic Temple
 Wichita Falls, Tex. .... Mutual Film Corporation .... 5030 West Ave.
 Winnington, Manitoba .... M. C. of Canada, Ltd. .... 48 Atkins Bldg.

Mutual Program
(Week of June 21st to June 27th, inc.)

Monday, June 21, 1915

AMERICAN .... (Two Reel Drama) ... Peggy Lynn, Burglar
RELIEANCE .... The Choir Boys
KEYSTONE .... (Comedy) .... Not yet announced
THANHouser .... Which Shall It Be?
MAJESTIC .... (Drama) .... The Ash Can
BEAUTY .... (Juvenile Comedy) .... A Deal in Diamonds

Wednesday, June 23, 1915

BRONCHO .... (Two Reel Drama) .... The Shadowgraph Message
AMERICAN .... (Two Reel Drama) .... One Woman's Way
RELIEANCE .... The Silent Witness
KEYSTONE .... (Two Reel Mexican War Drama)
MAJESTIC .... The Motor Boat Bandits

Saturday, June 26, 1915

RELIEANCE .... A Bad Man and Others
KEYSTONE .... (Two Reel Melodrama) .... Not yet announced
ROYAL .... (Comedy) .... When the House Divided

Sunday, June 27, 1915

MAJESTIC .... (Two Reel Drama) .... Children of the Sea
KOMIC .... Beautiful Love
THANHouser .... Innocence at Monte Carlo

MUTUAL WEEKLY No. 23-1915

Spoils of war.


Spain is swearing obedience at Riga.

Dublin welcomes Lord Winborne, Ireland's new Lord Lieutenant and Miss Donnelly.

Street scene in Berlin.

The Eastern Homing Pigeon clubs race birds from Washington, D. C., to New York.

Commissioners from several states meet at Chattanooga, Tenn., to decide route for the Dixie Highway, extending from Chicago to Miami, Fla.

Secretary of state and Mrs. Bryan entertain at garden party the visiting commercial commissioners from China.

New York women collect over one million names in petition to save the life of Leo M. Frank.

GOVERNORS OF SIX STATES IN CONVENTION AT SOUTHERN WASHINGTON, S. C., MEMBERS OF THE BOARD OF TRADE ENJOY ANNUAL SHAD BAKE.

New York city, Steeple Jack Thrills Broadway crowds.

The "Jacob Jones," uncle says biggest and newest destroyer, is launched at Camden, N. J.

Miss Madeline Blair Christens LOCK 17 ON THE WARRIOR RIVER, COMPLETING $12,000,000 GOVERNMENT PROJECT AND OPENING THE THREE RIVERS TO BOATING AND FISHING.

Shoes made from the skin of ratlesnakes is the latest: Outfitters' footwear in the world.

FIRST NAVAL RESERVE AEROPLANE IS CHRISTENED "ALICE," AND LAUNCHED AT MILWAUKEE.

Rensselaer Polytechnic Institute, New York.

New York school children are being taught that sound tooth marks bite.

The nation's notables open new Lewisohn steamship presented to them by the city of New York.

SPECIAL EXHIBITIONS AT THE REEL LIFE SHOW FOR THE Missing Children.

Special Productions

NEW MAJESTIC ... Sapho
THANHouser ... Moths
THANHouser ... Robin Hood
THANHouser ... A Legend of Providence
KAY BEE ... The Battle of Gettysburg
KEYSTONE ... Zu, Zu, the Bandeleader
THANHouser ... Frou-Frou
MAJESTIC ... Ray Blas
THANHouser ... Joseph and the Land of Egypt
THANHouser ... Mutual Special
THANHouser ... Cardinal Richelieu's Ward
THANHouser ... Dope
N. Y. Motion Picture ... The Wrath of the Gods
THANHouser ... The Last Concert
### Regular Mutual Program Features

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;Children of the Sea&quot; (2)</td>
<td>JUNE 27</td>
</tr>
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<td>JUNE 26</td>
</tr>
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<td>&quot;The Floating Death&quot; (2)</td>
<td>JUNE 25</td>
</tr>
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<td>JUNE 21</td>
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<td>&quot;The Woman From Warren's&quot; (2)</td>
<td>JUNE 20</td>
</tr>
<tr>
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<td>&quot;The Old Clothes Shop&quot; (2)</td>
<td>JUNE 19</td>
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<tr>
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<td>JUNE 18</td>
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<tr>
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<td>&quot;The Burned Hand&quot; (2)</td>
<td>JUNE 13</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;Hearts United&quot; (2)</td>
<td>JUNE 12</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Pathway from the Past&quot; (2)</td>
<td>JUNE 11</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Strike at Centipede&quot;</td>
<td>JUNE 10</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Tavern Keeper's Son&quot; (2)</td>
<td>JUNE 9</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Six Cent Loaf&quot; (2)</td>
<td>JUNE 8</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Right to Happiness&quot; (2)</td>
<td>JUNE 7</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;The Living Death&quot; (2)</td>
<td>JUNE 6</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Celestial Code&quot; (2)</td>
<td>JUNE 5</td>
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<tr>
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<td>JUNE 4</td>
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<td>JUNE 3</td>
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<td>JUNE 2</td>
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</table>

Nature's Birthday

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERICAN</td>
<td>&quot;The Resolve&quot; (2)</td>
<td>MAY 31</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Out of Bondage&quot; (2)</td>
<td>MAY 30</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 29</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Her Easter Hat&quot; (2)</td>
<td>MAY 28</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Hostage of the North&quot; (2)</td>
<td>MAY 27</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Trouble Sleep&quot; (2)</td>
<td>MAY 26</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Fairy Fern Seed&quot; (2)</td>
<td>MAY 25</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Purple Hills&quot; (2)</td>
<td>MAY 24</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Eleven Thirty P. M.&quot; (2)</td>
<td>MAY 23</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man Of It&quot; (2)</td>
<td>MAY 22</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Bad Buck of Santa Inez&quot; (2)</td>
<td>MAY 21</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Her Alibi&quot; (2)</td>
<td>MAY 20</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Operator At Big Sandy&quot; (2)</td>
<td>MAY 19</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Heart of the Princess&quot;</td>
<td>MAY 18</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Greater Strength&quot; (2)</td>
<td>MAY 17</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;At the Stroke of the Angelus&quot; (2)</td>
<td>MAY 16</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Added Fuel&quot; (2)</td>
<td>MAY 15</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Human Octopus&quot; (2)</td>
<td>MAY 14</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Shoo Light&quot; (2)</td>
<td>MAY 13</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;His Affianced Wife&quot; (2)</td>
<td>MAY 12</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Song of the Heart&quot; (2)</td>
<td>MAY 11</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Altar of Ambition&quot; (2)</td>
<td>MAY 10</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Spell of the Poppy&quot; (2)</td>
<td>MAY 9</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Shoemaker&quot; (2)</td>
<td>MAY 8</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Kite&quot; (2)</td>
<td>MAY 7</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man From Nowhere&quot; (2)</td>
<td>MAY 6</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Spark From the Embere&quot; (2)</td>
<td>MAY 5</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Monseur Nickola Dupree&quot; (2)</td>
<td>MAY 4</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;One Summer's Sequel&quot; (2)</td>
<td>MAY 3</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Comeback&quot; (2)</td>
<td>MAY 2</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The House of Bentley&quot; (2)</td>
<td>MAY 1</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Valley of Hate&quot; (2)</td>
<td>APR. 30</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Power of the Street&quot; (2)</td>
<td>APR. 29</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Renegade&quot; (2)</td>
<td>APR. 28</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Blance Forget&quot; (2)</td>
<td>APR. 27</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Day of Reckoning&quot; (2)</td>
<td>APR. 26</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;For the Honor of Bettina&quot; (2)</td>
<td>APR. 25</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;God Is Love&quot; (2)</td>
<td>APR. 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Riddle of the Wooden Leg&quot; (2)</td>
<td>APR. 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Artist's Model&quot; (2)</td>
<td>APR. 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Birthright of Jane&quot; (2)</td>
<td>APR. 21</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Undertow&quot; (2)</td>
<td>APR. 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Castle Ranch&quot; (2)</td>
<td>APR. 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Highbinders&quot; (2)</td>
<td>APR. 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Man For All That&quot; (2)</td>
<td>APR. 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Taking of Luke McVane&quot; (2)</td>
<td>APR. 16</td>
</tr>
</tbody>
</table>

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### Announcement Slides

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**SCOTT AND VAN ALTENA**

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News of the Trade

FEW of the hundreds of thousands of "picture fans" who crowd New York's numerous motion picture theaters have any well defined idea of the character of a picture screen. To the average mind the screen is nothing more or less than a sheet of canvas suspended from the "flies" on a rod.

How far they are wrong may be judged from the time, work, worry and expense devoted to changing the motion picture screen at the New York Hippodrome recently. Productions have been known to have been built with less bother. The problems of projection to be overcome at this huge house were far greater than at most motion picture theaters because the "throw," or distance from lens to screen, is greater than at any other theater in the world. Also there was the tremendous width of the house to be considered. The screen finally used was made especially for the Hippodrome and is known as the Minusa gold fibre screen. Upon close inspection, this screen suggests nothing so much as a badly cramped stretch of golden tin foil. The basis is a linen fabric, which, after being subjected to some eight chemical processes, emerges to all intents and purposes a gold-plated sheet. The uneven surface is provided on the theory responsible for the success of the prismatic sidewalk for lighting cellars. It "gives back" six times the light projected upon it, yet diffuses it so that it eliminates all eye strain.

The new Hippodrome screen is the largest in the world—18 feet 8 inches by 24 feet 8 inches—and weighs 1,100 pounds. It is stretched as tight as a drumhead over a frame of California redwood, the frame being equipped with a device much like those used on a drum to take up the slack when atmospheric conditions cause the surface to wrinkle. When a beam of light is projected through a motion picture film, upon a screen, the greater number of rays composing the beam are yellow. In the days when a white sheet was used for a screen, these yellow rays were reflected upon the eye of the observer in an inharmonious riot of clashing colors. To-day, science successfully absorbs, softens and neutralizes these discordant rays, while heightening the value of light actually reflected. The Minusa gold fibre screen is the development of the past five years, while the improved type installed in the Hippodrome is the fruit of a discovery made less than a month ago.

William V. Thompson, the special representative of the Feaster Film Feed Company, reports from Chicago that the business of the company there is surprising. He has deals pending with large financial interests in the West, which will comprise the sale of the exclusive territory rights for the Feaster Film Feed Machine for six states, namely, Illinois, Ohio, Indiana, Michigan, Wisconsin and California.

Options are now held by New York parties on New Jersey and New York States and the Boston office of the company expects to close for the sale of its entire New England territory within the coming week.

The Day and Night Screens, Inc., have been conducting experiments for sometime in an effort to produce a perfect screen for rear projection of daylight pictures. By increasing the dispersion of light, the difficulty heretofore experienced, of the audience seeing the glare of the arc through the screen, has been eliminated.

While not yet generally on the market, screens of this new type have been installed successfully for the Bioplasic Company, Inc., of Forest Park, Chicago, and at Luna Park, Coney Island, N. Y.
BESSIE BARRISCALE, the new leading woman of the New York Motion Picture studios, is a talented actress of unusual refinement. She recently has been cast for several of the most subtle roles in Inceville-productions, starring in *The Devil, The Cup of Life* and in *The Reward*, all Mutual Masterpieces of which the last is scheduled for early release. Miss Barriscale is best adapted for serious, psychological work. Her personality is thoughtful and very appealing. He beauty also is a type by itself. Masses of wavy, light hair frame a delicately featured face whose dominant attraction is a pair of very large, velvety, expressive black eyes.

*His Guardian Auto*, a Falstaff comedy, produced by the Thanhouser Company, is unique among recent photoplays. For a good, fresh laugh over a perfectly original plot and a crop of jokes which have never been tried on any public before, *His Guardian Auto* leads the new funny films. The idea of an automobile setting to work to reform its fast, young owner is a novel one to start with. And every situation that follows has the flavor of the unexpected, as well as being a whimsical parody on common, ordinary human nature.

Irving Cummings had about as much as he cared to handle recently in a box car fight with a crowd of tramps. It came about in the course of the thrilling pictured novel, *The Diamond from the Sky*, produced at the American studios. Cummings is trying to walk without a limp. And he says he’s glad to be alive, even if the hoboes did put a perfectly good dress-suit out of commission. “But I haven’t been doing anything but ruin clothes,” he admitted, “ever since the picture began.”

William E. Wing, the distinguished photoplay author, motored to Inceville a short while ago, where he was the guest of the famous producer-in-chief of the New York Motion Picture Corporation. Several years ago, when the plant was in its infancy, Mr. Wing loaned his influential name to the Santa Monica canyon settlement. The other day, on arriving there, he abandoned his automobile for a less comfortable seat on a Western pony. He stuck to the saddle while the horse carried him over the broad expanse of the New York Motion Picture territory. Mr. Wing was amazed at the tremendous growth of the immense natural theater.

Thomas Ricketts and his company of feature players from the American studios spent several days in Los Angeles taking slum scenes for the thrilling special production, *The House of a Thousand Scandals*. A sergeant and two deputies of the city police force acted as their guides. Some extremely remarkable material was secured. And the film is sure to be one of the most realistic and exciting of the new offerings.

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THE MAJESTIC MOTION PICTURE CO.
PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JUNE 20

THE WOMAN FROM WARRENS
A Drama of Pleasing Interest, with LUCILLE YOUNGE, CHARLES WEST and F. A. TURNER in the Cast

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

DIRTY FACE DAN (1 Reel Majestic)—Release date Tuesday, June 8. Another child comedy in which Little Dick, the detective, fastens the crime on the leader of the bad boys.

THE BURNED HAND (2 Reel Majestic)—Release date Sunday, June 13. An unusual melodrama featuring Miriam Cooper and William Hinckley, and telling a thrilling story of the recovery of the young daughter of divorced parents from the wrongful custody of her father, and the ingenious method of escape employed by the young hero.

UNWINDING IT (1 Reel Komic)—Release date Sunday, June 13. A good farce comedy number featuring Fay Tincher and Elmer Booth, in which amusing complications are caused by the stolen money getting into the wrong pair of stockings.

PIRATES BOLD (1 Reel Majestic)—Release date Tuesday, June 15. Another “kid” picture with the principal parts done by stars of the Majestic juvenile company, and telling of a narrowly averted catastrophe caused by unruly and romantic children playing “pirates.”

THE WOMAN FROM WARRENS (2 Reel Majestic)—Release date Sunday, June 20. A pleasing society drama, in which an unscrupulous young libertine is robbed of his victim by the wit of “The Woman from Warrenrs.”

WHERE BREEZES BLOW (1 Reel Komic)—Release date Sunday, June 20. Fay Tincher, the popular Komic star is awarded first prize at the Venice Beach beauty show. A laughable farce is woven around the event.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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William Garwood and Francelia Billington. From Victor Hugo's Great Romance

3 Reels of Tense Story
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*REEL LIFE*

**Twenty-nine**

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- **FROU FROU** -- 4 Reels
- **MOTHS** -- 4 Reels
- **SAPHO** -- 6 Reels
- **ROBIN HOOD** -- 4 Reels

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**JOSEPH IN THE LAND OF EGYPT**

- Directed by James Cruze
- Starring James Cruze as Joseph, Marguerite Snow as Potiphar's wife

---

**CARDINAL RICHELIEU'S WARD**

- Directed by James Cruze
- Starring Florence LaBadie as Dorothea

---

**LEGEND OF PROVENCE**

- Directed by James Cruze
- Starring Florence LaBadie as Dorothea

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**CONTINENTAL FEATURE FILM CORPORATION**

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New York City
Eugenie Forde

Featured in the $800,000.00 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

Intense emotional acting is difficult. The character of Hagar—the gypsy mother in the American Film Mfg. Co.'s powerful continued photoplay "The Diamond From The Sky"—is one that requires exceptional emotional acting to interpret properly. Miss Eugenie Forde portrays this part with remarkable dramatic power. Exhibitors have pronounced the acting of Miss Forde in "The Diamond From The Sky" the greatest emotional motion picture work ever filmed. The entire cast in this production is composed of stars—Lottie Pickford, Irving Cummings, Charlotte Burton, William Russell, George Periolat, J. J. Feenmarsh and Orral Humphrey.

You exhibitors who have not yet booked "The Diamond From The Sky" are not taking advantage of a great profit-making opportunity. You need this continued photoplay for constant patronage through the summer months. Seven chapters are now appearing. A new two-reel chapter is released each week. For booking information, wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

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North American Representatives at Every Mutual Exchange in America.
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A Two Part "Flying A" Drama
Directed by W. D. Taylor
Date of Release - - June 21st
A story of pathos, love and
thrills—a wonderful storm scene.

Featuring Vivian Rich
and Joseph Galbraith

A Deal In Diamonds

An "American Beauty" Comedy-Drama
Directed by Frank Cooley
Date of Release, June 22nd
The diamonds are glass—the brooch is
brass—the sweetheart is won, however.
Featuring NEVA GERBER and
WEBSTER CAMPBELL, the famous
"beauty" stars.

One Woman's Way

A One Part "Flying A" Drama
Directed by Archer MacMackin
Date of Release - June 23rd
The stars are VIVIAN RICH
and JOSEPH GALBRAITH.

American Films
Have Powerful
Box Office
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TEDDY SAMPSON, as the little Jap wife in "The Fox Woman"—Majestic

JUNE 19

"THE FLYING TWINS"
FOUR REELS
THANHOUSER

1915
REL I A N C E  R E L E A S E S

THE SHOW DOWN

JUNE 28—One Reel—Drama. How a youth paroled from a reformatory was honest in the "show down" and a girl was saved from degradation.

IN OLD MEXICO

JUNE 30—One Reel—Drama. Don Juan believes his wife to be carrying on an affair of the heart, but he has mistaken his wife's sister for his wife.

LITTLE MARIE

JULY 3—Two Reels—Drama. A story of love and hate among toilers. Beppo sees Bianca the girl he loves, and also his own small daughter Marie, in danger from dynamite. At risk of life, he prevents the explosion. He thus wins the hand of Bianca.

Acted by these Reliance favorites: Signe Auen Charles West, Tom Wilson Each Cast for Type

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EXECUTIVE OFFICES: 71 West 23rd St., New York
STUDIOS: 537 Riverdale Avenue, Yonkers, N. Y. Hollywood, Los Angeles* Sal.
JANE WALLACE, NICKNAMED "THE ICEBERG" BECAUSE OF HER REFUSAL TO JOIN THE GAY LIFE OF THE "GREAT WHITE WAY" WITH THE OTHER CHORUS GIRLS OF HER COMPANY, FINDS BEING GOOD VERY LONESOME WORK. TRUXE, A VERY LIVELY CHORUS GIRL, TELLS DAN CONNY, AN IDLER AND CYCLOPS THAT THERE IS ONE WOMAN WHO REFUSES TO BE ANYTHING BUT GOOD. DAN LAUGHS AT TRUXE AND TELLS HER THAT JANE IS FAKE, AND THAT THE WOMAN DOESN'T LIVE WHO WOULDN'T TAKE THE PRACTICAL PATH IF SHE GETS THE RIGHT CHANCE. TRUXE INTRODUCES HIM TO JANE THE NEXT DAY IN ORDER TO GIVE HIM A CHANCE TO PROVE THAT HE IS RIGHT.

DAN TAKES JANE TO A CABARET FOR LUNCHEON, AND MISCELLANEOUS THE STRAIGHT PATHWAY. ASKING JANE WHAT REWARD SHE GETS FOR BEING GOOD. JANE TELLS HIM THE RESPECT OF OTHERS. TO PROVE TO HER THAT SHE IS WRONG, DAN INTRODUCES HER TO SOME OF HIS ARISTOCRATIC FRIENDS, WHO SNORT JANE BECAUSE OF HER SHABBY CLOTHES. OTHERS DO THE SAME THING UNTIL JANE BEGINS TO WONDER IF SHE IS NOT WRONG. ONE NIGHT, JANE IS LATE AT THE THEATRE, AND GETS A CALLDOWN FROM THE STAGE MANAGER, AND IS ALSO FINED -- AS SHE STANDS IN THE ENTRANCE TWO FLASHY DRESSED CHORUS GIRLS COME ON AND ARE PASSED BY THE STAGE MANAGER WITH A SMILE. JANE INMANNED TO KNOW WHY THEY ARE NOT FINED ALSO, AND IS TOLD BY THE STAGE MANAGER THAT THEIR FRIENDS PAY HALF THE EXPENSES OF THE SHOW. JANE IS DISGUSTED AND DISCOURAGED AND TELLS THE STAGE MANAGER SHE IS THROUGH WITH THE SHOW AND LEAVES.

IN THE MEANTIME, JANE'S SWEETNESS AND GOODNESS HAVE BEEN INFLUENCING DAN, AND he is convinced that his outlook on life is wrong. He is writing JANE ASKING HER TO MARRY HIM, WHEN she comes to his APARTMENTS AND TELLS HIM THAT SHE REALIZED SHE HAS BEEN A FOOL, AND IS NOW READY TO TRY THE OTHER WAY. DAN IS HARRIED AND HELD, AND TELLS HER THAT BEFORE SHE DECIDES FINALLY, HE WOULD LIKE TO SHOW HER A FEW THINGS ABOUT THE OTHER LIFE. HE STARTS OUT TO SHOW HER, BUT JANE'S SENSIBILITIES AREN'T BLOWN, AND HER DECISION HAS LEFT HER LIKE A WOUNDED WOMAN. DAN SENDS HER BACK TO THE APARTMENTS ALONE, TELLING HER THAT HE WILL JOIN HER LATER. WHILE THERE A DOCTOR COMES FROM ACROSS THE HALL AND ASKS HER HELP. SHE FINDS IN THE NEXT APARTMENT A WOMAN WITH A NEW BABY. SHE COMES BACK TO HERSELF AS SHE REALIZES THAT THE REWARD OF VIRTUE IS UNATTAINABLE MOTHERHOOD, AND WHEN DAN COMES, SHE LEADS HIM TO THE DOORWAY, WHERE THEY LOOK UPON THE BEAUTIFUL SIGHT OF THE MOTHER AND HER BABY. DAN TAKES JANE IN HIS ARMS AND SAYS SOFTLY, "I GUESS THAT IS WHY GOD INTENDED WOMEN TO BE GOOD, AND MEN TOO."
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Set a New Standard in Motion Pictures

Because they do not shock the intelligence of the audience or play over their heads.

Because they are made to anticipate the demand for the best pictures.

Because they are tremendously profitable to the exhibitors and give reputation to his house.

Because they are contrived from master stories, by master directors, and played by master players.

Because they have been given a national reputation through consistent and consecutive advertising in the Saturday Evening Post and other publications.

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Mutual Masterpictures are made by the New York Motion Picture Corporation, Reliance, Majestic, Thanhouser and American Companies

HERE ARE THE RELEASES TO DATE:

THE QUEST
THE LOST HOUSE
THE OUTCAST
THE DEVIL
THE OUTLAW'S REVENGE
ENOCH ARDEN
A MAN AND HIS MATE
ON THE NIGHT STAGE
MAN'S PREROGATIVE
CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE

THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
UP FROM THE DEPTHS
THE REWARD

And Here are Some of the Mutual Masterpicture Stars:

Robert Edeson
Lillian Gish
Thomas Jefferson
William S. Hart
Mae Marsh
Henry Walthall
Dorothy Gish
Henry Woodruff
Bessie Barriscale
James Cruze
Margarita Fischer
Edward J. Connelly
Irene Hunt
Francelia Billington
Clyde Tracy
Charles Clary
Florence LaBadie
John Emerson

You Owe it to YOUR HOUSE to Book Mutual Masterpictures NOW

MUTUAL FILM CORPORATION 71 West 23rd St., New York City
EVERY conception of the term FEATURE has been revolutionized Thanhouserward. Powerful quality in one and two reeles forced a new shuffle of the cards—broke the spell of "forced length." I guess you know how exhibitors are jacking up their fronts with my regular releases! Why, they issue special hand-bills and heralds on them! It's because Thanhouser on a program makes it make good every time! They believe in me! They trust me! And there isn't a thing on earth that can make me forget that for a second!

"FEATURE" measures in quality, not footage! I have nailed that fact to the mast, and you can tag your future on to it! I could not to save my soul give you a more magnificent example to prove it than a picture entitled

"Which Shall It Be?"

Just read these lines:

"I will give a house and land where you shall live, if in return, from out your seven, One child to me for aye is given."

You remember that grand old home-circle poem! A poor family, seven children, with a cripple and a very bad boy among them, but bless those little kiddies, a mother's heart loves them all!

"Which shall it be? Which shall it be? I looked at John—John looked at me!"

There's theme! There's pathos! You'll feature it and run it over and over.

Released in Two Reels—Tuesday, June 22nd

"Innocence at Monte Carlo"

Mignon Anderson will win you here; and there's such a "different" finish from what you expect all along. It's the kind that always adds power to a show.

Released in One Reel—Sunday, June 27th

"The Stolen Anthurium"

If you also believe that the classy, refined comedy will outlive the "rough-stuff" knockemdown and kickemup brand of comedy, get Falstaffs. The anthurium is a rare flower, and it leads Riley Chamberlin into the most captivating little romance—full of chuckling, rare good humor. You can't help liking it.

Released in One Reel—Friday, June 25th

THANHOUSER FILM CORP. New Rochelle, N. Y.
The Big Question—Which Path Shall She Choose?

Arthur Maude and Bessie Barriscale in One of the Many Dramatic Moments in "The Reward," a Four Part Mutual Masterpicture, Produced by the New York Motion Picture Corporation.

Jane Wallace, "the iceberg" (Bessie Barriscale), is here shown face to face with the most critical moment of her young but eventful life. Nicknamed "the iceberg" by members of the chorus of "Right About Face," a musical comedy, because of her loyalty to the straight path, she falls into the hands of Dan Conby (Arthur Maude), man-about-town, who paints in glowing colors the wealth, luxury and favors to be hers if she will accept the primrose path. Jane, however, temporarily resists, only to later agree with Conby, but in time to bring about his regeneration. The Reward will be released as a Mutual Masterpicture, June 24, 1915.
CENSORSHIP as a problem to motion picture manufacturers is beginning to take care of itself. Censorship has begun to pinch the public and to trifle with the intelligent sensibilities of those who see motion pictures. The most significant utterance from a lay source has been published in a recent issue of the Chicago Tribune, one of the most responsible newspapers in America. It appeared as the leading editorial of the issue of June 9, and here-with it is reprinted in full, upon its merits. It bears the title, "The Irrational Censor":

"The question of censorship raised by the photoplay *The Birth of a Nation* has revealed as much official muddle-headedness as any one could reasonably expect to be disclosed. Mayor Thompson is quoted as saying:

"'Some of my friends who have seen it say that it ought not to be shown. There are several objectionable scenes. I understand that the assassination of President Lincoln is shown. I cannot understand how any one can approve of that sort of a picture under any circumstances. Anything of that kind simply breeds crime.'"

"We have conceded that this photoplay presents an intricate and one which might govern public policy, but Mayor Thompson makes it apparent how blunderingly officidale will approach and handle a delicate problem.

"The fact that the assassination of Abraham Lincoln is represented with great effectiveness does not constitute a valid reason for forbidding the showing of the film. The emotion produced in the spectator who sees the acting of the tremendous piece of national tragedy is in kind, if of smaller force, that which filled Ford's theater when the crime was committed. It is poignant, but to say that the sobered folk who yield to it have been under a crime breeding influence is to take a wild flight into the extravagances of unreason.

"The question raised by *The Birth of a Nation* is simply and utterly one of public policy, to be determined either upon fact or upon the most intelligent presumption as to what would be found to be the facts. If the community were as intelligent as such a community ought to be, censorship would be an intolerable outrage upon it.

"Intelligence does not need censorship. The greater the insistence upon censorship the greater the denial that the community has intelligence. We know that if moving pictures accessible to the immature, unreasoning, impressionable parts of the city portrayed the success of criminal acts, revealing their perpetrators in enjoyment of life easily made pleasurable, there would be an incentive to weak minds, and the public might suffer the consequences. The matter is one of public policy, and censorship, although in itself dangerous and abhorrent, is accepted as a necessary compromise.

"But the question is always one of fact, and censorship, being in itself a denial of intelligence, or an acceptance of the fact that ignorance is impressionable, frequently proves that it itself is unintelligent.

"The assassination of Abraham Lincoln, in whatever form it is brought to the attention, causes a reaction of profound horror and sympathy and of regret. It was a great and consequential fact in our national history. It meant immeasurable woe to the south. Few tragedies in history have had such appealing circumstances and such great consequences. And to contend that a representation of it 'breeds crime' merely shows to what extremes of unreasonable censorship can and will go."

No motion picture pen could have put the matter with greater force, with higher truth or franker fairness.

AND here's a letter you will read:

PALACE THEATRE
Geo. M. McGuire, Proprietor
Santa Barbara, Cal., June 3, 1919.
North American Film Corp.
Gentlemen:

*The Diamond from the Sky* has simply overwhelmed us and as a business-getter it exceeds anything that has come within my extensive career in picture theater operations. It has passed the test at the Palace and I feel I would be lacking in ordinary business courtesy if I did not make full acknowledgment of its financial benefits.

I am sure it will be a pleasure to you to know that in the trail of the "Diamond" there is a jingle that rings merrily in the box-office coffers. We have to call out the police department on "Diamond" nights. The jams got so great there had to be some stern direction, as our otherwise efficient attendants proved quite unequal to the ordeal. The house filled to the brim and the waiting ones thronged out to the rail—and then the motorman had to worry. Our business pride took ascendance but as a strict believer in traffic regulations we have felt a bit ashamed of ourselves. Our fashionable motor parties now have to stop in the next block.

* * *

We wouldn't part with the Mutual program for a mighty big premium. Its Masterpictures have greatly stimulated business and the square methods of the Los Angeles exchange leave us on a stable and assured footing. The manner in which "you-all" are delivering the goods means prosperity to the exhibitor who has sense enough to look after his end of the game. Sincerely yours,

Geo. M. McGuire

Mr. McGuire's letter speaks for itself and it speaks volumes.
Favorite American-Beauty Players in Three Tensely Interesting Photo-dramas

1. Jack Richardson, Vivian Rich and Harry Von Meter in "Peggy Lynn, Burglar."  
2. King Clark and Webster Campbell in "A Deal in Diamonds."  
3. Vivian Rich in "Peggy Lynn, Burglar."  
5. Louise Lester, Jack Richardson and Vivian Rich in "One Woman's Way."  
6. Neva Gerber and Gladys Kingsbury in "A Deal in Diamonds."  
7. Joe Galbraith in "Peggy Lynn, Burglar."  
8. Neva Gerber, Gladys Kingsbury, Webster Campbell and King Clark in "A Deal in Diamonds."
Stories of the New Photoplays

"MONEY will be no object in the producing of The Diamond from the Sky," recently announced President John R. Freuler, of the North American Film Corporation, "for it is our intention to make this continued photoplay the greatest of its kind in the history of the motion picture industry."

That President Freuler intends to hold fast to this declaration has been amply demonstrated in the chapters of this stupendous screen production already released. Money will not stand in the way of the producers, and it is conservatively estimated that close to $1,000,000—a new high record—will have been expended before the final chapter is completed.

While the sum of $10,000 in cash paid to Roy L. McCandell, the author of The Diamond from the Sky, before even the cast had been assembled, represents a good-sized fortune, another $10,000 check awaits the person who writes a fitting sequel. This, in itself, is proving one of the greatest advertising mediums ever offered with excellent box-office results to exhibitors throughout the country.

Add to this $20,000 outlay, the tremendous salaries paid such members of the all-star cast as Irving Cummings, Lottie Pickford, William Russell, Eugenie Ford, George Periolat, W. J. Tedmarsh, Charlotte Burton, Orral Humphrey and Lillian Buckingham, the greatest galaxy of motion picture players ever gathered together in one cast, and you have but a slight idea of the tremendous cost entailed in the producing of this great screen undertaking.

But the picturization of The Diamond from the Sky is, as yet, only in its inception! Forthcoming expenditures will run the total above the $1,000,000 mark, establishing a new record for such an undertaking.

THE TWO-CENT MYSTERY Thanhouser

A Kindergarten Detective Problem, Starring Helen Badgley

<table>
<thead>
<tr>
<th>Cast</th>
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<tbody>
<tr>
<td>Barbara..........Helen Badgley</td>
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<tr>
<td>Her mother........Ethel Cooke</td>
</tr>
<tr>
<td>David............Leland Benham</td>
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<tr>
<td>His mother........Mrs. Fairbanks</td>
</tr>
</tbody>
</table>

In the annals of Scotland Yard there may be on record more intricate cases. But up to date the "two-cent mystery" is still puzzling the heads of Barbara and David and their small friends. Barbara brings home from kindergarten a perfect report, and her mother rewards her with two bright pennies. She takes the pennies to the nursery, and while eating her dinner, hides them under a plate for safe keeping. A woman friend of her mother's drops in, and Barbara is called into the sitting-room. On her return, she finds the money gone. At first she suspects that some of her dolls or toy animals may have taken it. But after careful investigation, she is convinced of her innocence. A little later, she distinctly sees a company of very small fairies dancing on the table. She believes now that the fairies have taken the coins to hide them in the bowels of the earth. But when the money unexpectedly drops upon her head, she is still more mystified, and fancying the fairies have stricken with remorse. However, deciding to take no more chances, she promptly exchanges her wealth for candy which she eats as rapidly as possible. David, the small boy next door, has been locked into a closet because he has brought home a very villainous report. In the closet he is tormented by witches. Later, he tells Barbara that doubtless it was they who stole her pennies, and that the fairies rescued the money and brought it back to her. Nancy, Barbara's nurse, has yet another version of the mystery, however. She thinks it more than likely that, in clearing the table, she overlooked the coins and that in shaking the table cloth out the window, they fell into the awning below. Then, when the awning was lowered, they fell onto the child's head. But this, of course, is ridiculous. And Nurse Nancy does not believe in fairies, anyway.

THE ASH CAN Majestic

ONE REEL

JUNE 22, 1915

A Juvenile Detective Play, Starring George Stone and Carmen De Rue

<table>
<thead>
<tr>
<th>Cast</th>
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<tbody>
<tr>
<td>Little Dick, the detective........George Stone</td>
</tr>
<tr>
<td>Flora, his stenographer........Carmen De Rue</td>
</tr>
<tr>
<td>Bad Joe........Violet Radelfiff</td>
</tr>
<tr>
<td>Joe's assistants........Harry Essman and L. Perl</td>
</tr>
<tr>
<td>The Junkman........Jack Hull</td>
</tr>
<tr>
<td>Little Laura........Betty Marsh</td>
</tr>
</tbody>
</table>

The famous young detective, Dick Dalton, asks his charming stenographer, Flora, to help him run down a desperate character. With approved Sherlock Holmes methods, he lands the villainous Joe in jail, but Flora falls victim to the wiles of Joe's wicked accomplices, and is imprisoned by them in an ash can, where, worn out by her exertions as a detective, she falls asleep. The ash man loads the can upon his wagon and drives off. When the bad boy accomplices find out that the ash man has taken the can away to dump it into the ocean, they are terrified. Appealing to their enemy, Little Dick, they all three pursue the wagon, and are just in time to see the can hurled into the deep. The little stenographer's ribbed hat floats to the surface, convincing the boys that she is drowned. They tell the ash man of the tragedy he has unconsciously committed, and he divvies for the body. But Flora, long ago, in the wagon jolted from her sleep, had slipped out of the ash can and made her escape. Now she appears before the boys, who, believing that she is a ghost, are frightened out of their guilty wits.

WHICH SHALL IT BE? Thanhouser

TWO REELS

JUNE 22, 1915

An Appealing Story, Featuring All the Thanhouser Children

<table>
<thead>
<tr>
<th>Cast</th>
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<tbody>
<tr>
<td>Mr. Kemistom, a rich man........Arthur Bauer</td>
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<tr>
<td>Mathilde, his wife........Inda Palmer</td>
</tr>
<tr>
<td>Farmer Selden........Ernest C. Warde</td>
</tr>
<tr>
<td>Martha, his wife........Zann Williams</td>
</tr>
<tr>
<td>Baby Lillian........Elidine Stewart</td>
</tr>
<tr>
<td>The twins........Marion and Madeleine Fairbanks</td>
</tr>
<tr>
<td>Dick, the bad boy........Helen Badgley</td>
</tr>
<tr>
<td>Jamie........Maurice Stewart</td>
</tr>
<tr>
<td>Donald, the cripple........Leland Benham</td>
</tr>
<tr>
<td>John, the eldest son........Roy Hauck</td>
</tr>
</tbody>
</table>

A WEALTHY, childless old couple, living on a fine country estate, envy Farmer Selden, their neighbor, his big family. As the farmer is poor, they do not doubt that but that they can induce him to let them have one of the children in return for money and land. "It isn't as though (Continued Overleaf)
Adventure, Love and Laughs Dominate Releases from Majestic-Komic Studios

Stories of the New Photoplays

THE SILENT WITNESS
Reliance
One Reel
June 23, 1915

A Wonderful Detective Drama, Wonderfully Acted

CAST
Sheriff Adams ............ Arthur Mackley
John Blackwood ........... George Pierce
Lolita, his daughter ....... Claire Anderson
Mrs. Blackwood .......... Mrs. Arthur Mackley
Handsome Jack a crook ... Victor Perry

CARL ROGERS is in love with Lolita, daughter of
John Blackwood, the president of the bank where
Rogers is cashier. Blackwood tells Rogers that until he
has a few thousand dollars put by, he must not hope to
marry Lolita. Rogers works harder than ever at an elec-
trical invention for melting steel, which is his absorbing
interest in spare moments—and not long afterward, brings
it to Blackwood completed. The bank president, however,
only laughs at the invention. Later, Rogers advertises it
in the papers and is taken in by two crooks, who give him a
worthless receipt for the instrument. Handsome Jack and
Blue Beard, who really purpose to use the invention in safe
breaking, chance to pick out Blackwood's bank for their
first experiment. The evening of the robbery, Lolita
happens to call on her father and Rogers at the bank. She
leaves her camera in the inner office, on a filing cabinet
next the safe. That night the crooks succeed in opening
the safe by using the steel melt. They first cover the
windows, so that the flashes of light from the electrical
apparatus cannot be seen without. By chance, one of the
burglars accidentally pushes the shutter release on the
camera and the plate is exposed just as a blinding ray of
light comes from the safe. The result is a flash-light pho-
tograph of Ryan, Handsome Jack's accomplice, at work
upon the safe. Next day, detectives find melted iron on
the premises, and Blackwood suspects Rogers of having
used his invention. The cashier is arrested. Lolita de-
velops the films in her camera—and the real robber is
discovered. The city papers get the story and Rogers sells his
invention for a fortune. His marriage to Lolita is post-
poned no longer.

THE STOLEN ANTHURIUM
Falstaff
One Reel
June 25, 1915

A Charming Horticultural Comedy

CAST
Emily Bradbury ........... Inda Palmer
Dana Hood .................. Riley Chamberlain
Tom ..................... Leland Benham
Ned .................... Roy Hanek

A LITTLE old maid and a nice old bachelor live side
by side. They do not know each other, though Dana
Hood always lifts his hat to Miss Emily Bradbury when
he passes her on the street, and she returns his courtesy
with a demure glance. Both are devoted to flowers, and
each has a back yard garden. Their little Edens are sepa-
rated by a high board fence. Someone sends Miss Emily
a rare specimen of cactus, and she places it in her open
front window where it can get plenty of sun. The bachelor
long has wished for a cactus. He does not happen to see
the plant in his neighbor's window. And that afternoon,
when the very specimen he has coveted, falls in a litter
of glass and dirt at his feet, he is completely mystified. By
the time he can get his head out of his broken window, the
naughty boys who committed the deed are far down the
street. He plants the cactus in his garden. Miss Emily,
some days later, looking down from an upper window,
sees her lost plant over the fence. She completely ignores
Dana Hood when he bows to her on the street. That same
day, Tom and Ned, in the custody of their mother, are
marched to the home of the old bachelor. They confess.
Dana Hood digs up the cactus, repots it, and for the first
time in his life goes to Miss Emily's door. She is over-
joyed to have her cactus restored, but even happier to find
that her neighbor, after all, is not a thief. And now it is
tumed in the neighborhood that the two gardens and the
houses side by side are to be turned into one.

THE MOTOR BOAT BANDITS
Majestic
One Reel
June 25, 1915

A Novel Newspaper-Detective Drama, Starring Irene Hunt

CAST
Jane Pepper .............. Irene Hunt
Bob Warren ............... Felix Modjeska
Kitty Stevens ............ Catherine Henry
Chief Cook ............... Ben Lewis

JANE PEPPER, reporter on the Record, goes to the
beach for a week's rest. There she meets Bob Warren,
a young detective, who confides to her that he is on the
trail of certain motor boat bandits who have been looting
summer homes. He tells Jane that he suspects two young
men who, at that moment, pass. Jane recognizes them as
the people who have the cottage next hers, and she and
Warren plan to watch the house. They agree to meet that
evening at the casino and report progress. While Jane
goes on some errands, Warren visits the cottage next hers
on the pretext of looking for a room. The woman on
the porch takes him inside. A little later, the two men
return. Sounds, as of a scuffle, are audible. Jane sees
Warren leave the house that day. When he does not show
up at the casino, Jane returns home and, from an upper
(Continued Overleaf)
Three Absorbing Two-Reel Dramas from Domino, Broncho, Kay Bee Studios

3. Margaret Gibson in "His Mother's Portrait."
4. Margaret Gibson and Frank Borzage (same).
5. Frank Burke, Charles Roy and Ethel Ullman in "The Ace of Hearts."
6. Frank Borzage and Margaret Gibson in "His Mother's Portrait."
7. Charles Roy and Frank Burke in "The Ace of Hearts."
Stories of the New Photoplays

CHILDREN OF THE SEA Majestic
June 27, 1915

*An Heart-stirring Romance, Starring Frances Billington in a Double Role*

**CAST**

Oliver Rand, the artist .... Charles Clary
Claudia .................. Frances Billington
Letty, her daughter } ................. Wilbur Higby
Ben Bright, .............. H. Moody
Sailor Jim .................. Joseph Henabery
Joe, Letty's lover .......... Joseph Henabery

ON his doctor's advice, Oliver Rand, a celebrated artist, goes to the island where, years before, he has met and wooed away Claudia, a fisherman's daughter. No one there remembers him. He becomes interested in Letty, who lives with her old grandfather, Ben Bright. Letty turns from Joe, her fisherman lover, to this brilliant man of the world. From him she learns of Claudia, now a famous actress. This rouses in her longings to go out into the world beyond the peaceful island. Rand chances to discover that Letty, unknown to herself, is the child of Claudia by a certain man of wealth, for whom she had deserted Rand himself years before. He tries to dissuade her from her wild dreams. But Letty runs away one night, leaving a note to the artist in which she tells him that she has gone to his famous actress friend. Letty meets her own mother. Neither Claudia nor her daughter knows one another. The older woman is repelled by the fisher girl, who reminds her too painfully of her own youth. And Letty is sickened when she sees the dissipated Claudia. Rand finds the girl in the city and takes her home to her people.

WHEN THE HOUSE DIVIDED Royal
June 26, 1915

*An Tale of Tyranny and Tribulation*

A BROTHER and sister, both mean as Moses, marry martinetts. Their rich uncle dies, leaving them his large estate, provided they and their partners live in his house together for one year. The quartette moves into Uncle Steele's mansion. The bullying husband and the virago of a wife, make their spouses miserable. They keep up continuous warfare against one another. At last, lines are chalked on the carpets to divide the house into two parts. Even the servants of the two families are forbidden to cross the lines. The meck brother and sister soon reach the limit of endurance. They induce in some wine and then venture to assert themselves. The despotic husband and the domineering wife are straightened out by their respective partners, and the chalk lines are erased in the scuffle.

BEAUTIFUL LOVE Komic
June 27, 1915

*A Marian Romance, Wherein Strong-minded Woman Prevails*

**CAST**

Fay .................. Fay Tucher
Archibald ............... Elmer Booth
Mamma .................. Loyola O'Connor
Papa .................. Max Davidson
Frances ................ Miss Michel

FAY, a strong-minded and very modern young woman, is a rising lawyer. She is in love with Archibald, whose stern Mamma is opposed to the match. Mamma demands that Archibald marry Frances, a wealthy bondholder. Frances holds a mortgage on Mamma's home, and, being of a villainous disposition, she has threatened Mamma, saying that unless she will give her Archibald's hand in marriage, she, Frances, will foreclose. Mamma promises, and preparations are made for the wedding. Just before the ceremony, the frantic Archibald sends a message to Fay, begging her to save him. She rushes in her machine to Archibald's house. He is let down by a rope from his window, and he and Fay escape. Mamma and Frances follow in a powerful touring-car. Fay's machine meets with a lucky accident. It rolls off the road and down a hill, stopping before the minister's house. By the time the other car arrives, Fay and Archibald are man and wife.
Powerful Western, Romantic and Detective Dramas from the Reliance Studios

Stories of the New Photoplayes

The Show Down

One Reel
June 28, 1915

Featuring the New Radiant-Majestic Leading Woman, Margie Wilson

CAST
Annie
Ben
Merrill
Mrs. McGhee

Reliance

by M. A. Carrer

The prospector, large and his men head for the island. Meanwhile, the sealed cask has been washed ashore on the island. Grace and her father open the cask and release Captain Gordon. A few days later they are overjoyed to see a ship under full sail making for the shore. But when Gordon, through the glasses, recognizes Merrill in charge, he tells Keys and Grace that he must conceal himself, as his discovery will mean death to them all. Merrill lands. He gives orders for Grace and the chest of gold to be taken to the ship, but Keys is to be left on the island. That night, the ship prepares to sail. Gordon and Keys take an old tree trunk and with rough hewn oars, propel themselves on the log out to the vessel. Grasping the anchor and chains, they draw themselves up. As John Gordon appears on deck, covered with sea-weed, Merrill, believing he is the ghost of the dead captain, in an agony of fear, leaps overboard. Gordon moves on to the bridge. The steersman shouts and feezes his wheel. The crew crowd up on deck, pale and trembling. Gordon gives them his orders, and terror-stricken, they obey. Gordon sails the ship safely home. Keys shares with him his gold, and the bold captain receives the hand of his fair daughter in marriage.

The Failure

Two Reels
July 1, 1915

An Unusual Plot of Great Power, Featuring Walter Edwards
By Richard V. Spencer and Thomas H. Ince

CAST
Jim Blake
Mrs. Blake
Stine
Mrs. Stine

Domino

JIM BLAKE, a prospector, is a failure. He works a worthless claim near his shack. At Lucky Strike Mine, everything is booming. Stine, the foreman, gets into trouble with the miners over the dismissal of one of their members, and the angry men send a delegation to the mine owner. Accidentally, the desperate prospector learns that the incoming Thursday night stage carries a big pay-roll for Lucky Strike Mine. He makes up his mind to rob the coach. Meanwhile, Stine has learned of the pay-roll and also plans to hold up the stage. The following night, Blake, shaven and disguised, arrives at the spot he has selected for the robbery, only to find that another desperado is before him. He watches the hold-up, sees Stine wounded, sees him, despite this, make off with the treasure. Blake finds Stine lying unconscious from his wound. He helps himself to ninety dollars of the pay-roll. Blake pays his bill at the store with three twenty-dollar gold pieces. The store-keeper's suspicions are aroused and he informs the sheriff. The following morning the sheriff arrives at Blake's shack. The prospector sees him coming and makes his getaway. Blake's horse is wounded and he falls. Handcuffed and helpless, he confesses to the sheriff all the details of the stage robbery and substantiates his story by leading the officer to the dead body of Stine and the booty. On the way back to town, passing his cabin, Blake begs permission to see his sick child. The sheriff removes the handcuffs and permits the miner to enter his cottage. Through the window the officer watches the child die in its unbrushed father's arms. Blake comes out and gives himself up. But the sheriff tells him that he has been punished enough and states that he will make up the ninety dollars out of his own pocket.

The Sea Ghost

By C. Gardiner Sullivan and Thomas H. Ince

CAST
Capt. John Gordon
Grace Keys
Merrill
Frederick Keys

THE GHOST, Two Reels
June 30, 1915

Wherein a Bold Sea Captain Outwits His Villainous Mate

Featuring Arthur Maunder

THE CREW of the tramp brig, "Annabelle" fish up from the sea a sealed bottle which they take to their captain, John Gordon. The bottle contains a letter from Frederick Keys, who has been shipwrecked with his daughter, Grace, on a small island. Keys offers to divide a large fortune in gold, which he has found in a cave on the island, with his rescuer. Gordon shows the letter to Merrill, the first mate. Merrill cares nothing about rescuing the castaways, but he determines that the gold shall be his. He schemes to get rid of Captain John and make himself master of the ship. Merrill bribes the crew to mutiny. Gordon is put in a sealed cask and set afloat in mid-ocean. A storm wrecks the "Annabelle." The crew, however, is saved by a freighter. Fitting up another ship, Merrill

and his men head for the island. Meanwhile, the sealed cask has been washed ashore on the island. Grace and her father open the cask and release Captain Gordon. A few days later they are overjoyed to see a ship under full sail making for the shore. But when Gordon, through the glasses, recognizes Merrill in charge, he tells Keys and Grace that he must conceal himself, as his discovery will mean death to them all. Merrill lands. He gives orders for Grace and the chest of gold to be taken to the ship, but Keys is to be left on the island. That night, the ship prepares to sail. Gordon and Keys take an old tree trunk and with rough hewn oars, propel themselves on the log out to the vessel. Grasping the anchor and chains, they draw themselves up. As John Gordon appears on deck, covered with sea-weed, Merrill, believing he is the ghost of the dead captain, in an agony of fear, leaps overboard. Gordon moves on to the bridge. The steersman shouts and feezes his wheel. The crew crowd up on deck, pale and trembling. Gordon gives them his orders, and terror-stricken, they obey. Gordon sails the ship safely home. Keys shares with him his gold, and the bold captain receives the hand of his fair daughter in marriage.

THE FEAR

Two Reels
July 1, 1915

An Unusual Plot of Great Power, Featuring Walter Edwards
By Richard V. Spencer and Thomas H. Ince

CAST
Jim Blake
Mrs. Blake
Stine
Mrs. Stine

Domino

JIM BLAKE, a prospector, is a failure. He works a worthless claim near his shack. At Lucky Strike Mine, everything is booming. Stine, the foreman, gets into trouble with the miners over the dismissal of one of their members, and the angry men send a delegation to the mine owner. Accidently, the desperate prospector learns that the incoming Thursday night stage carries a big pay-roll for Lucky Strike Mine. He makes up his mind to rob the coach. Meanwhile, Stine has learned of the pay-roll and also plans to hold up the stage. The following night, Blake, shaven and disguised, arrives at the spot he has selected for the robbery, only to find that another desperado is before him. He watches the hold-up, sees Stine wounded, sees him, despite this, make off with the treasure. Blake finds Stine lying unconscious from his wound. He helps himself to ninety dollars of the pay-roll. Blake pays his bill at the store with three twenty-dollar gold pieces. The store-keeper's suspicions are aroused and he informs the sheriff. The following morning the sheriff arrives at Blake's shack. The prospector sees him coming and makes his getaway. Blake's horse is wounded and he falls. Handcuffed and helpless, he confesses to the sheriff all the details of the stage robbery and substantiates his story by leading the officer to the dead body of Stine and the booty. On the way back to town, passing his cabin, Blake begs permission to see his sick child. The sheriff removes the handcuffs and permits the miner to enter his cottage. Through the window the officer watches the child die in its unbrushed father's arms. Blake comes out and gives himself up. But the sheriff tells him that he has been punished enough and states that he will make up the ninety dollars out of his own pocket.

The Sea Ghost

Two Reels
June 30, 1915

Wherein a Bold Sea Captain Outwits His Villainous Mate

Featuring Arthur Maunder

By C. Gardiner Sullivan and Thomas H. Ince

CAST
Capt. John Gordon
Grace Keys
Merrill
Frederick Keys

THE CREW of the tramp brig, "Annabelle" fish up from the sea a sealed bottle which they take to their captain, John Gordon. The bottle contains a letter from Frederick Keys, who has been shipwrecked with his daughter, Grace, on a small island. Keys offers to divide a large fortune in gold, which he has found in a cave on the island, with his rescuer. Gordon shows the letter to Merrill, the first mate. Merrill cares nothing about rescuing the castaways, but he determines that the gold shall be his. He schemes to get rid of Captain John and make himself master of the ship. Merrill bribes the crew to mutiny. Gordon is put in a sealed cask and set afloat in mid-ocean. A storm wrecks the "Annabelle." The crew, however, is saved by a freighter. Fitting up another ship, Merrill
Heart Throbs, Thrills and Laughs in New Thanhouser-Falstaff Releases

Masterplayers in Mutual Masterpictures

Harold Lockwood, who is featured as Jack Hillard in The Lure of the Mask, an American distinctive creation in four reels, is splendidly qualified for “straight leads.” Athletic training has given him a fine physique. He has a well-shaped head, regular features, light brown hair and blue eyes. Added to these, he possesses unusual mobility of facial expression. In The Lure of the Mask, Lockwood has endeared himself to hundreds and thousands of movie-goers, who demand a hero of unmistakable American cut. A few years ago, he found himself suddenly brought up against a wholesale dry goods proposition which everybody else seemed to regard as a “fine opportunity for a young chap just out of college.” To Lockwood, however, the prospect appeared anything but “fine.” He saw ahead of him, if he accepted this clerkship, only years of dull routine. Instead, he hustled another fellow, who wanted the job, into the dry goods house, and himself took a back row change in “The Broken Idol.” At the end of his first week in the show, Lockwood was in the front row. In two weeks he had a part. From musical comedy he went into dramatics, and then to pictures. He was chosen to support Mary Pickford and was featured opposite Marguerite Clark. Lockwood comes to the Flying “A,” and the Mutual Masterpictures, a recognized leading man, and an actor who combines dramatic ability with irreproachable good taste.

When Sam De Grasse, in a moment of despair, remarks that this or that little operation assigned to him at the Reliance-Majestic studios, is “like pulling teeth,” he knows whereof he is speaking. For De Grasse, who impersonates Jim MacPherson, in the four-part Mutual Masterpicture, A Child of God, started out as a dentist in Boston, and deserted a prosperous practice for the movies. De Grasse soon tired of the kind of thrill he was called upon to hand his patients, so he closed up shop and went to California. There, where movie plants are thick, he soon got a chance to try out his abilities before the lens. Pathe, Annex, Majestic—this is the panorama of his progress, with the high lights on such recent triumphs as Texas Bill’s Last Ride, Blue Pete’s Escape, and the Masterpicture, A Child of God. The Bostonian has become one of the most daring riders in filmland. His Jim MacPherson is a classic of the silent drama.

Arthur Bauer, who plays General Darrington, in God’s Witness, a four-part Mutual Masterpicture by Than houser, arrived in America with the original Savage production of “The Merry Widow.” He is a Viennese, and was twelve years before the footlights. The New Rochelle studios saw his début in American photoplays. Abroad, he had appeared in Great Northern films in Berlin and in Copenhagen. “My favorite work,” he said recently, “is refined character parts.” Mr. Bauer, who is tall, well-built, with an unusually fine presence, impersonates the proud, old Southerner, General Darrington, most convincingly, the part calling for some tremendous acting in the scene with his grandson.

Loretta Blake has been showing photoplaygoers what an ambitious ingenue may accomplish. From slavish parts to leading roles in Mutual Masterpictures is no little ways for so young and so inexperienced an actress as Miss Blake to have come in her year with the Reliance-Majestic companies. As Happiness, in the symbolic-sociological drama, The Absentee, a five-reel Masterpicture, she is featured in a rôle peculiarly suitable to her temperament and natural gifts of expression. Joyous as a child, dainty and small, very blonde, always in motion, she perfectly embodies the idea of the part. A more mature achievement is Miss Blake’s portrayal of Regina, in Ghosts, a five-reel Mutual Masterpicture adapted from the famous play of Henrik Ibsen. Here again, this delightful actress personifies the joy of living. But she also strikes a deeper note than in any of her former triumphs. Miss Blake is very fond of out-of-door life, and she is an expert camper. Whenever she has a day off from the studios, she spends it in the mountains. A very small stove and cooking utensils are packed into her knapsack—and the young star is independent of the rest of civilization.

Lucy Peyton, in The Lure of the Mask, the four-part Masterpicture based upon the thrilling modern mystery-romance, by Harold MacGrath, is an actress of rare appeal. She is cast for second lead in the rôle of Enrichetta, the beautiful daughter of Giovonni, played by Hal Clements. And her interpretation of the Italian girl leaves nothing to be desired in point of realism and finished acting. Miss Peyton is a brunette with exceptionally expressive eyes, slight and girlish, with small features. Temperamentally, she is well qualified to bring home to her audience emotions which require the most subtle handling. A part which easily might sink to the level of ordinary melodrama, Miss Peyton has sustained upon a high, artistic plane. Her exquisite work alone, would go far in recommending to a discriminating public this exceptionally well acted Mutual Masterpicture.

Louise Glaum, who has created numerous adventure rôle’s in Broncho, Kay-Be and Domino dramas, recently has been putting her best work into Mutual Masterpictures. She appears as Irene Bullard in The Cup of Life, as Fanny, a dance hall siren in The Darkening Trail, and as Trixie, a chorus girl, in The Reward. Miss Glaum has the beauty, fascination, and the dramatic ability to make her characterizations convincing. She does not shrink from depicting the revolting side of life, and her performances always carry great moral force. As Irene Bullard, this clever actress of the New York Motion Picture companies plays the demi-mondaine who preys upon the rich and influential men of a large city. In The Darkening Trail she impersonates the corresponding type of woman, found in the dance halls of pioneer communities. The two characters are startlingly different on the surface, while essentially they are the same. Miss Glaum is one of the ablest feminine “beavies” in pictures.
"The Flying Twins"


CAST


CAST

Produced at the Thanhouser Studios, Featuring Madeline and Marion Fairbanks.

A Stirring Four Part Mutual Masterpicture of Circus Life, Depicting the Struggles and Perils of Two Child Performers.

I t had been a very exciting winter for the twins, largely because of Cousin Carolyn. Romantic things always were happening to their pretty country cousin whom their father had given a position in his office. The twins were just thirteen. Perhaps the most thrilling adventure of all had been their acquaintance with the acrobat. Never had the twins seen anything so wonderful as this young man, who hung fearlessly in mid-air, twisting his supple body into the strangest shapes. And when, after the performance, a man told them about Carolyn, they actually brought him to the circus, where he lived in emulation. Then a n d Madeline were overcome by the honor.

Fred Morris — the acrobat — saw Cousin Carolyn many times after that. She made the twins her confidantes, and they ardently kept everything she told them a secret. It was not their fault that their father discovered Carolyn's romance, that in a single hour their hero was banished, and their pretty cousin plunged into an abyss of woe.

But this was all over, two months ago. And now Carolyn and Peter Goddard were engaged. The twins had overheard their father say that at last Cousin Carolyn had a suitor who was worthy of her. And yet, Peter never in his life had swung from a trapeze. He was only a clerk in the office.

In June, the twins' father was called on a business trip to California, and it was arranged that Mrs. Marshall should go with him. "Aunt Sally's is the best place for the twins," Marion and Madeline heard their father say. And their mother replied: "Yes, on that big farm they'll be in quiet, wholesome surroundings, and Aunt Sally can keep an eye on them."

The twins were delighted with the prospects of a summer in the country, and when they reached the Connecticut homestead they went wild with joy and the sense of freedom. But after two weeks of simple farm pleasures, their enthusiasm began to lag. There were no matinees, no vaudeville or motion picture shows — and after the unusual gaiety of the winter the twins missed them.

On a certain Thursday — the day when Aunt Sally drove to town to do her weekly marketing — a circus arrived in the village. While Aunt Sally was bustling in and out of the stores, the twins watched the procession. They fell in with the crowd and followed them to the circus grounds. Peeping in under the big tent, they saw the ring performers rehearsing their stunts, and were filled with the zeal of emulation. So absorbed were both in their own antics that, when they suddenly heard somebody call them by name, they fell over in the grass — and lay there, staring up at their old friend, Fred Morris.

Morris took the little girls into the tent. The circus people flocked around them. Marion and Madeline told them that they were tired of life in the country. They had lived in a short, pink dress, whom Morris called Stella, his wife told Madeline and Marion what an exciting life they might have if they would join the circus. The next night, when the show left town, the twins disappeared with it.

Aunt Sally spent the worst week of her life trying to trace the runaways. At the end of that time she telegraphed Mr. and Mrs. Marshall. But the cleverest detectives in the city could make nothing of the case.

Meanwhile, the twins had reached the height of their ambition. They had developed, under Morris's tutelage, into daring, graceful little trapeze performers, billed as "The Flying Twins." Night after night they astonished and delighted hundreds of people. The show was touring the Middle West. Had they been nearer New York, their fame and their identity must have reached their parents. Marion and Madeline were the stars of the troupe. Their guardian watched their progress greedily. He was reaping a rich revenge against Vinald Marshall for the latter's interference in his affair with Carolyn. Then came the fatal fall which crippled the master acrobat, and his interest in the twins became one, not only of revenge, but of self-preservation. He depended upon them for his own support. The children became miserably homesick. But in answer to their pleadings that they be allowed to return, Morris only threatened them should they try to run away. Finally, the ex-acrobat overreached himself. He wrote an anonymous letter to Marshall, taunting him with the loss of his daughters. At last the detectives had a clue.

Safe again in their parents' arms, the two little girls cried until they couldn't squeeze out another drop.
Personal Side of the Pictures

To Lottie Pickford, a slender, dark-haired, winsome little piece of femininity, with large, ever-flashing dark-brown eyes, has been assigned one of the most difficult rôles ever undertaken by a moving picture actress. Despite this, Miss Pickford, as Esther Stanley, heroine of the $10,000 prize picturized novel The Diamond from the Sky, produced by the Flying "A" and distributed by the North American Film Corporation, not only is carrying the difficult lead to a successful conclusion, but is doing so in such a delightfully pleasing manner as to win for herself an enduring niche in the hall of fame of motion picture artistry.

When S. S. Hutchinson, president of the Flying "A", and Jacques Jacard, the celebrated director, met some time ago to select a cast for this great production, they spent many hours in a search for their ideal of a heroine. The names of no less than twenty-five young women, who had achieved success in many rôles in filmland, were placed before them from which to select the one they deemed best suited for the lead.

A protracted discussion was without result. Then the name of Miss Pickford cropped into the discussion. How well this young star measured up to the high standard fixed by Mr. Hutchinson, may best be gleaned from the fact that two weeks later she had affixed her signature to a contract submitted by Mr. Hutchinson, in which she agreed to play the lead in collaboration with Irving Cummings.

Although younger by eighteen months than her sister Mary, the producers of The Diamond from the Sky, found in this remarkable young lady, whose personality, versatility and physique were particularly well adapted to the difficult rôle of Esther, the very person they had long been seeking. Meteoric is the only word Webster coined sufficiently strong enough of describing the remarkable rise of this young lady in filmland history. But the great success she enjoys today has been won, first of all by hard work and lots of it, her faculty of quickly mastering the varied and many intricate characters she has been called upon to portray, and last, but by no means least, the natural, all-round ability with which she has been gifted.

Discussing Miss Pickford and the ease with which she fitted into his conception of a heroine for this monster production, Director Jacard recently summed up the situation as follows:

"In all my experience as a director of photoplays, I have never found any one who so naturally fitted into the scheme of a great moving picture project as did Miss Pickford into the part of Esther Stanley. There is no doubt whatever, in my mind, but that a better selection could not have been made."

A great boost, to be sure, coming as it does from one of the world's greatest directors of film plays! But it is absolutely devoid of exaggeration. Miss Pickford deserves every word of it.

Less than two years ago, D. W. Griffith, famous the world over for the mammoth creations conceived in his fertile brain, prophesied a great future for Lottie Pickford, even then considered a better screen actress than her sister Mary. His assertion was more than verified some months later when Lottie, as the lead in the six-reel photoplay, The House of Bondage, scored one of the greatest triumphs accorded a screen star.

Miss Pickford appeared in but one photoplay after this success, sharing honors with her sister in Fanchon, the Cricket, produced by the Famous Players Corporation.

One of Miss Pickford's greatest assets is a charming personality. Converse with her for five minutes and you reluctantly go on your way, vowing her to be one of the most winsome and fascinating little creatures you ever had the pleasure of meeting.

Miss Pickford is gifted with an exceptionally clear insight into human nature, obtained, no doubt, by her ever-increasing interest in subjects dealing with sociology. An invertebrate reader, Miss Pickford's leaning is chiefly toward the books dealing with the more serious problems of life and state. Nevertheless, she enjoys, as does any young lady with red blood in her veins, an hour now and then with the writers of the more popular works of fiction.

Too, she is a close student of art and when time permits, never neglects an opportunity to visit the nearest gallery. She boasts, a large acquaintance among the popular writers and artists, but so far as is known, has no particular favorite in either sphere.

Decidedly a home girl in every sense the word implies, and a close student of domestic science, Miss Pickford at the same time is adept at many branches of outdoor sport, being particularly fond of motoring, tennis and various forms of water sport. She loves animals and can hold her own with the best of amateur horse-women.

Miss Pickford is a devoted daughter and, when the occasion permits, spends every spare moment with her mother.

A small part of her income, which comes in the front rank of salaries paid to the biggest film stars, is ample for her simple tastes, and she possesses the rare good sense of setting aside a goodly portion of it for future use.

Those who have watched the performance of this most remarkable young woman in The Diamond from the Sky, are one in their declaration that in the rôle of Esther Stanley, she has scored the greatest triumph of her already enviable career in filmland.
Real Tales About Reel Folk

MUTUAL children are as famous as Mutual masterplayers. Little Helen Badgley, of the Thanhouser company, enjoys the distinction of being “the best known baby in the world,” and the juvenile troupe now being featured at the Reliance-Majestic studios includes youthful stars whose equal it would be hard to find anywhere else in filmland. Little Helen, “the Thanhouser kidlet,” is a bewitching child. She has entertained many eminent personalities, guests of the Thanhouser management, and usually she insists upon having her picture taken with them. Helen’s little, round head is covered with a profusion of golden ringlets, her eyes are starry blue, and her disposition is all fun and friendliness. She is the pet of all the players, and especially she loves Carey L. Hastings, with whom recently she shared the honors in Bud Blossom. The photograph at the top of this page shows Helen as Bud Blossom in the lap of Miss Hastings, and is eloquent of the happy understanding between these two famous screen stars.

Violet Radcliffe is the very attractive name of the very attractive little girl who plays bad boy parts in the Reliance-Majestic juvenile company. She cannot remember her theatrical début, which was at the age of two months. She is now seven and an experienced little actress. Violet has no use for “pretty little girl parts.” She thinks them dreadfully stupid. Boys’ pranks always have appealed to her far more than the gentle games which most girls like. On the screen she makes about the wickedest young villain appearing in pictures. Carmen de Rue, however, is the dainty child, who goads the small boys on to reckless deeds of chivalry or just pure deviltry—in short, who thoroughly enjoys her feminine prerogative for making trouble.

Lucille Younge, former favorite in Mutual pictures, again is appearing in Reliance-Majestic films. Miss Younge is just back from Egypt, where she went about a year ago with her mother. Her sojourn in the Garden of Allah explains her long absence from the screen. This widely travelled leading woman frequently entertains fascinated groups at the studios with vivid pictures of the Sahara and desert life which have a peculiar charm for Miss Younge.

Motion picture stars are born and some are made, in the opinion of Thomas H. Ince, noted director of the New York Motion Picture Corporation, who, in his career, has employed hundreds of players of both sexes.

“Everybody can’t be a star,” Mr. Ince recently declared,
ENTERING the house after a futile search for Blair, the Widow Stanley was brought to a sudden halt by the terrific slam of a door, the echo of which went reverberating through the spacious halls of the old fashioned house. Then followed a silence of several minutes, interrupted by hurried footsteps and the slam of another door. Hurriedly, the widow ran to the room where she had left her visitor. It was empty! Everything about the room, however—the overturned table and chairs—beseemed a desperate struggle.

Search for Hagar finally led the widow to the secret closet. Pressing a concealed button, the electrically controlled wall moved slowly back. In a dark corner she found Hagar, unconscious and bleeding. With the aid of a colored servant, she carried the queen to the sitting room and succeeded, after some time, in reviving her. Poor Hagar, the blow on the head had clouded her memory. But Mrs. Stanley needed no enlightenment. She knew who was guilty.

Still in a state of coma, the gypsy queen was driven back to Stanley Hall and given into the tender care of Esther. Failing, after several days, to remove the cloud from Hagar’s brain, Esther decided, and the doctor agreed, that she might benefit if she was brought back to the gypsy camp and its familiar surroundings. Preparations for the return were immediately begun.

As the party was leaving Stanley Hall, in front of which the many servants had gathered in tearful groups, a stranger drew up at the gate and dismounted. It was Marmaduke Smythe, legal representative of the Earl of Warwickshire, returning, after an absence of twenty years, to inform Arthur of the aged Earl’s death and of his inheritance of his estate, title and The Diamond from the Sky. Certain, after hearing Esther’s story, that Arthur was dead, legally, if not physically, he averred that Blair, as the next direct male descendant of the Earl, was entitled to the inheritance.

Back again in the gypsy camp, Hagar fell into a troubled sleep. Beside, Esther, alone, sat weeping on the steps of the caravan. As darkness settled over the little camp, Luke Lovell, on hands and knees, moved, snake-like, through the tall grass, an ugly knife between his teeth and eyes gleaming murderously. At that very moment Arthur, alone in the desert, many miles away, woke from a restless sleep with a start. Something seemed to tell him that Esther’s life was in peril. “Kiss me! Not until you return The Diamond from the Sky to me, will I grant any such request,” warned Vivian, alone with Blair in the garden of the Randolph home in Richmond. She was chiding him for his failure to recover the precious jewel. Blair promised to secure the diamond. But where was the heirloom?

In a badly mussed dress suit and what remained of a once respectable high hat, Strap McGee, philosophical knight of the rails, paused alongside a pig-sty on the outskirts of Richmond, over which was bent a little colored boy. Playfully, Strap slapped him on the back, and something the boy held in his hand dropped into the mud of the sty. It was The Diamond from the Sky!

Quickly, Strap dug the gem out of the mud, wiped off the slime and dashed down the road—Richmond bound. Out of breath, he rushed to the curiosity shop of Hung Li, den keeper and tong leader, desirous of striking a quick bargain. But alas for poor Strap! No sooner had he passed the baffle to the wily oriental than the trap door, on which he stood, was sprung. It was Strap’s last vision of anything earthly. Glowing over the fortune handed him, Hung Li, hurried to the room where the great god “Lung” reposed and hung the diamond about its throat.

That evening, Mrs. Randolph, chaperoned by Detective Blake, was hostess to a slumming party “doing” Chinatown, and, as on all such occasions, the itinerary included a visit to Li’s place and, if possible, a peek into the joss house. Up the back fire escape of the Chinese den crept the muffled form of a man. Stopping at the partly curtained window of the sanctuary, the man raised the sash with such little noise as possible. Then he reached in his hand and closed the fingers about the diamond suspended from the idol’s neck. The next instant it was torn loose and the hand withdrawn, just as Li, preceding the party of visitors, entered. With a curse, he grabbed up a sharp two-edged sword and swung blindly at the mysterious hand, but missed. A second blow cleaved the head of the image. As it fell, it overturned an altar light. Almost instantly the badly ventilated, ill-smelling room was a seething furnace.
THE QUEST
An Exciting Romance of the South Seas. In Five Reels. Produced by the Majestic Motion Picture Company. Presented by the Beautiful Staged and Costumed. An American Distinctive Creation. Featuring MARGARITA FISCHER.
MAE MARSH, Released March 22, 1915.

THE LOST HOUSE
A Thrilling Play of Mystery and Adventure. In Four Reels. By the Celebrated Author and War Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful LILLIAN GISH.
MAE MARSH, Released March 25, 1915.

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation, Starring the Talented MAE MARSH.
MAE MARSH, Released March 29, 1915.

THE DEVIL
A Screen Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring LILLIAN GISH.
Supported by Alfred Paget and Wallace Reid. Released April 8, 1915.

A MAN AND HIS MATE
A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor, HENRY WOODRUFF.
Released April 12, 1915.

ON THE NIGHT STAGE
Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars, ROBERT EDISON and WILLIAM S. HART.
Released April 15, 1915.

MAN'S PREROGATIVE
A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Five Reels. Featuring the Distinguished Actor, ROBERT EDISON.
Released April 19, 1915.

CAPTAIN MACKLIN
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company. LILLIAN GISH.
In the Leading Part. Released April 22, 1915.

THE CUP OF LIFE
Released April 26, 1915.

A CHILD OF GOD
A Drama of Love and Regeneration. By the Great American Novelist, Cyrenus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and ARLENE DE GRASSE.
Released April 29, 1915.

THE ABSENTEE
Mutual Releases

MONDAY—American (2), Reliance, Keystone.
TUESDAY—Thanhouser (2), Majestic, Beauty.
WEDNESDAY—Broncho (2), American, Reliance.
THURSDAY—Domino (2), Keystone, Mutual Weekly.
FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.
SATURDAY—Reliance (2), Keystone, Royal.
SUNDAY—Majestic (2), Komic, Thanhouser.

American
Apr. 21—She Walketh Alike
Apr. 26—The Day of Reckoning (2)
Apr. 28—Wife Wanted
May 3—One Summer’s Sequel (2)
May 5—When Empty Hearts Are Filled
May 6—The Drama Realized
May 10—The Altar of Ambition (2)
May 15—Shine on Window
May 17—The Greater Strength (2)
May 22—The Edge of Things
May 24—In the Purple Hills (2)
May 30—Reprise
May 31—The Invisible (2)
June 2—The Golden Rainbow
June 4—The Gilded Light
June 7—The Right to Happiness (2)
June 14—The Soul of the Vase
June 14—Hers Obligation (2)
June 16—A Musical Cook
June 23—One Woman’s Way
June 28—By Whose Hand? (2)
June 30—A Good Business Deal
July 3—A Woman Scorned

Beauty
Mar. 30—The First Stone
Apr. 6—The Once Over
Apr. 13—Persistence Wins
Apr. 20—Oh, Daddy
Apr. 21—Oh Quarter
May 4—The Face Most Fair
May 10—The Summering (2)
May 18—Naughty Henrietta
May 25—The Stage at Homes
June 1—Little Chrysanthemum
June 8—The Redemption of the Jones
June 15—The Mollycoddle
June 22—A Deal in Diamonds
June 29—The Madora

Broncho
May 5—The Spark From the Embers (2)
May 12—My Allied Wife (2)
May 19—The Operator at Big Sandy (2)
May 26—Shorty’s Trouble Sleep (2)
June 2—The Conversion of Fretty Blake (2)
June 9—The Township Keeper’s Son (2)
June 16—His Superficial Wife (2)
June 23—The Shadowgraph Message (2)
June 30—The Sea Ghost (2)
July 7—Tools of Providence (2)
July 14—The Rust (2)
July 21—Cash Parrish’s Pal (2)

Domino
Apr. 15—The Sons of Toll (2)
Apr. 18—The Artist’s Model (2)
Apr. 25—The Power of the Street (2)
May 3—Man From Nowhere (2)
May 13—The Shod Light (2)
May 18—The Black Horse (2)
May 27—Hostage of the North (2)
June 3—The Scales of Justice (2)
June 10—The Strike at Bessemer Mine (2)
June 17—The Soul of Phys (2)
June 23—Beauty and Swords (2)
July 1—The Failure (2)
July 8—The Blackened Life (2)
July 15—The Burglar’s Baby (2)

Kay Bee
Apr. 9—The Roughneck (2)
Apr. 16—The Riddle of Luke (2)
Apr. 23—The Middle of the Wooden Leg (2)
May 2—The Man of Hate (2)
May 7—The Kid (2)
May 14—The Man Octopus (2)
May 21—“Bad Luck” of Santa Ynez (2)
May 28—The Easter Hat (2)
June 4—A Piece of Amber (2)
June 11—The Journey from the Past (2)
June 16—The Secret of Lost River (2)
June 23—The Floating Death (2)
July 9—The Portrait (2)
July 9—The Hammer (2)

Keystone
Apr. 29—A Bear Affair
May 2—Mabel’s Wild Way
May 3—Gusie’s Backward Way
May 6—Gusie Tied to Trouble
May 9—Hairpin Round’s Triumph
May 10—(No Release)
May 10—Our Dare Devil Chief (2)
May 13—Crossed Love and Swords
May 17—Miss Valentine’s Seaides Lovers
May 17—No Release
May 20—The Wouldn’t Stay Down
May 22—For Better or Worse
May 28—These College Girls (2)
June 3—Men Lost and Won
June 7—Those Bitter Sorrows
June 14—Billie (2)
June 21—The Little Teacher (2)
June 28—Foiled by Fido (2)

Komic
Apr. 25—Home Again
May 2—Elihu’s Disguise (No. 22)
May 9—Lynx and Axe
May 16—Elihu’s Romance (No. 23)
May 18—The Grand Old Man
May 30—Gasoline Guy
June 6—Brave and Bold
June 13—Unwinding It
June 20—Where Breeze Blow
June 27—Beautiful Love
July 4—Sir, Wallock’s Wallet
July 11—Boppo, the Barber

Majestic
May 2—The Comeback (2)
May 9—Our Grandparents (2)
May 9—The Spell of the Poppy (2)
May 16—The Morning Glories
May 16—At the Stroke of the Angels (2)
June 28—The Mystery of the Alarm
July 23—Eleven-Thirty P. M. (2)
July 25—The Rightful Thief
July 28—Little Dick’s First Case
July 30—Out of Bondage (2)
July 1—Her Husband Here
June 6—The Living Death (2)
June 8—Dirty Face Dan
June 13—The Burned Hand (2)
June 15—Pirates Bold
June 20—The Woman from Warrens (2)
June 22—The Ash Can
June 22—The Motor Boat Bandits
June 27—Children of the Sea (2)
June 29—Three Million Dollars
July 4—The Old High Chair (2)
July 6—The Hired girl
July 11—The Mountain Girl (2)
July 13—A Ten-Cent Adventure

Falstaff (Princess)
Apr. 16—The Actor and the Rube
Apr. 23—The Artist’s Model (2)
Apr. 30—Movie Fans
May 7—A School Mother
May 14—Ferry Fink’s Flirtations
May 21—A House that Jack Moved
May 28—it’s All Ill Wind
June 4—The Troubled Life (2)
June 11—His Guardian Angel
June 18—Ebenzer Explains—Little Herman
June 22—The Stolen Anathemum
July 2—The Madonna (2)
July 9—P. Henry Jenkins and Mars

Mutual Weekly
Apr. 15—No. 15
Apr. 22—No. 16
Apr. 29—No. 17
May 6—No. 18
May 13—No. 19
May 20—No. 20
May 27—No. 21
June 3—No. 22
June 10—No. 23
June 17—No. 24
June 24—No. 25
July 1—No. 26

Reliance
Apr. 28—The Buried Treasure
May 1—The House of Bentley (2)
May 8—The Mission of Morrison
May 15—The Five
May 22—The Old Shoemaker (2)
May 29—At the Hour of Eleven
June 5—The Sun of the Dog
June 12—Mike’s Elopement
June 19—The Cub (2)
June 26—The Iron Convent (2)
July 3—The Man’s Fate
July 10—The Old Clothes Shop (2)
July 17—The Silver Wreath
July 24—A Bad Man and Others (2)
July 31—The Showdown

Royal
Apr. 21—A Corner in Babies
Apr. 28—Burglarly, by Request
May 5—When Yanks Won Out
May 12—Hungary Hank at the Fair
May 19—Locked Out
May 26—That Doggone Serenade
June 2—Casey’s Grand Stakes
June 9—When Beauty Came to Kostob
June 16—One of the Old One
June 23—An Unlikely Visitor
June 30—Nor a Shot Showed
July 7—The Fortification Plans
July 14—The Payoffs
July 21—The Headliners (2)

Thanhouser
Apr. 1—The Moment of Sacrifice (2)
Apr. 8—The Big Brother Bill
Apr. 15—The Underdog (2)
Apr. 22—The Redemption of Peter and Paul
Apr. 29—Fashion and the Simple Life
May 6—The Ashes (2)
May 13—Their One Love
May 20—The Devil’s Departed
May 27—Roses for the Roses
June 3—The Triumph of the Sons of the Wooden Shoe
June 10—Under the Seastars
June 17—Through Edith’s Looking Glass—Bad News
July 1—The Country Girl (2)
July 8—The Kingfisher (2)
July 15—The Two Cent Mystery
July 22—Which Shall It Be? (2)
July 29—Innocence at Monte Carlo
Aug. 5—Crossed Wires (2)
Aug. 12—The Two Soldiers (2)
Aug. 19—The Picture of Dorian Gray (2)
### Mutual Exchanges
Serving the Mutual Program

<table>
<thead>
<tr>
<th>Location</th>
<th>Film Corporation</th>
<th>Address</th>
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<tbody>
<tr>
<td>Albany, N. Y.</td>
<td>Mutual Film Corporation</td>
<td>133 Broadway</td>
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<tr>
<td>Amarillo, Texas</td>
<td>Mutual Film Corporation</td>
<td>152 E. Trinity Blvd.</td>
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<tr>
<td>Atlantic City,</td>
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<td>Buffalo, N. Y.</td>
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<td>115 N. Dearborn St.</td>
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<tr>
<td>Charlotte, N. C.</td>
<td>Mutual Film Corporation</td>
<td>215 North Tryon St.</td>
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<tr>
<td>Chicago, Ill.</td>
<td>Mutual Film Corporation</td>
<td>350 N. Dearborn St.</td>
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<tr>
<td>Cleveland, Ohio</td>
<td>Mutual Film Corporation</td>
<td>19th &amp; E. 9th St.</td>
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<tr>
<td>Columbus, Ohio</td>
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<td>115 N. Dearborn St.</td>
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<tr>
<td>Dallas, Texas</td>
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<td>240 East 12th St.</td>
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<tr>
<td>Denver, Col.</td>
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<td>67 Woodward Ave.</td>
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<td>632 Broadway</td>
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<tr>
<td>Winnipeg, Manitiouba</td>
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### Mutual Program
(Week of June 28th to July 4th, Inc.)

<table>
<thead>
<tr>
<th>Date</th>
<th>Film</th>
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<tbody>
<tr>
<td>Monday, June 28, 1915</td>
<td>AMERICAN —— By Whose Hand?</td>
</tr>
<tr>
<td>Tuesday, June 29, 1915</td>
<td>RELIANCE —— The Show Down (Drama)</td>
</tr>
<tr>
<td>Wednesday, June 30, 1915</td>
<td>THANHouser —— Crossed Wires</td>
</tr>
<tr>
<td>Thursday, July 1, 1915</td>
<td>MAJESTIC —— The Kid Magicians (Juvenile Comedy)</td>
</tr>
<tr>
<td>Friday, July 2, 1915</td>
<td>BRONCHO —— The Sea Ghost (Drama)</td>
</tr>
<tr>
<td>Saturday, July 3, 1915</td>
<td>DOMINO —— The Failure (Drama)</td>
</tr>
<tr>
<td>Sunday, July 4, 1915</td>
<td>MUTUAL WEEKLY —— To be announced</td>
</tr>
</tbody>
</table>

### Special Productions

- **NEW MAJESTIC**: Sapho
- **THANHOUSER**: Moths
- **THANHOUSER**: Robin Hood
- **THANHOUSER**: A Legend of Provence
- **KAY BEE**: The Battle of Gettysburg
- **KEYSTONE**: Zeru, the Bandleader
- **THANHOUSER**: Frou-Frou
- **MAJESTIC**: Ruy Bias
- **THANHOUSER**: Joseph in the Land of Egypt
- **MUTUAL SPECIAL**: Mexican War Pictures
- **THANHOUSER**: Cardinal Richelieu's Ward
- **THANHOUSER**: Dope
- **N. Y. MOTION PICTURE**: The Wrath of the Gods
- **THANHOUSER**: The Last Concert

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**MUTUAL WEEKLY No. 24—1915**

**President Wilson and nation's notables dedicate monument to the battlefields "Maine" at Arlington National Cemetery.**

- Sub: Secretary Daniels' sons, Jonathan and Frank, host the event.

**Mayor Mitchell and Wife, of New York, visit the St. Louis Exposition.**

**Wellesley College girls compete in annual eight-oared race on Lake Waban.**

**W. M. Jennings Bryan, Secretary of State, resigns from the cabinet.**

**"Come and Fetch Your Fiddler," old time fiddlers from three states contest for valuable prizes at Huntington, W. Va.**

**The Champion receives a gold medal.**

**Remnants of the Army in gray hold their annual reunion in historic Richmond, Va.**

**Sub: Enemies once, but brothers now.**

**San Francisco, Calif. — The Battleship "zozone" is blown to atoms by submarine mines to make holiday for Exposition crowds.**

**Secretary of the Navy Daniels awards diplomas to graduates of U. S. Naval Academy, Annapolis.**

**Secretary of War Garrison awards diplomas to future generals of the Army at Bruxton Point Military Academy.**

**"Work for the Arctic," the rescue ship "Georg B. Cluett" sails from New York City with provisions for relief party of the MacMillan party.**

**Sub: West, Pickels and his dog, "Chum.**

**New York City, Aristocratic Dog Champions have their day in the 14th degree garden of the Hotel Biltmore.**

**Italian Reservists, called to the colors, sail from New York City on the "Duca d'Abruzzi.**

**Declaring one Self President of Mexico is an easy matter, holding office on the job is different.**

**Uncle Sam finds keeping neutral no easy job.**
## Regular Mutual Program Features

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
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</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old High Chair&quot; (2)</td>
<td>JULY 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Little Marie&quot; (3)</td>
<td>JULY 12</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;His Mother's Portrait&quot; (2)</td>
<td>JULY 2</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Failure&quot; (2)</td>
<td>JUNE 1</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Sea Ghost&quot; (2)</td>
<td>JUNE 30</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;Crossed Wires&quot; (2)</td>
<td>JUNE 28</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;By Whose Hand?&quot; (2)</td>
<td>JUNE 28</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;Children of the Sea&quot; (2)</td>
<td>JUNE 27</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;A Bad Man and Others&quot; (2)</td>
<td>JUNE 26</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Floating Death&quot; (2)</td>
<td>JUNE 25</td>
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<tr>
<td>DOMINO</td>
<td>&quot;Hearts and Swords&quot; (2)</td>
<td>JUNE 24</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Shadowgraph Message&quot; (2)</td>
<td>JUNE 23</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;Which Shall It Be?&quot; (2)</td>
<td>JUNE 22</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;Peggy Lynn, Burglar&quot; (2)</td>
<td>JUNE 21</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;The Woman From Warrens&quot; (2)</td>
<td>JUNE 20</td>
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<td>RELIANCE</td>
<td>&quot;The Old Clothes Shop&quot; (2)</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Secret of Lost River&quot; (2)</td>
<td>JUNE 18</td>
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<td>DOMINO</td>
<td>&quot;The Soul of Phyre&quot; (2)</td>
<td>JUNE 17</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;His Superficial Wife&quot; (2)</td>
<td>JUNE 16</td>
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<td>THANHOUSER</td>
<td>&quot;The Country Girl&quot; (2)</td>
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<td>&quot;His Obligation&quot; (2)</td>
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<td>&quot;The Burned Hand&quot; (2)</td>
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<td>&quot;Hearts United&quot; (2)</td>
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<td>&quot;The Pathway from the Past&quot; (2)</td>
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<td>&quot;The Strike at Centepede Mine&quot; (2)</td>
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<td>BRONCHO</td>
<td>&quot;The Tavern Keeper's Son&quot; (2)</td>
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<td>&quot;The Six Cent Loot&quot; (2)</td>
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<td>&quot;The Scales of Justice&quot; (2)</td>
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<td>BRONCHO</td>
<td>&quot;The Conversion of Frosty Blake&quot; (2)</td>
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<td>KAY BEE</td>
<td>&quot;The Riddle of the Wooden Leg&quot; (2)</td>
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**PHOTOGRAPHS**

**Size 8x10**

For Lobby Display of all Mutual Multiple Features including **all two-reel Keystone**

**Ready 10 Days in Advance of Release Date**

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**NEW YORK, N.Y.**

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A perfect match to the dainty colored photographs of the Mutual Masterpictures.

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71 West 23rd Street  
New York, N.Y.

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**Announcement Slides**

**OF THE HIGHER CLASS**

Used by the Best Theatres.

Specially posed by Beautiful Models.

**S C O T T  A N D  V A N  A L T E N A**

59 Pearl Street, New York City
ARE YOU
Manufacturing Supplies of Interest to Exhibitors? If so

ADVERTISE IN "REAL LIFE"
You'll Get More Business

Why Not Supplant
your present singer with the Modern Victrola. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theatre to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact, any of the famous singers of the world at the small cost of a record? Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

Chicago Song Slide Exchange
Sta. R.L., 32 S. Wabash Ave., Chicago, Ill.

COUPON BOOKS
for MOVIES
6's and 18's

Samples and Prices on Request
WELDON, WILLIAMS & LICK
FORT SMITH, ARK.

GUMSTICKUM
An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, $1.00, postpaid.

MADIGAN POWDER WORKS
Clarksville, Iowa

News of the Trade

PLATO novelties and specialties, as advertised on another page in this issue, comprising buttons, pins, fans, flaps and silk banners are becoming popular among exhibitors. The fans are used not only for summer comfort, but on the reverse side for advertising. Buttons are used in the same way, exploiting various features. Arthur M. Plato, of 315 Church Street, New York, is the leading manufacturer in this line. A postal will bring full particulars.

The Frank Netschert Company, 61 Barclay Street, New York City, has recently supplied with complete floral decorations the Third Street Theater, of Easton, Pa., the Flatbush Theater, of Brooklyn, N. Y., and F. W. Carling's Theater, of Ottawa, Canada.

R. D. Hanish, general manager of the Rex Film Renovator Manufacturing Company, states that its company is busy installing one of its machines for the Central Film Service of Indianapolis and has signed a contract for the installation of a machine in the office of the United Film Renting Company, also in Indianapolis. Mr. Hanish is about to make an extended trip through the film exchange centers, giving further demonstrations of the efficiency of the Rex machine.

A search through the records of recent mechanical exposiblons by the Power Company officials, last week, uncovered the interesting fact that the Power Cameragraph has practically a corner on the medals and other awards for projection machines. Included in this list are the much-coveted prizes of the American Museum of Safety and the Efficiency Congress. In addition, the Power machine is on practically every battlefield of the United States Navy possessing a projection machine, and is also seen at practically all the army posts, Y. M. C. A. buildings, churches, and schools are other fields in which the Cameragraph holds almost uncontested sway.

The Automatic Ticket Selling and Cash Register Company, 127 Broadway, New York City, has recently added one of its new motor driven machines in the New York Hippodrome, which have a seating capacity of 5,500. This modern method of ticket selling is becoming very popular with exhibitors all over the country, being employed in all the Marcus Loew theaters. The Humphrey Company, owners of the Euchil Beach Amusement Park, Cleveland, have recently put in seventeen of the Twin Model, one of the types sold by the company.

During the recent visit of the Atlantic fleet to New York, where the various ships remained at anchor in the Hudson River for ten days, the battleship "Florida" was equipped with a Power's motion picture projecting machine, used during the night celebrations, on which occasions all the vessels were illuminated, to throw its powerful rays on the Stars and Stripes flying from the mast-head. Through the size of the Power's machine for this purpose, the commander of the vessel was enabled to dispense with the regular search-light generally used.

Officers on board the "Florida" and other ships of the division spoke in glowing terms of the success of the Power's machine in these affairs, while the several million persons who witnessed the night illuminations were as amazed at the powerful rays, which brought the flag into such strong relief as it floated from the mast-head.

1,000 Tack Cards
Made to order from your own copy, any one color of ink.
Only $8.00
Printed on heavy 4-ply card. All other printing at proportionate prices. Union label on all work. Write for price list. Route Book 10c. Stock cuts used free.

GAZETTE SHOW PRINTING CO.
MATTOON, ILLINOIS

MOVING PICTURE THEATRES

A constantlY RELIABLE source for obtaining their SUPPLIES.
Our Service Is Continuously Unexcelled.

A trial order will convince you.
We carry all of the best and latest supplies on the market and are Distributors of the Edison, Moviograph, Powers, Standard and Simplex Machines.
We sell for CASH or on the INSTALMENT PLAN. Write today for our proposition and catalog.

Amusement Supply Co.
Room 619, 160 North Fifth Avenue
Chicago, Illinois

Player Slides $1.75 Per Dozen
JUST WHAT YOU NEED

NIAGARA SLIDE COMPANY
LOCKPORT N. Y.

PHOTOPLAYRIGHTS
Have you failed to dispose of your scripts? We will type your script and revise and place your scenario on the market for $1.00. Stories put in scenario form, $1.25. Scenarios criticized, 50c, including plot and technique. Send for circular.

REX LITERARY BUREAU
57 Stockton St., Brooklyn, N. Y.
Mack Sennett, managing director of the Keystone forces, recently received a scenario, mailed to him from a point in the East, accompanying which was a letter, that read:

"I think you will agree with me that this is an unusually funny story and one that will make a big hit on the screen. In fact, I think it is one of the best things of its kind that I have ever heard of."

This was Sennett's reply:

"You say that you think your story is funny. I will go a step further. I know it is funny for I wrote it myself some three years ago and produced it a month later." Sennett refused to make known the "author's" name.

The climate of sunny California is making a big hit with Thomas Jefferson, so much so to be exact, that he has passed up any idea he had of giving up motion picture work to return East and enter the legitimate again. Since taking up studio work at the Reliance-Majestic studios, Jefferson has received five offers to return to the speaking stage. He has been in California for about three months and recently verified the statement that he intended staying there for some time to come, by purchasing a bungalow and a new roadster.

Edward Dillon, the Komic director, returned to his home one night recently to find the house, constructed but a few months before, a mass of flames. The day preceding the fire, which was caused by crossed electric wires, Dillon had installed a new piano and a quantity of expensive furniture. The misfortune was added to, by the fact that he carried absolutely no insurance. However, he has borne his loss philosophically.

An enthusiastic but unknown admirer of Mabel Normand, of the Keystone studios, recently insisted upon "dogging" her about the streets of Santa Monica, hailing himself as "the king of the movies." His unwelcome attentions finally became so annoying that Miss Normand got the gateman throw him out of the studio grounds. Later, the stranger was picked up by the police. He is now an inmate of a California insane asylum.

Leland Benham, of the Thanhouser studios, will spend this summer's vacation as the host of a little English admirer, who has accepted Leland's invitation to come over and spend several weeks with him. While they have never seen each other, still they are fast friends, their acquaintance beginning when the boy from across the sea wrote to Leland, asking for his photograph, after seeing him in one of the many Thanhouser releases he has appeared in.
THE MAJESTIC MOTION PICTURE CO.
PRESENTS FOR ITS TWO-PART FEATURE
SUNDAY, JUNE 27
CHILDREN OF THE SEA

A heart-appealing drama, featuring Charles Clary and Francelia Billington, with Miss Billington playing a double role.

CHILD COMEDIES

The unusual success of the Majestic Juvenile Company in child comedies, in which the little people play the leading parts, has encouraged us to present a regular series of these pictures. We will be glad to receive comments and criticisms from exhibitors and picture patrons.

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

PIRATES BOLD. (1 Reel Majestic)—Release date Tuesday, June 15. Another "kid" picture with the principal parts done by stars of the Majestic juvenile company, and telling of a narrowly averted catastrophe caused by unruly and romantic children playing "pirates."

THE WOMAN FROM WARRENS. (2 Reel Majestic)—Release date Sunday, June 20. A pleasing society story in which an unscrupulous young libertine is robbed of his victim by the wit of The Woman from Warrens.

WHERE BREEZES BLOW. (1 Reel Komic)—Release date Sunday, June 20. Fay Tincher, the popular Komic star, is awarded first prize at the Venice Beach beauty show. A laughable farce is woven around the event.

THE ASH CAN. (1 Reel Majestic)—Release date Tuesday, June 22. A child comedy by the Majestic juvenile company. Little Dick, the detective, and his friends receive a bad scare when the captive heroine disappears from the ash can.

THE MOTOR-BOAT BANDITS. (1 Reel Majestic)—Release date Friday, June 25. Irene Hunt as the girl reporter aids the detective in running down a band of motor-boat crooks.

CHILDREN OF THE SEA. (2 Reel Majestic)—Release date Sunday, June 27. Charles Clary and Francelia Billington in an unusual heart-interest story. The fisher girl is saved from following the downward steps of her mother.

BEAUTIFUL LOVE. (1 Reel Komic)—Release date Sunday, June 27. A farce comedy with a new idea, featuring Fay Tincher, Elmer Booth, and the entire company of Komic comedians. In this story the relations of the males and females of society are reversed.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company

Studios: 4600 Sunset Blvd.
Los Angeles, Cal. 

Business Office: 71 West 23rd St.,
New York, N. Y.
To Your Theatre—Cash!

These Great Feature Pictures talk money. They fully satisfy the patrons of Motion Picture Theatres and fatten your box office. See your nearest Mutual Exchange Today.

THE LAST CONCERT — A Picture for the Populace

4 reels of laughter and tears, featuring Ellis F. Gliokman and Minnie Berlin. A house filler. Every theatre booking this feature has had requests for a return booking.

BIG WAR SPECIAL

MEXICAN WAR PICTURES

By Special Contract with General Villa

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Wants to See.

RUYY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance

3 Reels of Tense Story
Book These Reel Successes

FROU FROU--4 Reels
SAPHO--6 Reels
ROBIN HOOD--4 Reels
MOTHS--4 Reels
DOPE--6 Reels

JOSEPH IN THE LAND OF EGYPT
James Cruze as Joseph, Marguerite Snow as Potiphar's wife
4 Reels of Superb Drama

CARDINAL RICHELIEU'S WARD
4 Great Reels, Featuring Florence LaBadie and James Cruze

LEGEND OF PROVENCE
4 Splendid Reels, With Florence LaBadie and James Cruze

CONTINENTAL FEATURE FILM CORPORATION
71 W. 23rd STREET NEW YORK CITY
William Russell

Featured in the
$800,000 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

William Russell's powerful acting, his remarkable strength and his forceful personality, have contributed greatly to the wonderful success of the American Film Mfg. Co.'s stupendous continued photoplay—"The Diamond From the Sky". The applause that greets the appearance of Mr. Russell in each chapter of "The Diamond From the Sky" indicates the popularity he has won. Every member of the cast interpreting this magnificent production is of the same high calibre — Lottie Pickford, Irving Cummings, Eugenie Forde, Charlotte Burton, George Periolat, W. J. Tedmarsh and Orral Humphrey.

Eight chapters of "The Diamond From the Sky" are now appearing. A new two-reel chapter is released each week. $10,000 is offered for a sequel to this great photoplay. Exhibitors: If you want an exceptional attraction with continued interest—constant box office receipts throughout the summer—book "The Diamond From the Sky" NOW! Wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

North American Film Corporation
John R. Freuler, President
Executive Offices: 222 S. State St.
Chicago, Ill.
North American Representatives at Every Mutual Exchange in America
By Whose Hand?

A Two-Part "Flying A" Drama
Directed by Henry Otto

The Stars: Winifred Greenwood and Charles Bartlett
Release Date—June 28th

A mountain mystery photoplay bubbling with heart emotion and intrigue. The scenic effects are great.

The Madonna
An American "Beauty" Film—One Part
Directed by Frank Cooley
Release Date—June 29th

Featuring the "Beauty" Stars: Neva Gerber and Webster Campbell
A painting symbolic of love and purity regenerates a dissolute youth. A lovable story, artfully told.

A Good Business Deal
A "Flying A" Drama—in One Part
Directed by Reaves Eason
Featuring Vivian Rich and Joe Galbraith
Release Date—June 30th

Everything about this picture is new—It's a crackerjack!

A Woman Scorned
A "Flying A" Drama—One Part
Directed by W. D. Taylor
Featuring Nan Christy and Harry Von Meter
Release Date—July 2nd

The story of a designing widow and how all her wiles failed.

Book American Releases
They Draw The Crowds

AMERICAN FILM MFG. CO., Chicago, Ill.
Distributed exclusively throughout the U. S. by the Mutual Film Corporation
Ye Mutual Master-Screeners!!
PLATO PICTURE HOUSE NOVELTIES
MAKE MONEY FOR THE MOVIES
"SEE PLATO ABOUT IT"

Help Your Neighbors and They'll Help You.
Your neighbors are your Daily Bread. Be neighborly. Give them something to remember you by, and they will come again, with their neighbors and friends. A little useful souvenir is always welcomed.

Use These Novelties Liberally.
The Bring Biz.
Button Pins with theatre and "day" 300 for $1; 1,000, $10, and discount for larger quantities. Millions sold.

CUT OUT NOVELTIES
Hearts, Keys, Bookmarks, Stars, Etc. Any shapes cut to order to fit something about the feature play. Anything about size or post card or less, with imprint, from about $1 to $2 per thousand.

FANS
Fans in Heart Shapes or Large Cooling Shapes, with Fine Halftone of Play You Are Featuring, Date, Programme, Etc., from $12 to $15. Space for your neighbors' ads. He will share cost, and two or three neighbors would give them to you free. Splendid summer ads.

Pocket Mirrors, $2.50 per Hundred Up. Blotters, Folders, Calendars, Etc.

EVERY NOVELTY TO PLEASE AN AUDIENCE
Your House Imprint is Your Public Invitation.
Put it on everything that leaves the house so they won't forget the place. I make a special feature of "imprinting" and keep your house name set up for quick delivery.

American Flag Novelties in Great Variety.
From $1 per thousand up. Silk flags with pins, or mounted on sticks. Wave the Flag.

ARThUR M. PLATO
Manufacturer and Publisher
315-317 CHURCH STREET
New York City

A HELPING HAND
For Every User Of
Motion Picture Projecting Apparatus-
Powers Cameragraph No. 6A
Nicholas Power Company
Ninety Gold Street
New York City
These WARM TIMES are BOOM TIMES

You can turn the sluggish summer days into top-notch, banner business days by booking up the $20,000,000 MYSTERY

It has all been thought out, planned out, WORKED out for you!

Ask the nearest Mutual Exchange

Thanhouser Syndicate Corporation
71 WEST TWENTY-THIRD STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of "THE MILLION DOLLAR MYSTERY"
HELEN BADGLEY—Popular as the Thanhouser “Kidlet”

“The Secretary of Frivolous Affairs”
FOUR REELS
AMERICAN
JUNE 26 1915
No Admission

Who does not want to go into the places marked “No Admission?” Every door so lettered is an invitation to curiosity. Through the medium of these four RELIANCE RELEASES you pass into the doors. One is a stage door, another the guarded entrance to a huge fortress, while still another is a door into the lives of those who live by their wits.

The Healers

July 5—One Reel—Comedy-Drama.
A stranded vaudeville pair work “cures” and they prove cures.

The Fortification Plans

July 7—One Reel—Drama.
Two army lieutenants love their chief’s daughter, but the best man wins.

At the Postern Gate

July 9—One Reel—Drama.
A romance with an unusual twist and scenic background of great beauty.

The Headliner

July 10—Two Reels—Drama.
Gabriel, the high diver and headliner at a Coney Island Theatre, and Michael, a musician, love the same girl, Beatrice, the singer. Michael sets the theatre afire. The blazing house of amusement and many rescues, including that of Beatrice by Gabriel, are shown. Irene Hunt is Beatrice, George Walsh, Gabriel and William Lowery, Michael.

Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
Edwin Thanhouser
Presents

Madeline Fairbanks
Marion Fairbanks

"The Flying Twins"

This four-act MUTUAL MASTERPICTURE represents the Thanhouser conception of the so-called "thrill picture." It abounds in novelty both in situation and in the exploits of the characters. There is enough exciting incident to more than satisfy, and the tension throughout is high.

At the same time, however, the story is so absorbing and the action so well-balanced that "THE FLYING TWINS" win interest and sympathy by their charming performance, well supported by a strong Thanhouser cast. An unusual feature of this production is its genuine circus atmosphere, which helps portray the lure of the saw-dust ring. "The Flying Twins" is a thriller-classic.
"The most impressive picture I have ever seen has been the picture that your Mutual Film Corporation has released. It is called "The Absentee.""

The Commercial Review
THE COMMERCIAL AND FINANCIAL JOURNAL OF THE WEST

CALGARY, ALBERTA
May 25th, 1915

Mutual Film Corporation,
New York, U. S. A.

Dear Sirs:

Two weeks ago I read your ad. in the Saturday Evening Post; last evening I had the pleasure of witnessing the most impressive and reasonable picture that has ever come to my vision -- that picture was "The Absentee."

As you perhaps know, a great many films of various studios are released here. A certain young lady and myself see every one of any importance, we learn a great many things from the movies, these things are not always visible, but they are there.

I simply had to write this note of appreciation, not that my conscience troubles me one iota but the solemn truth of it all, the wonderfully true situations and vivid picturization of the weakness of our strength and the natural solution that lies within our grasp for all the obstacles we meet in commercial life; these things were so clearly expressed that I simply must extend my hearty thanks to you in your successful endeavors to entertain the public.

Very truly yours,

[Signature]
Editor.
hat has ever come to my vision"

A Proof of Success

The man who influences public opinion is in a position to know what the public wants. Therefore, the letter from Mr. Hardy, reproduced on the opposite page, carries added weight. Mr. Hardy, besides being a well-known journalist, is also a lover of good moving pictures, and just one of thousands who have testified to our "successful endeavors to entertain the public." Every Mutual Masterpicture is just as impressive as the one that attracted him.

Following are the Mutual Masterpictures Released to Date:

THE QUEST
THE LOST HOUSE
THE OUTCAST
THE DEVIL
THE OUTLAW'S REVENGE
ENOC ARDEN
A MAN AND HIS MATE
ON THE NIGHT STAGE
MAN'S PREROGATIVE
CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE

THE VICTIM
RUMPESTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
UP FROM THE DEPTHS
THE REWARD

The next Mutual Masterpicture released

"THE FLYING TWINS"

A Four-Part Thanhouser Feature. A Thrilling Photoplay of the Circus.
Presenting MADELINE and MARION FAIRBANKS

Book this feature now and secure the special advertising material available for all Mutual Masterpictures

MUTUAL FILM CORPORATION, 71 West 23d St., New York City
OR go down to defeat! You can't stem the tide! All over the country, Thanhouser releases monopolize the lobby display and the program. They are big enough and powerful enough to stand heavy billing! The proof is—they are doing it! Don't wait! You must do it, too! And you'll never find a better time than RIGHT NOW!

Try these releases:

"CROSSED WIRES"

I engaged Miss Ina Hammer specially to interpret a vulturish, rapacious rôle, because I wanted to get a terrific effect. Florence LaBadie plays the opposite part in her usual sympathetic style, and—well, I tell you, the contrast in types is overwhelming! The story is a whip-lash of situations, and it's all done in surpassing Thanhouser style. You'll dream about it long after you've seen it!

Released in Two Reels. Tuesday, June 29th.

"Fifty Years After Appomattox"

A little war story—a breath of the sweetness, the nobility, the simplicity of the girls of fifty years ago—and Lorraine Huling is just that girl! By the way—it's a fitting Independence Day offering.

Released in One Reel. Sunday, July 4th.

Edwin Thanhouser presents the FALSTAFF COMEDY "The Silent Co-Ed"

Rich, clean humor, rollicking fun, a gymful of pretty girls, fine acting and Peggy Burke in the rôle of a saucy, swat-'em-in-the-eye, winky, dinky little college tom-boy. The whole combination spells with mighty truth the name FALSTAFF COMEDY.

Released in One Reel. Friday, July 2nd.

THANHOUSER FILM CORP.

New Rochelle, N. Y.
In Expectation of a Momentous Decision

A Picturesque Scene, Showing Madeline and Marion Fairbanks and Eleanor Spalding during an interesting moment in "The Flying Twins," a four part Mutual Masterpicture, produced by Thanhouser.

Informed of the coming of the circus by a handbill presented to them in town, the twins (Madeline and Marion Fairbanks) have asked their aunt (Eleanor Spalding) to take them to the performance. Having a horror of such things, the puritanical aunt refuses. On this refusal hinges the story of The Flying Twins. Disgruntled, the twins run away with the circus and in time become famous for their daring performance in the air. A villainous acrobat, who rules them with an iron hand for personal gain and revenge, is finally outwitted by a clever detective and the penitent girls are returned to their parents. The Flying Twins will shortly be released as a Mutual Masterpicture.
MUTUAL ELECTS OFFICERS

JOHN R. FREULER is the new President of the Mutual Film Corporation. He was unanimously elected at the annual meeting of the Board of Directors held Wednesday, at the offices of the company, at 71 West Twenty-third Street, New York City, to succeed Harry E. Aitken. Edwin Thanhouzer was elected Vice-President, Felix E. Kahn was re-elected treasurer and Samuel M. Field was chosen secretary and general counsel. The annual report of the company showed continued prosperity and a handsome increase in business for the year.

With the election of John R. Freuler to the Presidency of the Mutual Film Corporation, a man who has made a big success as a theater owner, thus becomes the head of this organization of independent manufacturers. Mr. Freuler has, for years, conducted a chain of profitable theaters in the West.

The Mutual, therefore, will devote its activities to the selling end of the business, as Mr. Freuler is determined to perfect his plans of distribution so that exhibitors will be given every facility to conduct their enterprises profitably.

Mr. Freuler, discussing the situation immediately after the meeting which resulted in his election as President, said:

"The relation of this organization to the film business combines the responsibility of distributor and jobber as well as wholesaler. Our chief task is merchandising our products so that we may all secure a reasonable return for our money. Hence, the necessity of doing everything possible in the interests of the exhibitor or retailer, that he may secure returns without which this business cannot be conducted successfully from either the manufacturer's or distributor's standpoint. We want to do for the retailer everything that will prove of benefit to him. We want the exhibitor to be put into a position where our service will be helpful and will neither begin nor end with simply supplying him with films."

"I feel that there is a responsibility on this organization in the way of helpful suggestions in conducting the exhibitor's business. We want to help the exhibitor make his theater more attractive, to arrange his program so that the public will be pleased to patronize his place and continue to do so."

"You must remember that the public is the final judge and that the exhibitor must, of necessity, reflect the attitude of his patrons. Therefore, it will be the duty of the Mutual to see that the regular program is strengthened in every way. We will supply not only an attractive list of one reels and two reels, but we will see to it that the subjects are sufficiently varied so that the exhibitor will give his patrons an interesting arrangement, comprehending both drama and comedy in like proportions."

"On the other hand, the exhibitor must not be passive. The best show in the world will not be a success unless the exhibitor co-operates; unless he arranges his lobby attractively and varies same with regularity. He must advertise attractions so that the public will know what he has got. The exhibitor, therefore, must realize his own responsibility and, though we can do a great deal for him, he has got to be his own greatest help."

"As President of the North American Film Corporation distributing The Diamond from the Sky, my experience has been that the exhibitor who adopted the majority of the suggestions that we made, has been very successful in handling this record-breaking continued photoplay. I advocated from the beginning that exhibitors be generous in the use of heralds and the facsimile ten thousand dollar checks. It is significant that those who adopted this form of arousing public interest, have seen the result in bigger box-office receipts. I want to appeal to the selfish, yet natural side of the exhibitor—that side is the box-office end of it.

"The regular program of the Mutual Film Corporation will be strengthened in every possible way. I am one of those who believe that the moving picture business is one of volume. It has been so successful because it has brought to millions a form of entertainment that is interesting and instructive. Big investments have been made in staging moving picture plays, and the money has come back to the manufacturers with interest because of the fact that enables an organization like the Mutual to distribute many prints of these pictures. "When you consider that an average of 18,000,000 people every day go to the movies in this country, the importance of this volume angle will be apparent.

"While occasionally, features of unusual nature may command $2.00 admission prices, one must not be confused over the real destiny of the moving picture business. It is essentially entertainment for the masses and not the classes. Hence, it is our duty to furnish a program that may be used in a big, broad way by theaters charging fifteen, ten and five cents.

"A new form of entertainment was created with the advent of moving pictures and it is hardly wise to expect that manufacturers will ever depart from the fundamentals, and we will furnish in our regular programs the best possible pictures at prices that will not disturb this basic scheme of giving the masses wholesome entertainment at prices within reach of all.

"It is my intention, as soon as possible, to supply the exhibitors all over the country, except in perhaps two or three metropolitan centers, with a plan of model exchanges. It is my purpose to establish these model exchanges wherever practical, on the ground floor. This is done entirely for the convenience of the exhibitor. In this way, the Mutual will be able to display its merchandise to advantage, so that exhibitors may see exactly what we intend furnishing them with along with the films."

"I want our representatives to sell the theater men service plus merchandise. There is a responsibility on the representatives of Mutual beginning before the delivery of the film, and not ending either with the showing of the story on the screen. In other words, it is my desire that a spirit of co-operation prevail throughout all Mutual offices, and I will work to that end."

JOHN R. FREULER, the new President of the Mutual Film Corporation, was born in Monroe, Wis., forty-two years ago. The family later located in Milwaukee, where Mr. Freuler received his schooling and early business education.

The future head of the Mutual was one of the pioneers in the moving picture business. He started one of the first exchanges in Wisconsin, with headquarters in Milwaukee. This was placed on a paying basis in so short a time that he was prompted to extend his activities to St. Louis, Joplin, Mo., and many other western points. Out of these few paragraphs (Continued on Page Twenty-six)
THE MUTUAL'S NEW PRESIDENT

JOHN R. FREULER
Who Succeeds Harry E. Aitken as Head of the Mutual Film Corporation
Stories of the New Photoplays

WITH the presentation of The Flying Twins, a four-part Mutual Masterpicture, strikingly staged and acted, the Thanhouser studios have screened three of this group of motion pictures de luxe, which are creating such a furor from one end of the land to the other.

As in the screening of God’s Witness and The Patriot and the Spy, the preceding Mutual Masterpictures filmed by the Thanhouser studios, Edwin Thanhouser, who, in person, superintended the greater part of the staging of The Flying Twins, spared neither money nor time, in what has been a successful effort to make this Mutual Masterpicture one of the most realistic and interesting ever shown on a screen.

The Flying Twins, as the title implies, centres to a great extent around the saw-dust rings, so dear to the hearts of young and old alike, realism being added to the scenes taken under the great spread of canvas by the special engagement of the circus’s wonderfully equipped menagerie. A gripping plot, hinging on the perils and adventures faced by two, young girls craving the exciting career of circus performers, runs throughout the piece, the story being revealed in such a way as to hold the close attention of the audience.

Marion and Madeline Fairbanks, the ever popular young Thanhouser stars, probably better known as the “Thanhouser Twins,” are featured in this extraordinary screen production, assisted by an all-star cast comprised of Morris Foster, Boyd Marshall, Harry La Pearl, Lorraine Huling, Ethel Jewett, Eleanor Spalding and Bertha Leon.

BY WHOSE HAND? American

Wherein a Dead Murderer is Proven the Real Criminal

CAST

Oliver, a cripple, Charles Bartlett
Lottie, Winifred Greenwood
Chester Rowe, George Field
Mr. Toby, John Steppling

C H E S T E R R O W E, robber and murderer, takes refuge in the mountains, where he falls in love with Lottie Toby. In a measure, she returns his love, and Oliver, a cripple, who worships Lottie, is made insanely jealous. With his gun he goes in search of Rowe. Meanwhile, the girl’s father, Joseph Toby, is notified that one thousand dollars awaits him at the post office, and he sets out to claim the money. Rowe plans to rob him. Just as Rowe is about to attack Toby, Oliver comes upon the scene. Both Toby and Oliver shoot simultaneously, and Rowe falls dead. Believing that he has killed Rowe, Oliver hides the body in the woods. He then escapes. A little later Jack, a hired man of Toby’s, finds his employer lying unconscious from a bullet wound. The sheriff arrives and Jack is accused of assaulting his master. Both men are taken to Toby’s house. Oliver comes to the house and Mrs. Toby tells him of the shooting. The cripple confesses that he has killed Rowe, and Jack is found innocent. It then develops that Toby, not Oliver, actually shot Rowe. He stands trial and is acquitted. At the same time, it becomes known that the dead man was a fugitive, robber and murderer.

CROSSED WIRES Thanhouser

How Disconnection at “Central” Causes Grave Complications

CAST

Mrs. Angell, Inda Palmer
Will Drake, his nephew, Morris Foster
Flo Drake, his sister, Florence LaBede
Benton, a civil engineer, Boyd Marshall
Susan, the housekeeper, Ina Hammer

W I L L DRAKE warns his rich old aunt against her crafty housekeeper, Susan. As the woman has been in her service for many years and she had always trusted her, Drake’s aunt, Mrs. Angell, is made very angry by her nephew’s suspicions. They quarrel. Susan overhears them, and after the young man is gone, she tries to persuade Mrs. Angell to change her will and disinherit her nephew, whom she has named her chief heir. In the evening, the nephew comes back, apologizes to his aunt, and is readily forgiven. Scarcely has he left the house, however, than the old lady is taken violently ill. She summons Susan. Then she discovers that the servant she has trusted, is really responsible for her illness and eager to get her out of the way. Dragging herself to the telephone, she calls up the police. She starts to tell the officers that her nephew had warned her against the housekeeper. “Central” accidentally disconnects the two lines and switches the call onto the wire of Benton, a young civil engineer. The police hear: “I am dying—poisoned—Will Drake,” and Benton hears: “Will Drake warned me. Susan is guilty.” Some weeks later, Drake is brought to trial for the murder of his aunt. Meanwhile, his sister, Flo, happens to have met Benton. At the last moment, Drake is saved from the death sentence by the corroborating testimony of the young engineer. Flo, overcomes her gratitude to Benton, and also deeply in love with him, readily consents to reward him with herself.

THE MADONNA Beauty

A Love Story with a Deep Meaning

CAST

Edna Middleton, Jimmy Maye
Gertie, her sister, Neva Gerber
Bob Elmer, Webster Campbell
John Middleton, Ray Berger

J O H N M I D D L E T O N’S cruelty and general worthless- ness cause the death of Edna, his wife, when her baby is born. She entrusts the child to her sister, Gertie, winning from her a promise that never will she let the baby fall into the hands of its father. Gertie, though dependent upon a small weekly wage, gladly, cares for her little nephew. An artist persuades her to pose with the child. “The Madonna” is painted and placed on exhibition. Bob Elmer, a gay young club man, is fascinated by the picture and inspired to live a better life. He seeks out Gertie and the child. Meanwhile, Middleton returns. He forces unwelcome attentions upon his dead wife’s sister, and when she repulses him, he takes away the baby, saying that never shall she see the child again unless she will consent to marry him. Elmer finds Gertie heart-broken, and promises

(Continued Overleaf)
Amusing Juvenile Play, Drama and Comedy from Majestic-Komic Studios

Stories of the New Photoplays

The Kid Magicians

Majestic

June 29, 1915

The Latest and Funniest Juvenile Comedy

CAST

Georgie, a rich little boy ............ George Stone
His father ................................ Jack Hull
His mother ................................ Vera Lewis
Rags, a caddy ............................ Violet Radcliff
Carmen, a little rich girl ............... Carmen De Renee
Betty, a party guest ....................... Betty Marsh
Willie, a boy singer ...................... Edna May Wilson
Cook ....................................... Jennie Lee

Georgie, a rich little boy, and Carmen, his sweetheart, are taken to the golf links by Georgie's mother and father. Tiny Rags, the caddy, is scarcely big enough to drag the golf bag. Georgie's mother sympathetically invites the urchin to her son's birthday party. This delights Carmen and fills Georgie's breast with envy. Rags is ashamed to go to the party in his poor clothes, so he forces Willie, a man's darling, to exchange suits with him, and then locks up his victim in a coal cellar. Rags makes a big hit at the party. Later, the children are taken to a show, where they see a magician break eggs into a hat and take out little chickens. Back in the nursery, Georgie tries to duplicate the trick in his father's silk opera hat. The eggs will not come out of the hat and it is put away in the clothes press with the broken eggs inside. When Willie's mama arrives to take him home, she goes into hysterics on finding Rags sporting her small son's clothes. Willie is discovered in the cellar, and is dragged to the bath-room to be scrubbed white again. But the climax of that day's adventures comes when Georgie's father puts on his opera hat.

A Good Business Deal

American

June 30, 1915

A Comedy Romance in Strictly Business Terms

CAST

Bobby Sherman ......................... Joe Galbraith
Susan Warrick ............................ Vivian Rich
Jerry Dean ................................ Harry Von Meter
John Birch ............................... Harry Emsonson
Miss Golden ............................... Louise Lester

Bobby Sherman is rich and a likeable young chap, but no business man. He is always running short of funds. His friends, young clubmen of means, are only too anxious to help him in money matters, but he will not let them, for he is extremely sensitive. Bobby is head over heels in love with pretty Susan Warrick. She is not rich, and his heavy indebtedness prevents their getting married. But at last the young woman conceives the brilliant idea of incorporating Bobby. With the help of their mutual friends, Jerry Dean and John Birch, Susan gets her sweetheart made a legal corporation. His trustees pay his debts and take all his affairs in charge. They even secure the privilege of deciding whom he shall marry. It is agreed that Bobby certainly needs an heiress, and in spite of Susan's protestations, he is introduced to Felicia Golden. Miss Golden is a multi-millionaire—but not one to inspire a lover. Bobby resignedly begins his suit, however. Susan rushes to a Wall Street man and induces him to buy for her the controlling interest in Bobby Sherman, Inc. She at once assumes the presidency. Determined to be a close corporation, she directs Bobby to marry the president. The delighted young man loses no time in making Susan his bride.

In Old Mexico

Reliance

June 30, 1915

A Thrilling Episode of Early Spanish Days, Featuring Sam De Grasse

CAST

Juan ......................................... Sam De Grasse
Don José, a toreador ................. Walter Long
Manuel, in love with Mercedes .......... Alfred Paget
Dolores, wife of Juan ....................... Ora Closs
Mercedes, her sister ...................... Evelyn Carew

Juan and Dolores, his wife, with her sister, Mercedes, and Manuel, Mercedes' lover, attend the Fiesta. There Don José, a toreador, is smitten by the beauty of Dolores. She repels his attentions. Later José sees a snaky nook, a woman in her sweetheart's arms. The woman wears a beautiful silk embroidered shawl, which he recognizes as Dolores'. Believing that the beauty he covets has resisted him only to accept the love-making of another, the toreador seeks to be avenged by reporting to Juan, his wife's faithlessness. José stands watching Juan going with his gun to retrieve his honor when Dolores enters, looking for her husband. Don José learns that it is her sister, clad in the borrowed shawl, whom he has mistaken for Dolores. José reaches Juan barely in time to prevent a tragedy. The husband is overwhelmed to find that he could so readily suspect his wife of duplicity. He takes her in his arms. And José, considerably sobered, quietly leaves the gay grounds of the Fiesta.

His Mother's Portrait

Kay Bee

July 2, 1915

The Story of a Perilous Adventure With a Happy Ending

By J. G. Hawks and Thomas H. Ince

CAST

Bert Hamilton ............................. Frank Borzage
Lotus Correlli ............................. Margaret Gibson
Darrell Blackley ........................... Lewis J. Cody

Darrell Blackley, backer of musical comedies, promises Lotus Correlli the lead in his new production. He insists, however, that she dine with him that evening and then take an automobile drive into the country. Much against her will, Lotus consents. At dinner, Blackley drinks freely. Lotus tries to escape, but is forced to enter his car. Out in the country the machine breaks down, and the girl runs into a farm house for protection. She finds her way into the room of Bert Hamilton's mother, and locks herself in. The room is exactly as it used to be before Mrs. Hamilton's death—a quiet, wholesome place, (Continued Overleaf)
Tense Dramas and Roaring Comedy from Broncho, Domino, Keystone, Kay Bee

Stories of the New Photoplays

which her son regards as his temple. There is a portrait of his mother hanging on the wall, and to this the little actress now lifts her arms in supplication. She hears Blackley enter the house. Presently, Bert Hamilton, doing the chores outside, thinks he hears a scream. At the same moment a vision of his mother appears to him. He hurries to her old room. Bert is just in time to rescue Lotus. He throws Blackley out of the house, and a little later the manager secures a wagon and tow away his broken car. Meanwhile, Hamilton has revived Lotus and learned her story. The next morning, as he is driving her to the station, he confesses that he loves her. Lotus is only too happy to give up stage life to become Bert’s wife. Later, standing together under his mother’s portrait, they seem to receive her blessing.

A WOMAN SCORNE D

American

One Reel

July 2, 1915

CAST

Neil Winters..........................Harry Van Meter
Winnie, his wife........................Nan Christy
Maude Fiske, a widow..................Beatrice Van
Blake..................................Robyn Adair
Eva, his wife...........................Bessie Banks

WINNIE WINTERS, jealous of the attentions which Neil, her husband, appears to be paying Maude Fiske, a blonde and dashing widow, reprimands Neil. Knowing the absurdity of her charges, he resents them. Mrs. Fiske overrules the quarrel. Blake, desperate because he has no means of providing for his small baby, enters the house of the rich widow to rob her. At the point of a revolver, she compels the man to become her accomplice in a plot against Winters and his wife. The fact is, Mrs. Fiske is infatuated with Neil. She writes him a note telling him that she realizes she is causing trouble between him and his wife, and that she has decided to leave town. Will he come to bid her good-bye? Winters goes to her house. Mrs. Fiske, as if by impulse, throws herself upon him and kisses him. Blake surreptitiously takes a snapshot. Blake, on returning home, finds that Mrs. Winters has visited his sickly wife and taken the baby where it shall have proper care. The next day he happens to see Mrs. Fiske torturing Mrs. Winters with the picture he has taken. He goes to Mrs. Winters and makes a clean breast of the entire affair. Winnie forgives her husband, and the designing widow, terribly chagrined, leaves the community.

THE SILENT CO-ED

Falstaff

One Reel

July 2, 1915

CAST

The Silent Co-ed........................Peggy Burke
The Coach...............................Morris Foster
The Janitor..............................Wayne Ayre
“Percy Boy”...............................Claude Cooper

THE girls of Jones’ College are accustomed to seeing their basketball team annually defeated by Hartford College. On receiving a challenge, however, from a city settlement house, they anticipate an easy victory. It proves otherwise. Kit Donahue, the little gum-chewing captain of the settlement team, outscores the entire college five and scores an easy triumph for the urbanites. The college girls at last induce the little captain to stay at the college and play on their team. The wealthy girls club together to pay her expenses, and the brainy ones agree to get her through the examinations. She is cautioned to say absolutely nothing before strangers, as, to use her own expression, “her line of talk is some queer.” So the boys of Jones’ nickname the new basketball star “The Silent Co-ed.” Jo Mulvaney, the janitor of the settlement house, is an ardent suitor of Kit Donahue. When he gets a letter from her telling about a “Percy boy” who brings her violets, he decides it is time to stop her college education. On the day of the big game with Hartford, the janitor turns up and demands to see her sweetheart. The girls, determined not to jeopardize the game, manage to coax Mulvaney into an automobile, and carry him many miles into the country. With victory safely theirs, they return with him to the college. He and Kit have a joyous meeting. And when the “Percy boy” comes for his answer, this is the one he gets: “I have spilled your words to my steady,” says the star captain, “and he says it can’t be done.”

ONE GOOD COOK

Royal

One Reel

July 3, 1915

WHEREIN a Widow and an Undertaker are Sadly Misunderstood

THE cooking in Kentville is bad. Just one woman, the Widow Kearn, can prepare a meal fit to eat. Husbands and fathers protest at a public meeting, and the women persuade the Widow Kearn to start a cooking school. The after effects of the dinner, however, are terrible. As the undertaker boards with the widow, she is suspected of being in league with him, and the women rush to the school to get their revenge. A tramp, who has been trying to get a meal all through the story, at last succeeds as a savory plateful comes flying through the window.

LITTLE MARIE

Reliance

Two Reels

July 3, 1915

An Intense Drama, Revealing the Impulsive Italian Temperament, Featuring Charles West

CAST

Beppo Puccini..........................Charles West
Bianca..................................Signe Aven
Coggini.................................Tom Wilson

BEppo Puccini, a hot-blooded Sicilian, worships his motherless little Marie. The child makes friends with Bianca, an Italian woman who keeps a boarding-house across the street. Puccini is obsessed by the idea that he must secure Bianca for his little girl. He asks her to marry him. Bianca takes it all as a great joke, and, later, when Puccini sees her gossiping with Coggini, his foreman, over the gate before the boarding house, the Sicilian believes that Coggini is standing between him and his baby’s desire. He decides to kill the foreman. Puccini makes a bomb and hides it in the gate, placing it in such a way that when the gate is opened it will explode. He sees Bianca come out and lean over the gate, watching for Coggini. Then, to his great satisfaction, his enemy comes down the street.
Galaxy of Famous Reliance Players Featured in Three New Photoplays

Stories of the New Photoplays

the next instant he is horrified to see Marie run to meet Coggin, who lifts her on his shoulders and strides toward the dynamited gate. Puccini rushes downstairs. He is held up at the crossing by the traffic. While cars are passing and his view of Marie is cut off, he suffers great mental agonies. The next moment he flings himself upon Coggin, just in time to snatch his hand from the latch on the gate. Puccini confesses everything and begs his foreman's forgiveness. Coggin, good-naturedly, explains that he is not in love with Bianca, who is his own sister. Then he places her hand in the Sicilian's. Puccini, Bianca and Marie become one family.

THE OLD HIGH CHAIR

Two reels

A Touching Playlet of Reminiscence and of Love Fulfilled

CAST

The Mother.................. Gladys Brockwell
Sam.................. C. Elliot Griffen
Jack.................. W. E. Lawrence
Sylvia Lee.................. Marguerite Loveridge
The Father.................. Ray Myers

In the attic of her home, an old lady comes upon the high chair of her children. The incidents of her life pass in visions before her. She recalls her home-coming as a bride, the happy years with her husband and growing children. The first great sorrow, the death of her only daughter, is lived over again. Then she sees her favorite son, Jack, leaving home to satisfy his longing adventure. 'The call to arms takes husband and elder boy from her—the former never to return. Sam marries Sylvia Lee and goes away to build up a fortune in the city. Recently, she has visited him and his beautiful young wife. Sam has urged her to come and live with them, but the old lady has decided that their household, after all, never can be home to her. So she finds herself back now in her own cottage, peopled with precious memories. As she sits alone, brooding over the past, she hears steps on the stairs. A tall figure crosses the dusky attic room in two strides, and clasps the old lady in his arms. It is Jack, the adventurer, home from sea. Then, over the old high chair, mother and son exchange laughter, tears and kisses.

MR. WALLACK'S WALLET

One reel

CAST

Genevieve, a woman tramp.................. Fay Tincher
Boho, a hobo.................. Elmer Booth
Tracks, a detective.................. Chester Withey
Max, a cop.................. Max Davidson
Mr. Wallack.................. Clarence Barr

Mr. Wallack, an old pinch penny, loses his wallet. Boho, a hobo, finds it and, afraid to examine its contents in the open, creeps into a dog kennel. The kennel is the residence of Wallack's great Dane, and his master bringing the dog just then and placing him in front of the kennel, Boho dare not venture out of his hiding place. In the morning, Genevieve, a woman tramp, sees bills announcing Wallack's offer of a reward for the missing wallet. To avoid a policeman, Genevieve ducks down an alley, and is just in time to see Boho cautiously emerging from the kennel. Wallack has taken his dog for a stroll, and the tramp in petticoats finds in the kennel an empty wallet. She shadow's Boho. Cornering the hobo, she succeeds in recovering the money, and locks him in an old trunk. The policeman catches Genevieve with the wallet and the money. The fair woman explains at the jail that she has locked up the real thief. Meanwhile Wallack and his gardener have found Boho and are taking him, trunk and all, to the police station. The police open Boho's prison. Evidence is complete. And Genevieve gets the reward.

THE HEALERS

Reliance

One reel

The Amazing Story of Two Young Fakirs

CAST

Gertie.................. Billie West
Moxie.................. Bert Hadley
Violet.................. Violet Wilkey
Her mother.................. Kate Trelawny
Barnes, the banker............ George Beranger
Hanson, the hotel manager...... William De Vaull

Gertie and Moxie lose their jobs in a vaudeville show, and take to street faking. Moxie, an acrobat, and an expert in muscle manipulation, cures Violet, a lame child. The townspeople think her recovery a miracle, and Moxie and Gertie open a resort, whither flock the halt and the blind. Barnes, the banker, is suffering from dyspepsia, and the healers dose him with "crystal elixir of life." The banker gets well. He has the "elixir" analyzed by a chemist, who informs him that it is pure mineral water and that the spring should be very valuable. Meanwhile, Gertie and Moxie have taken French leave. They are followed, however, and persuaded to return to reveal the location of the spring, and to share the prosperity it brings to the village.

THE HIRED GIRL

Majestic

One reel

Featuring Teddy Sampson in a Cinderella Role

CAST

Sally Smith, a poor girl.................. Teddy Sampson
Her father.................. Joseph Beumont
Rich Widow Smith.................. Cora Drew
Her daughter, Dora.............. Moxie Radford
Henry.................. Elmer Clifton
Silas Crocker, the storekeeper........ Charles Lee

Sally Smith, a poor girl, hires out to the rich Widow Smith who has no relation of hers. Dora Smith, the widow's daughter is invited to a party where Henry, the idol of the village, is to be present. Her mother orders a beautiful frock sent to the house. The package is delivered at the kitchen door, directed simply to Miss Smith. Sally, thinking that some unknown fairy godmother has made it possible for her to go to the party, is overcome with happiness. Because the dress does not arrive, Dora gives up attending the function. But Sally goes and Henry falls in love with her. The widow and her daughter discover what has become of the dress. They go to the party to arrest Sally for stealing it. But Mr. Crocker, the storekeeper, tells them that as the frock was not paid for, it is not their property, and that this makes the arrest illegal. He then gives the frock to Sally. Later, Henry marries his Cinderella.
Clever Detective Play, Drama and Comedy from Thanhouser-Falstaff Studios

Masterplayers in Mutual Masterpictures

Mae Gaston, Reliance-Majestic leading woman, appears to unusual advantage as Alice, wife of Judson Davids in Up from the Depths, the powerful, four-part Mutual Masterpicture. The character of Alice is very womanly, very appealing—and Miss Gaston is eminently the actress to present it. Her refinement and charm win her audience; her innocent faith in her charlataan husband, and the shock she experiences in discovering his former relation with Daire, the dance hall woman, in Miss Gaston’s hands are free from any suggestion of mawkishness or melodrama. They are simply the natural reactions of such a character as Alice, and one forgets that he is witnessing these vivid emotions merely on the picture screen. The pretty, light-haired actress, with the magnetic smile, only recently has carried leading rôles. From now on, Mutual photoplaygoers may look forward to sympathetic, finely delineated character work whenever Miss Gaston’s name enhances the cast.

Alphonse Ethier, the new Thanhouzer star, who plays the heavy lead in The Patriot and the Spy, a Mutual Masterpicture in four parts, is one of the several talented actors recently recruited by Edwin Thanhouzer from the legitimate, and a strong asset to the New Rochelle studios. His personality is vigorous, and his performance especially well adapted to the screen. In this stirring war drama, in which he portrays, Johannes, the rejected suitor, Ethier perfectly embodies the passions of hatred and revenge. Though the type is by no means admirable, we nevertheless are excited to admiration of Ethier’s remarkable acting. Intense, dramatic crises he handles as though in real life. Psychologically, also, his impersonation of the Spy is powerful and convincing. Throwing light upon the situation in Continental Europe, showing the horrible effect of war upon communities and upon the character of the individual, Ethier, in this strong drama, has given photoplaygoers one of the most vital, gripping plays of the hour.

John Emerson, recently of the Frohman forces, made his début in Mutual Masterpictures as Tom Warder in The Failure. Emerson has been associated as actor, author and producer with the best managements in the country. His earliest ambition was to become an Episcopalian minister. But after several terms in a theological school in Ohio, he went to the University of Chicago to complete his course. Then, wishing very much to make connections with the stage, he became a teacher of literature in a school of acting in Chicago. A year later he captured his first part. It was a small rôle with Tim Murphy, and at the end of the third performance he was discharged “for incompetency.” But to Emerson, this simply meant more preparation. It was only a matter of time before he was managing Mrs. Fiske’s productions and putting on plays of Clyde Fitch. Then with Mme. Nazimova, he stepped into leading rôles. D. W. Griffith, some months ago, engaged this eminently capable actor to become a member of the Reliance-Majestic companies.

Mildred Harris, who plays the part of Innocence in The Absentee, the five-part Mutual Masterpicture, is the youngest ingenue on the screen. She is just thirteen. For several years she played child parts with the Vitagraph and the New York Motion Picture companies. With the Reliance she also has been starred in juvenile plays with Paul Willis. Of late, however, little Miss Harris has been promoted to her first “almost grown-up” rôles. And in The Absentee she astonished her director with the capable way in which she carried out a difficult character study. Miss Harris is a beautiful blonde. Her luxuriant, waving yellow hair is the envy of hundreds of little girls all over the country. Mildred loves swimming, riding and dancing. Her picture work is to her a part of life itself, for she intends to be a famous star when she is a few years older.

Clyde Tracy, leading man with the Broncho, Kay-Bee and Domino films, in Rumpelstiltskin, the four-part Mutual Masterpicture, has given us one of the cleverest pieces of make-up and imaginative character work ever witnessed on the screen. Rumpelstiltskin is a fascinating fairy story, produced by Thomas H. Ince, in which Tracy creates the title rôle. He impersonates a misshapen, old dwarf, the evil genius of the tale, and he succeeds in putting into his weird part all the curious realism which with Grimm, Hans Christian Andersen and Andrew Lang informed such personages. The minute Rumpelstiltskin appears on the screen, we begin to experience the thrill we used to feel in childhood. But the gnomes and hobgoblins of those days scarcely compared for vividness with this terrible little creature with puny, bent body and the lean, wizened face of an old man. His ugly leer reveals the few teeth in his head, long and pointed like the fangs of a wolf. And instantly we begin to tremble for the safety of pretty Polly, the miller’s daughter. Tracy worked for weeks to perfect this marvelous make-up of his. Every detail of “business,” also, he went over a hundred times, that no trick of expression or manner should be lacking. His Rumpelstiltskin is a fairy tale come true.

Jurnita Hanson, romantic heroine of the lint-white locks, is the very youthful star who will be featured in The Martyrs of the Alamo, a forthcoming four-part Mutual Masterpicture. She impersonated in The Absentee, Genevieve Rhodes, who, in the prologue, appears as Vanity. Miss Hanson is imaginative, vivacious, a talented actress, and a rare type of beauty. She was brought up in the southwest, is a fearless rider, and spends all her leisure time in the open. Miss Hanson had been at motion picture work but a short time, when it was seen that she had every requisite of a future star, and it was not very long before she began appearing in leading rôles. From then on her rise was of the phenomenal order, culminating in her entrance into the cast of Mutual Masterpictures. Like many of her associates in studio work, Miss Hanson has several hobbies, chief of which is long hikes through the beautiful mountain country near the studios.
"The Secretary of Frivolous Affairs"

CAST

Loulie, the secretary.......................................................... May Allison
Josephine, her sister......................................................... Blanche Light
Mrs. Hazard................................................................. Lillian Gonzalez
Hap, her son.......................................................................... Harold Lockwood
Laura, her daughter............................................................. Carol Halloway
Keene Winthrop............................................................... William Ehle
Nathalie................................................................................. Josephine Ditt
Crowningshield, an attorney.............................................. Hal Clements
Thomas, the new butler....................................................... Wallace MacDonald
Mrs. Cutler............................................................................ Louise Limn
Célle, the maid....................................................................... Lucy Peyton

At Cloverlawn, the Hazard's Magnificent Country Home, a Dinner Party Had Been Arranged for the Young Secretary

The two sisters read the telegram for the third time. Was it possible that “the mine,” that invisible source of happiness and plenty in which they had always believed, their inheritance from their father, had failed? Were they virtually penniless—unless this lawyer, Crowningshield, should know a way to help them?

“I shall call on Mr. Crowningshield tomorrow,” said Josephine, the stately elder sister.

Loulie, four years younger, a graceful, golden-haired girl of twenty, glanced up quickly.

“Don’t think for a minute, Jo,” she said warmly, “that I am going to let all this fall on your shoulders. I don’t know a thing about business. But I’d be a success, I know, as a companion or social secretary. I’m going to advertise in all the morning papers.”

The following afternoon brought Mrs. Palmer Hazard, who was soon satisfied that, in Loulie she had found a social helper of rare good sense, charm and tact. Two rather odd stipulations, however, Mrs. Hazard was heard in writing to her new secretary. Loulie was to find the right kind of influence for Hap, the young heir to the Hazard fortune, who had become attached to Nathalie Moreau, a woman entirely too old for him. And she was commissioned to discourage Laura, Mrs. Hazard’s eighteen-year-old daughter, in her romantic affair with Keene Winthrop, a young writer.

At Cloverlawn, the Hazard’s magnificent country-place, a large dinner-party had been arranged for the young secretary. Loulie entered whole-heartedly into Mrs. Hazard’s plans. The young Hazards and their friends received the new secretary on terms of social equality, and soon, wherever she moved, Loulie was the centre of the festivities. Nathalie began to watch Hap with growing uneasiness.

The first night Nathalie fainted during the dance. Her partner was the Duc de Trouville. When she became conscious, he had disappeared and she was in the conservatory alone with Loulie. A few minutes later, the discovery of the loss of Nathalie’s emerald bracelet cast suspicion upon the attractive young secretary. Two evenings later, Miss Moreau missed her ruby necklace. Only Loulie had been in her boudoir. Nathalie accused the girl.

Loulie, escaping to her room, gave vent to a storm of tears. Presently she was roused by the maid who brought a note from Hap, appointing a rendezvous. Down at the lake, Hap was waiting. He trusted Loulie.

It was midnight when Loulie was awakened. Throwing on a kimono, she hurried to the art gallery. There the burglars were stripping the priceless canvases from the frames. The next instant she was seized bodily, the crooks carrying the helpless girl to a deserted cottage. Leaving one of the gang to guard her, the rest returned for the loot. But Hap,revolver in hand, had given pursuit. On the steps of the cottage, whither he traced Loulie by a trail of white slippers, he stumbled over a wounded man. The door was open. The girl was gone. On the beach of the lake he found her, a crumpled unconscious heap, and bore her back to Cloverlawn.

By this time the other men of the party had captured the thieves and handed them over to the authorities. But it remained for Thomas, the new butler, to cap the dramatic climax. Displaying the detective badge of a big insurance company, he pointed to the cowing figure of the Duc de Trouville.

“He is the inside informant,” he declared. “And among the guests he has a woman accomplice. Allow me to produce her.”

The next moment he reappeared with Mrs. Grosvenour Cutler. Winthrop and Laura fled, arm in arm, into the garden.

A little later, a different pair met in the arbor. “You see, I failed with Keene and Laura, but I’ve kept my other promise,” whispered Loulie.

“I told your mother that I would find another girl for her son.” And she laughed up at Hap who kissed her between the eyes.
“The Diamond from the Sky”

CAST

Esther Stanley .......................... Lottie Pickford
Arthur Stanley, II ....................... Irving Cummings
Blair Stanley ........................... William Russell
Vivian Marston .......................... Charlotte Burton
Hagar ................................. Eugene Ford
Luke Lovell ............................. George Periolat
Marmaduke Smythe ............................ Orral Humphrey
Quabba, the hunchback ...................... W. J. T. Marston

Chapter
Nine, “A Runaway Match”

VIVIAN MARSTON, pacing the room nervously, stopped before the window in time to see Blair Stanley scaling the wall. A moment later he stood before her. The Diamond from the Sky glistening in his hand. Vivian attempted to seize it, but the youth was too quick for her. “Not until you keep your promise and marry me,” warned Blair, replacing the diamond in his pocket. Coveting the jewel, Vivian quickly consented. Half an hour later the two stood before the minister’s door, which, after some time, was opened by the drowsy-eyed parson. But if Blair and his companion believed their movements unseen they were sadly mistaken, for Detective Blake and Abe Bloom, the gambler heading the syndicate seeking the recovery of the diamond, watched them as they entered the rectory.

The sacred words of the parson had hardly begun, when Blake and his employer burst into the room. In the commotion, Blair quickly passed the jewel to Vivian, who hurriedly secreted it in her handbag. A moment later the handcuffs were about Blair’s wrists. Blake announced him under arrest for the murder of Dr. Lee. As Blake turned to question Vivian regarding the missing jewel, Blair dealt the detective a stunning blow with the steel wristlets, while a well-directed kick laid Bloom low. In the commotion, Blair and Vivian dashed from the house, jumped into the waiting car and soon disappeared from sight. Stopping before the pawn-shop of Ike Bloom, another member of the syndicate, Blair entered and, after a struggle, bound and gagged him. Quickly, Vivian helped herself to a suit of male clothing and twenty minutes later she and Blair, both cleverly disguised, stepped from the store. The western express was just pulling into the depot as they arrived. When it departed, both were passengers.

In Hagar’s illness, Luke Lovell saw an opportunity to have himself proclaimed king of the tribe. At first, the followers ridiculed his efforts, but when promised a share of the gold, believed to be in the possession of the queen, they readily consented. Hagar, alone in her caravan, sat unmoved, as Lovell, followed by several members of the band, burst into her “palace.” Quickly, the renegade seized the precious tin box, and returning to his followers, triumphantly held it before them. Loyalty was quickly turned to hatred, however, when Lovell, opening the box found it contained nothing but an envelope which Esther quickly seized and placed in the bosom of her dress. Amid the boots and threats of the gypsies, Lovell was run from the camp, finding himself some hours later in the midst of a band of tramps. To them he told of the tribe’s fabulous wealth, and promised to divide it up with them if they would follow him in an attack on the camp. The gypsies waged a valiant fight, but the odds were quickly telling against them. Far up on a mountain, overlooking the camp, Quabba was dozing when the cries from below brought him to his feet. Shading his eyes with his hands, the organ grinder stood on the mountain edge, momentarily too surprised to comprehend what it all meant.

Then, realizing that the camp was being attacked, Quabba, fearful for the safety of Esther, determined upon quick action. A giant boulder, swaying dangerously on the mountain edge, attracted him. Putting his shoulder against it, he moved it slightly. It was his only chance! Using a tree limb as a bar, Quabba dislodged the great mass, which, a moment later, went crashing down the mountain side carrying tons of rock and dirt with it. When the cloud of dust lifted, it was a desolate scene it revealed. Caravans were overturned and crushed, and but few of the tribe, as well as their assailants, remained unburied beneath the debris.

Breathlessly, Arthur Stanley listened as the train robbers discussed the contemplated hold-up. One of the plotters, however, more vigilant than his companions, saw the youth as he stole toward his horse. The pursuit was hot and fast, but, nearing the tracks, Arthur out-witted them by driving his horse up and along the tracks. For a hundred feet he chased the express, then, coming abreast of an open window, seized the sill and pulled himself through. Mistaking him for a robber, the driver-zealous conductor dragged the struggling youth toward the vestibule and, as the door was drawn open, hurled him headlong. Arthur’s body struck the bank, skirting the tracks, and turned over and over as it shot downward.
Picturesque Settings and Superb Acting in Latest American-Beauty Releases

THE accompanying letter and photograph from Homer C. Kyle, manager of the King and Queen Theater, of Sherman, Tex., one of the most popular playhouses in that section of the country strikingly illustrates the success which greeted a unique piece of advertising strategy employed by him, a few days previous to the showing of *Rumpelstiltskin*, a Mutual Masterpicture:

"Mutual Film Corporation, 

Gentlemen:

When we ran *Rumpelstiltskin*, a Mutual Masterpicture released by the New York Motion Picture Corporation, we held a special morning matinee for children, between the hours of 10 and 12 M. The accompanying photograph shows the results obtained. In the two hours, we showed to 1,283 children and many grown-ups.

Yours very respectfully,

HOMER C. KYLE, Manager."

In instituting a special matinee entirely for children, Mr. Kyle and the officials of the King and Queen Theater showed remarkable knowledge of the pulse of the public—particularly the children—in selecting *Rumpelstiltskin*, which involves a fascinating fairy story, a theme that is always bound to reach the heart of the little motion picture fans.

For several days previous to the date scheduled for the showing of this Mutual Masterpicture, Mr. Kyle made it a special point in advertising the matinee to emphasize that it was being set apart entirely for the little ones, using a large number of exceptionally well printed and interesting posters, throwaways and other attractive schemes.

This advertising campaign continued almost to the minute that the matinee began, and aroused city wide interest, not only among the children, but grown-ups as well.

The special matinee was one of the chief topics discussed by hundreds of Sherman's school children before and after school hours, and on many occasions, during school hours. Manager Kyle, however, set the matinee for a Saturday, so that it would in no way interfere with the routine of school work and at the same time displayed keen business judgment in doing so.

Long before the doors of the theater were thrown open for the special matinee, several hundred children were gathered before the box office, many of them, too small to attend alone, being accompanied by their parent or parents, or their elder brother or sister, or other members of the family, with the result that the special performance was even a greater success than the management had even anticipated. At the same time, this clever bit of advertising brought to the King and Queen theater a number of persons who had never before attended a showing of pictures, many of whom have since become enthusiastic patrons of the house.

What Mr. Kyle accomplished in advertising the showing of *Rumpelstiltskin*, any other exhibitor can duplicate with this particular Mutual Masterpicture or any other of this group of pictures de luxe, unanimously conceded to be the most wonderful from every angle of motion picture art ever produced.

Exhibitors who have not shown any of the Mutual Masterpictures released up to this time should make it their duty to communicate with the nearest Mutual Exchange, where all information concerning these money getters will be gladly furnished.

Motion picture exhibitors throughout the country are as one in agreeing that *The Diamond from the Sky* is proving one of the greatest money getters of its kind ever screened. The following paragraph, picked from a letter selected at random from a group received by President John R. Freuler, of the North American Film Corporation, of Chicago, distributors of *The Diamond from the Sky*, speaks for itself:

"The Diamond from the Sky is the greatest ever! I have shown several of the serials issued during the past twelve months, but none succeeded in bringing out the crowds as those which are flocking to my house each week to see the various chapters of this great continued photoplay. The great amount of advertising given *The Diamond from the Sky*, particularly that appearing in hundreds of newspapers, has roused the fans throughout the country to the highest possible state of enthusiasm with one result—an increased patronage and a big leap in box office receipts."
THE QUEST
An Exciting Romance of the South Seas. In Five Reels.
Produced by the American Film Manufacturing Company.
Featuring
MARGARITA FISCHER.
Released March 22, 1915.

THE LOST HOUSE
A Thrilling Play of Mystery and Adventure. In Four Reels.
By the Celebrated Author and War Correspondent, Richard Harding Davis.
Produced by the Majestic Motion Picture Company. Presenting the Beautiful
LILLIAN GISH.
Released March 25, 1915.

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation, Starring the Talented
MAE MARSH.
Released March 29, 1915.

THE DEVIL
A Screen Version of the Famous Tragedy by Franz Molnar, In Five Reels. Featuring
EDWARD J. CONNELLY and BESSIE BARRISCADE.
Produced by the New York Motion Picture Corporation.
Released April 1, 1915.

THE OUTLAW'S REVENGE
A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring
MAE MARSH, R. A. WALSH and IRENE HUNT.
Released April 5, 1915.

ENOCH ARDEN
A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring
HENRY WOODRUFF.
Released April 8, 1915.

A MAN AND HIS MATE
HENRY WOODRUFF.
Released April 12, 1915.

ON THE NIGHT STAGE
A Thrilling Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars, LILLIAN GISH and WILLIAM S. HART.
Released April 15, 1915.

MAN'S PREROGATIVE
A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legitimate Actor.
ROBERT EDeson.
Released April 19, 1915.

CAPTAIN MACKLIN
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.
LILLIAN GISH.
In the Leading Part. Released April 22, 1915.

THE CUP OF LIFE
A Vivid Picture of a Great Moral Problem. Thomas H. Ince Feature. In Four Reels. Produced by the New York Motion Picture Corporation. Starring
BEssIE BARRISCADE.
Released April 26, 1915.

A CHILD OF GOD
A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With
FRANCELIA BILLINGTON and SAM DE GRASSE.
Released April 29, 1915.

THE ABSENTEE
The Problems of Life Portrayed in Symbolic Scenes. The Part of "Power" Played by
ROBERT EDeson.
Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company.
Released May 3, 1915.

THE VICTIM
A Vital American Drama, Picturing the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company. Starring
MAE MARSH and ROBERT HARRON.
Released May 6, 1915.

RUMPESTILTSKIN
CLYDE TRACY.
In the Title Role. Released May 10, 1915.

STRAITHMORE
From the Immortal Romance by "Ouida." A Startlingly Thrilling Play. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players
CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON.
Released May 13, 1915.

THE LURE OF THE MASK
A Film Version of the Famous Novel of Mystery and Adventure by Harold MacGrath. An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists
ELSIE JANE WILSON and W. LOCKWOOD.
Released May 17, 1915.

GOD'S WITNESS
A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Adapted from the Famous Novel, "At the Mercy of Tiberius," by Augusta Evans Wilson. Produced by the Thanouser Film Corporation, New Rochelle, N. Y. Featuring the Motion Picture Star
FLORENCE LA BADIE.
Released May 20, 1915.

GHOSTS
By the Famous Norwegian Author, Henrik Ibsen. One of the Most Remarkable Plays of the Age. In Five Reels. Produced by the Majestic Motion Picture Company. Starring
HENRY WALTHALL and LILLIAN GISH and Mary Alden.
Released May 24, 1915.

THE FAILURE
A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring
JOHN EMERSON.
Produced by the Reliance Motion Picture Corporation.
Released May 27, 1915.

THE DARKENING TRAIL
A Thrilling War-Time Romance. In Four Reels. Produced by the Thanouser Film Corporation. Presenting the Famous Stars of "The Million Dollar Mystery."
JAMES CRIEZE and MARGUERITE SNOW.
Released June 1, 1915.

THE LONESOME HEART
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. With the Beautiful
MARGARITA FISCHER.
Released June 3, 1915.

THE PATRIOT AND THE SPY
A Thrilling War-Time Romance. In Four Reels. Produced by the Thanouser Film Corporation. Presenting the Famous Stars of "The Million Dollar Mystery."
JAMES CRIEZE and MARGUERITE SNOW.
Released June 6, 1915.

HER SHATTERED IDOL
How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring
MAE MARSH and ROBERT HARRON.
Released June 10, 1915.

UP FROM THE DEPTHS
A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting
COURTENAY FOOTE and GLADYS BROCKWELL.
Released June 17, 1915.

THE REWARD
A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. A Thomas H. Ince Feature, Presenting
BEssIE BARRISCADE.
Released June 24, 1915.

THE FLYING TWINS
A Photoplay of the Circus in Four Parts. Produced by the Thanouser Film Corporation. Featuring
MADELINE and MARION FAIRBANKS.
Released July 1, 1915.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanhouser (2), Majestic, Pathe, Fortification.

WEDNESDAY—Broncho (2), American, Reliance.

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

FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanhouser.

American

Apr. 28—Wife Wanted
May 1—One Summer's Sequel (2)
May 5—When Empty Hearts Are Filled
May 7—Dreams Realized
May 10—The Altar of Ambition (2)
May 12—The Broken Window
May 14—The Water Spirit (2)
May 19—at the Edge of Things
May 24—in the Purple Hills (2)
May 30—Reprisal
May 31—The Resolve (2)
June 2—The Golden Rainbow
June 4—The Guiding Light
June 9—The Soul of the Vase
June 10—His Obligation (2)
June 16—Her Musical Cook
June 21—Peggy Lynn, Burglar (2)
June 28—By Whose Hand? (2)
July 2—A Good Business Deal
July 5—A Woman Scorned
July 7—Mountain Mary (2)
July 7—The High Cost of Flirting

Beauty

Apr. 6—The Once Over
Apr. 13—Persistence Wins
Apr. 20—Oh, Daddy
Apr. 27—No Contriver
May 4—The Face Most Fair
May 11—When the Grasshopper
May 18—Naughty Henrietta
May 23—The Stay-at-Home
June 1—Little Christmas
June 8—The Conquest of the Jasson
June 15—The Mother's Hand
June 22—A Deal in Diamonds
June 29—A Good Woman
July 6—The Guy Upstairs

Broncho

May 5—The Spark from the Embers (2)
May 12—Her Allied Wife (2)
May 19—The Operator at Big Sandy (2)
June 6—Shorty's Trouble (2)
June 13—The Conversion of Frothy Blake (2)
June 20—The Detective's Keeper's Son (2)
June 26—His Superficial Wife (2)
June 23—The Shadowgraph Message (2)
June 30—The Sea Ghost (2)
July 1—Tools of Providence (2)
July 8—The Ruse (2)
July 15—The Ruse (2)
July 21—Cash Parrish's Pal (2)

Domino

Apr. 23—The Artist's Model (2)
Apr. 29—The Power of the Street (2)
May 6—The Man from Nowhere (2)
May 13—Though She Be But Little (2)
May 20—Her Ali (2)
May 26—The Riddle of the North (2)
June 3—The Scales of Justice (2)
June 10—The Man of Bronze (2)
June 17—The Soul of Physia (2)
July 1—The Ace of Hearts (2)
July 8—The Ace of Hearts (2)
July 17—The Man Who Went Out (2)

Kay Bee

Apr. 22—The Riddle of the Wooden Leg (2)
Apr. 30—The Valley of Hate (2)
May 7—Bedlam's Center (2)
May 14—The Human Octopus (2)
May 21—The Secret of the Wild Yew (2)
May 28—Her Easter Hat (2)
June 4—His Poseidon (2)
June 11—The Road From the Past (2)
June 18—The Secret of Lost River (2)
June 26—The Final Death (2)
July 2—His Mother's Portrait (2)
July 9—The Last Gasp (2)
July 16—The Tide of Fortune (2)
July 23—The Play of the Season (2)

Keystone

May 29—A Bear Affair
May 23—Mabel's Willful Way
May 28—Gus's Backward Way
June 4—Gus Tied to Trouble
June 11—Mabel's Hound's Triumph
June 18—(No Release)
June 25—The More Devil Chief (2)
(Special Release)
July 2—Cursed Love and Swords
July 9—Mother's Scandal Lovers
July 16—No Release
July 23—He Wouldn't Stay Down
July 30—For Better But Worse
June 3—Mabel Lost and Won
June 10—Fatty's Lost and Won
June 17—The Cannon Ball (2)
(Special Release)
June 24—Tune Teacher (2)
June 31—Fatty's Puckey Pup (2)
(Special Release)

Komic

May 2—Ethel's Disguise (No. 22)
May 9—Mail Axolotl
May 16—Ethel's Romance (No. 23)
May 23—The Rivals
June 30—Gasoline Gas
July 6—Brave and Bold
July 13—Unguiding It
July 20—Where Breezes Blow
July 27—Beautiful Love
July 4—Mr. Wallack's Wallet
July 11—Brego, the Barber
July 18—A Chase by Moonlight

Majestic

May 4—Her Grandparents
May 11—The Spell of the Poppy (2)
May 18—The Smuggler
May 25—The Legend of the Angelus (2)
June 1—The Electric Alarm
June 8—The Ridenhour P. M. (2)
June 15—The Rightful Theft
June 22—Ethel's First Case
June 29—Out of Bondage (2)
July 6—The Bluff Steer
July 13—The Living Death (2)
July 20—The Woman from Warrens (2)
July 27—The Ash Can
July 25—The Monster Bandits
July 30—Children of the Sea (2)
Aug. 6—The Kid's Delight (2)
Aug. 13—The Old High Chair (3)
Aug. 20—The Hired Girl
Aug. 27—The Mountain Girl (2)
Aug. 31—A Ten-Cent Adventure
Aug. 10—The Mysterious Jewel (2)

Falstaff

(PRINCESS)

Apr. 30—Movie Target
May 7—A Scientific Mother
May 14—Prissy Fink's Flirtations
May 21—Mabel in the Barn Yard (2)
May 28—It's and Ill Wind
June 4—One Wishful Hope
June 11—His Guardian Auto
June 18—At the Centipede Mire (2)
(Split Reel)
June 25—The Tassal-Amarium
July 2—The Silent Coed
July 9—Mme. Blanche, Beauty Doctor
July 16—Dinah's Babbling Boat
July 23—P. Henry Jenkins and Mars

Mutual Weekly

Apr. 22—No. 10
May 13—No. 16
May 21—No. 20
May 29—No. 29
June 6—No. 10
June 14—No. 17
June 21—No. 24
June 29—No. 31
July 6—No. 22
July 13—No. 29
July 20—No. 36

Reliance

May 5—The Baby
June 9—The Old Shoemaker (2)
June 15—At the Hour of Eleven
July 1—The Soul of the Dog
July 8—Mike's Engagement
July 15—The Red Dog
July 17—When Cameron Passed By
July 24—Grigley's Wife
July 31—The Harem Girls (2)
Aug. 6—The Deadly Focus
Aug. 13—The Man of It (2)
Aug. 20—The Race-Love
Aug. 27—One Who Serves
Sept. 4—The Celestial Code (2)
Sept. 11—Payment in Full
Sept. 18—The Ten Dollar Boat
Sept. 25—Hearts United (2)
Oct. 2—The Housemaid
Oct. 9—The Old Clothes Shop (2)
Oct. 15—The Choir Boys
Oct. 22—The Silent Witness
Oct. 29—Red Man and Others (2)
Nov. 5—The Showdown
Nov. 12—Old Man's Revenge
Nov. 19—Little Marie (2)
Nov. 26—The Hermit's Grace (2)
Dec. 3—The Fortification Plans
Dec. 10—At the Postern Gate
Dec. 17—The Arrow Maiden
Dec. 24—A Rosy Arrival
Dec. 31—The Americano (2)

Royal

Apr. 10—Burglars by Request
Apr. 17—When You Won Out
Apr. 24—Hungarian Cuckoos (2)
May 1—Locked Out
May 8—That Deep-voiced Serenade
May 15—Casey's Tribulations
May 22—Betty Came to Koskob
May 29—Oh, Baby!
June 5—To Whom You're Younger
June 12—An Unlucky Sailor
June 19—Not a Ghost of a Show
June 25—When He Was Guided
July 3—One Good Cook
July 10—They Ran For Mayor

Thanhouser

Apr. 21—Fashion and the Simple Life
Apr. 27—Blanca Fink's (2)
May 2—Their One Love
May 17—Trouble at Thompson (2)
May 23—Love and Money
May 30—The Secret of the Heart (2)
June 6—Three Roses
June 13—The Heart of the Princess Marsari (2)
June 20—the Refrain
June 27—Dr. Warren's (2)
June 24—Daughter of Kings
July 1—Fairy Fern Seed (2)
July 8—The Angel in the Mask
July 15—the Baby Benefactor
July 22—the Pigeon's Home
June 8—The Six Cent Leaf (2)
June 15—Through English Looking Glass—Bud and Buster (Split Reel)
June 22—The Country Girl (2)
July 1—Eveline (2)
July 8—The Two Cent Mystery
July 15—the Rainbow (2)
July 22—Innocence at Monte Carlo
July 29—Clue at Centipede Mire (2)
Aug. 5—Fifty Years After Appomattox
Aug. 12—The Maker's Daughter
Aug. 19—Tracked Through the Snow
Aug. 26—Mercy On a Crib (2)
Aug. 27—the Picture of Dorian Gray (2)
Mutual Exchanges
Serving the Mutual Program

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

### American
- **(Two Reel Mountain Drama)**
- **(Two Reel Western Drama)**
- **The Healers**
- **The High Cost of Flirting**

### Thanhouser
- **A Maker of Guns**
- **The Fortification Plans**

### Majestic
- **The Girl at the Races**
- **The Guy Upstairs**

### Broncho
- **Tools of Providence**
- **At the Postern Gate**

### Domino
- **The Ace of Hearts**

### Mutual Weekly
- **No. 27**
- **The Hammer**
- **Mme. Blanche, Beauty Doctor**
- **The Headliners**
- **They Ran for Mayor**
- **The Mountain Girl**
- **Beppo, the Barber**
- **Tracked Through the Snow**

### Mutual Weekly No. 25-1915
**The "Arizona," Largest Battleship in the World,** is launched at Brooklyn Navy Yard.

### CINCINNATI, OHIO
**"Royal IP" Wins the Latonia Derby** at the Milford course.

### Annual Rose Carnival at Portland, Oregon
**Our Cowboys, To Win 25,000,000 Dollars, Visit the Governors of 48 States, ending their marvelous trip at San Francisco.**

### Midnight Fire Destroys $2,000,000 Worth of Lumber at Portland, Oregon.

### Great Car Strike Paralyzes Street Traffic in Chicago.

---

**Special Productions**

- **New Majestic**
  - **Sapho**
  - **Moths**
  - **Robin Hood**
  - **A Legend of Provence**

- **Thanhouser**
  - **The Battle of Gettysburg**
  - **Zu, Zu, the Bandleader**
  - **Frou-Frou**

- **Mutual Special**
  - **Mexican War Pictures**
  - **Dope**
  - **The Wrath of the Gods**
  - **The Last Concert**

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Your Choice of any Eight Motion Picture Players for $1.00 Set of Eight (Actual Photographs)
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REGULAR MUTUAL PROGRAM FEATURES

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mountain Girl&quot; (2)</td>
<td>JULY 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Headliners&quot; (2)</td>
<td>JULY 19</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Hammer&quot; (2)</td>
<td>JULY 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Age of Heart&quot; (2)</td>
<td>JULY 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Tools of Providence&quot; (2)</td>
<td>JULY 7</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;A Maker of Guns&quot; (2)</td>
<td>JULY 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Mountain Mary&quot; (2)</td>
<td>JULY 15</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old High Chair&quot; (2)</td>
<td>JULY 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Little Marie&quot; (2)</td>
<td>JULY 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Mother's Portrait&quot; (2)</td>
<td>JULY 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Failure&quot; (2)</td>
<td>JULY 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Sea Ghost&quot; (2)</td>
<td>JUNE 30</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Cruised Wires&quot; (2)</td>
<td>JUNE 29</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;By Whose Hand?&quot; (2)</td>
<td>JUNE 28</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Children of the Sea&quot; (2)</td>
<td>JUNE 27</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Bad Man and Others&quot; (2)</td>
<td>JUNE 26</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Floating Death&quot; (2)</td>
<td>JUNE 25</td>
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<tr>
<td>DOMINO</td>
<td>&quot;Hearts and Swords&quot; (2)</td>
<td>JUNE 24</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Shadowgraph Message&quot; (2)</td>
<td>JUNE 23</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;Which Shall It Be?&quot; (2)</td>
<td>JUNE 22</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Peggy Lynn, Burglar!&quot; (2)</td>
<td>JUNE 21</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;The Woman From Warrens&quot; (2)</td>
<td>JUNE 20</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Old Clothes Shop&quot; (2)</td>
<td>JUNE 19</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Secret of Lost River&quot; (2)</td>
<td>JUNE 18</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Soul of Phyrus&quot; (2)</td>
<td>JUNE 17</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;His Superficial Wife&quot; (2)</td>
<td>JUNE 16</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;The Country Girl&quot; (2)</td>
<td>JUNE 15</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;His Obligation&quot; (2)</td>
<td>JUNE 14</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Burned Hand&quot; (2)</td>
<td>JUNE 13</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;Hearts United&quot; (2)</td>
<td>JUNE 12</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Pathway from the Past&quot; (2)</td>
<td>JUNE 11</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Strike at Centipede Mine&quot; (2)</td>
<td>JUNE 10</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Tavern Keeper's Son&quot; (2)</td>
<td>JUNE 9</td>
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<td>THANHOUSER</td>
<td>&quot;The Six Cent Loaf&quot; (2)</td>
<td>JUNE 8</td>
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<td>MAJESTIC</td>
<td>&quot;The Right to Happiness&quot; (2)</td>
<td>JUNE 7</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Living Death&quot; (2)</td>
<td>JUNE 6</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;A Piece of Amber&quot; (2)</td>
<td>JUNE 5</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Scales of Justice&quot; (2)</td>
<td>JUNE 4</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Conversion of Frosty Blake&quot; (2)</td>
<td>JUNE 3</td>
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<tr>
<td>THANHOUSER</td>
<td>[&quot;The Girl of the Seasons&quot;] (2)</td>
<td>JUNE 2</td>
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<tr>
<td>AMERICAN</td>
<td>[&quot;The Baby Benefactor&quot;] (2)</td>
<td>JUNE 1</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Resolve&quot; (2)</td>
<td>MAY 31</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Out of Bondage&quot; (2)</td>
<td>MAY 30</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 29</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Her Easter Hat&quot; (2)</td>
<td>MAY 28</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Hostage of the North&quot; (2)</td>
<td>MAY 27</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;Shorty's Trouble Sleep&quot; (2)</td>
<td>MAY 26</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;In the Purple Hills&quot; (2)</td>
<td>MAY 25</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;Eleven-Thirty P. M.&quot; (2)</td>
<td>MAY 24</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 23</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;Bad Duck' of Santa Inez&quot; (2)</td>
<td>MAY 22</td>
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<tr>
<td>DOMINO</td>
<td>&quot;Her Alibi&quot; (2)</td>
<td>MAY 21</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Operator At Big Sandy&quot; (2)</td>
<td>MAY 20</td>
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<td>THANHOUSER</td>
<td>&quot;The Heart of the Princess Marsari&quot; (2)</td>
<td>MAY 19</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;The Greater Strength&quot; (2)</td>
<td>MAY 18</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;At the Stroke of the Angelus&quot; (2)</td>
<td>MAY 17</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;Added Fuel&quot; (2)</td>
<td>MAY 16</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Human Octopus&quot; (2)</td>
<td>MAY 15</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Shoo Ligh&quot; (2)</td>
<td>MAY 14</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;His Affianced Wife&quot; (2)</td>
<td>MAY 13</td>
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<td>THANHOUSER</td>
<td>&quot;The Song of the Heart&quot; (2)</td>
<td>MAY 11</td>
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<td>AMERICAN</td>
<td>&quot;The Altar of Ambition&quot; (2)</td>
<td>MAY 10</td>
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<td>MAJESTIC</td>
<td>&quot;The Spell of the Poppy&quot; (2)</td>
<td>MAY 9</td>
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<td>RELIANCE</td>
<td>&quot;The Old Shoemaker&quot; (2)</td>
<td>MAY 8</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Kite&quot; (2)</td>
<td>MAY 7</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Man From Nowhere&quot; (2)</td>
<td>MAY 6</td>
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<td>BRONCHO</td>
<td>&quot;The Spark from the Embers&quot; (2)</td>
<td>MAY 5</td>
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<tr>
<td>THANHOUSER</td>
<td>[&quot;Monter of Nikola Duree&quot;] (2)</td>
<td>MAY 4</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>[&quot;One Summer's Sequel&quot;] (2)</td>
<td>MAY 3</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Comeback&quot; (2)</td>
<td>MAY 2</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The House of Bentley&quot; (2)</td>
<td>MAY 1</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Valley of Hate&quot; (2)</td>
<td>APR. 30</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Power of the Street&quot; (2)</td>
<td>APR. 29</td>
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Write us for information.

News of the Trade

THE display of the Nicholas Power Company in the Liberal Arts' Palace at the San Francisco Exposition, and under the direction of R. W. Horn, is receiving much attention from visiting exhibitors and the general public. On Decoration Day, a count was made of those who visited the booth, and seven hundred and nineteen persons signed the register. In addition to this, several thousand passed the booth and inspected it from the outside.

The Liberal Arts' Progressive Club has been formed in this building, and an entertainment was recently held on the grounds, at which moving pictures were shown. Mr. Horn supplied both pictures and machines. This club has permanent quarters in the building, and a section has been set aside for the exclusive entertainment of guests of the Nicholas Power Company.

Mr. J. F. Skerrett, who has been in California for some time, has left for home by way of Seattle, Tacoma, Portland, Vancouver, Salt Lake, Denver, St. Paul and Detroit. While there he visited many exhibitors in the San Francisco field, and Mr. Horn is now calling on each one in the business, and so far has visited more than sixty theaters in this city.

Watterston R. Roehacker, president of the Industrial Moving Picture Company, was the principal speaker at the meeting of the Cook County Real Estate Board, held at the Hotel Sherman, Chicago, recently. He was introduced by Mr. Carroll, president of the Hyde Park State Bank, and entertained the two hundred real estate men present by a very instructive and interesting illustrated lecture on the advertising and educational value of motion pictures.

The Speed Controller Company of New York City, manufacturers of the Arc Controller, announces that George Breck, 70 Turk Street, San Francisco, California, has been appointed distributor of this device on the Pacific Coast. A number of prominent photo-play houses throughout the country have recently installed the Arc Controller among them being the Hippodrome, Astor, and Proctor's Fifth Avenue, New York; the Madison, Brooklyn; the Strand, Syracuse; Keith's, Indianapolis; the Crystal Ballroom, Philadelphia; the Liberty, Cleveland; Keith's and the Bijou Dream, Jersey City; Shea's Hippodrome, Buffalo; the Strand, Keith's and the Family, Cincinnati; the Colonial, Richmond; the United States, Hoboken; the United States Garden, Elizabeth; and the Hippodrome, Baltimore.

Mr. Arthur J. Lang, the popular manager of the export department of the Nicholas Power Company, manufacturers of the famous Power's Cameragraph 6A, has become, in addition to an export manager, a very entertaining writer. One of his latest articles is that published in the June issue of the "Export American Industries," under the title of "Moving Pictures and Submarine Photography." We look forward with much interest to many articles of this nature by Mr. Lang in the future.

An example of the care and attention that is given to every detail of the exhibition of moving pictures nowadays, is evidenced in the action of the managers of the Grand Theater at Williamsport, Pa., who have had an expert survey made of the projection booth by the Opticus Hommel Company, of Pittsburgh. A Minus Gold Fibre Screen, size 13x17, made to order from the specification of the survey, will be installed to meet the projection conditions of the Grand.

30,000
Tonight Bills

One side, 4x12 size, black ink, on assorted poster, one, two, three or six styles, equal quantity of each style, for
$12.00
The best and most inexpensive producer of box-office receipts in the business, Union label on all printing. Send for price list. Route book 10c.

The Gazettwo Show Printing Co.
MATTOON, ILLINOIS

GUMSTICKUM

An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, $1.00, postpaid.

MADIGAN POWDER WORKS
Clarksdale, Iowa

Player Slides $1.75 Per Dozen
JUST WHAT YOU NEED
NIAGARA SLIDE COMPANY
LOCKPORT, N. Y.

PHOTOPLAYWRITERS
Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for $1.00. Stories put in scenario form, $1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

REX LITERARY BUREAU
57 Stockton St., Brooklyn, N. Y.
Mutual Elects Officers

(Continued from Page Six)

exchanges really developed the idea of the Mutual Film Corporation, although Mr. Freuler, for some years, handled licensed products prior to the "independents" getting together.

From the very beginning, Mr. Freuler's policy has been one of helpfulness to the exhibitor. He learned from his experience in other business that the spirit of service made for success, not only with the consumers, or users of the product, but also with the retailers; hence, his anxiety to help remove resistance so that exhibitors might have profitable returns from films leased.

Mr. Freuler bought the Calumet Film Exchange, in Chicago, which subsequently was sold to the General Film Company. Mr. Freuler realized that the attitude of the so-called patent companies would, of necessity, bring about a close alliance of the independent interests. When it became apparent that the exchanges had to conform down to the minutest detail, with rules of operation laid down by certain manufacturers, Mr. Freuler planned an entrance into New York City, which resulted in the opening of the Western Film Exchange, in New York.

In the meantime, with S. S. Hutchinson, Mr. Freuler organized the American Film Manufacturing Company, with its manufacturing plant in Chicago, and studios in California. Other manufacturers, who discovered that they were up against a stone wall in their efforts to secure a market, were quick to see the advantage of co-operating with men like Mr. Freuler and Mr. Hutchinson, whose experience not only included the making of pictures, but the distribution and leasing of same.

Out of these combined efforts the Mutual Film Corporation really got its life—with its present representation in every leading city of the United States.

Mr. Freuler, in co-operation with Mr. Hutchinson, planned the manufacture and distribution of the big, continued photoplay, The Diamond from the Sky. Out of this grew the North American Film Corporation, of which Mr. Freuler is president.

While Mr. Hutchinson was the master producer on this picture at the Santa Barbara studios, Mr. Freuler completed the most elaborate, and probably the most successful program of distribution ever attempted on any big film feature. That he applied real business methods to this enterprise is manifested by the record-breaking bookings which The Diamond from the Sky has secured all over the country.

Mr. Freuler has learned every angle of the film business, including both manufacturing and selling. He has really specialized on merchandising, and, as the Mutual Film Corporation is exclusively a film leasing proposition, it is safe to say that this Company will show the benefit of his training and experience.

Mr. Freuler will take up his residence in New York as the President of the Mutual Film Corporation. He is moving, with his family which consists of Mrs. Freuler and two daughters.

Little Stories of Reel Life

Augustus Carney is one of the Reliance-Majestic players whose artistic life began with a youthful ambition to go on the stage. In fact, he journeyed from his rural-Irish home by means of stolen wagon rides, in order to further his histrionic ambitions, and hung about the stage doors of Dublin, until finally fate offered him a chance to carry a spear. Thus his career began. Since then fate has been very generous with him.

Mayor-elect Sebastian, of Los Angeles, recently conducted a party of friends through the American studios at Santa Barbara. The party made the trip to the studios by automobile, over the newly completed section of the San Diego-San Francisco highway. The Mayor-elect has a soft spot in his heart for the American players, who aided materially in his election.

Raymond Hitchcock, the celebrated comedian, who recently signed a contract tendered him by Director Mack Sennett, has been at the Keystone studios for about two weeks, getting acquainted with his new surroundings. However, Hitchcock has settled into the picture routine with admirable adaptability and has made a big hit with the studio forces.

William Stowell, who for five years, has been a member of the Selig forces, recently signed a contract to appear in American photoplays. Stowell will play "heavy" roles. Great things are expected from this sterling performer.

Chester Conklin, of the Keystone studios, is an expert linguist, speaking five languages fluently. He can also make himself understood in two others, one of which, his friends aver, is Chinese. But Chester won't admit it.

A happy party of American players recently slipped away from the Santa Barbara studios and journeyed to San Diego, where they spent a day "doing" the exposition. While it was a flat pursed crowd that returned, nevertheless they all admitted they had had the time of their lives.

Lewis S. Stone, leading man of "Inside the Lines," one of the biggest Broadway hits in years, recently became a member of the New York Motion Picture Corporation's studios and will be seen shortly in a feature photoplay now being prepared.

Addressing an audience is not a simple task for those who have not faced one in several years, but Lillian Gish, Fay Tincher, Edward Dillon and Tom Wilson, all from the Hollywood studios, at California, got away with it successfully, recently, when they appeared before 2,500 students of the Manual Arts High School, in Los Angeles. They were given a hearty reception.
THE MAJESTIC MOTION PICTURE CO.
PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JULY 4

"THE OLD HIGH CHAIR"
A poetical drama of deep heart interest, featuring Gladys Brockwell and W. E. Lawrence

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

THE ASH CAN (1 Reel Majestic)—Release date Tuesday, June 22. A child comedy by the Majestic juvenile company. Little Dick, the detective, and his friends receive a bad scare when the captive heroine disappears from the ash can.

THE MOTOR BOAT BANDITS (1 Reel Majestic)—Release date Friday, June 25. Irene Hunt as the girl reporter aids the detective in running down a band of motor boat crooks.

CHILDREN OF THE SEA (2 Reel Majestic)—Release date Sunday, June 27. Charles Clary and Francelia Billington in an unusual heart interest story. The fisher girl is saved from following the downward steps of her mother.

BEAUTIFUL LOVE (1 Reel Komic)—Release date Sunday, June 27. A farce comedy with a new idea, featuring Fay Tincher, Elmer Booth and the entire company of Komic comedians. In this story the relations of the males and females of society are reversed.

THE KID MAGICIANS (1 Reel Majestic)—Release date Tuesday, June 29. One of the best of the series by the Majestic juvenile company, showing how the little children tried to imitate the magicians, and the sad results.

THE OLD HIGH CHAIR (2 Reel Majestic)—Release date Sunday, July 4. An unusual heart interest, poetic drama, with Gladys Brockwell and W. E. Lawrence. The mother of three boys recalls her past as she gazes at the little old high chair in the garret.

MR. WALLACK'S WALLET (1 Reel Komic)—Release date Sunday, July 4. A very interesting farce comedy in which Fay Tincher appears as a female tramp and wins the reward for the recovery of Mr. Wallack's Wallet.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company
STUDIOS: 4500 Sunset Blvd., Los Angeles, Cal.

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Satisfy Your Audiences

The secret of box-office success is to present pictures that bring the people back to your theatre.

Continents have a proved record of success. See your nearest Mutual Exchange today about these cash bringers.

THE LAST CONCERT — A Picture for the Populace

4 reels of laughter and tears, featuring Ellis F. Gliokman and Minnie Berlin. A house filler. Every theatre booking this feature has had requests for a return booking.

BIG WAR SPECIAL

MEXICAN WAR PICTURES

By Special Contract with General Villa, the Big Figure in the Tense Mexican Situation. The People Want to See the Personalities of the Daily Newspaper Reports.

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Is Most Interested In.

RUy BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance

3 Reels of Tense Story
These Features Are Proved Successes

FROU FROU -- 4 Reels
SAPHO -- 6 Reels
ROBIN HOOD -- 4 Reels

MOTHS -- 4 Reels
DOPE -- 6 Reels

JOSEPH IN THE LAND OF EGYPT
James Cruze as Joseph, Marguerite Snow as Potiphar's wife
4 Reels of Superb Drama

CARDINAL RICHELIEU'S WARD
4 Great Reels, Featuring Florence LaBadie and James Cruze

LEGEND OF PROVENCE
4 Splendid Reels, With Florence LaBadie and James Cruze

CONTINENTAL FEATURE FILM CORPORATION
71 W. 23rd STREET NEW YORK CITY
Thirty

REEL LIFE

Featured in the
$800,000.00 "Flying A" Photoplay

CHARLOTTE BURTON

A Picturized Romantic Novel
By Roy L. McCardell

The phenomenal success achieved by Charlotte Burton in "The Diamond From The Sky," the masterful picture-story of adventure and romance produced by American Film Mfg. Co., is attributable entirely to this lovable girl's earnest effort and her highly developed dramatic ability. Critics the country over are enthusiastic in their praise of Miss Burton's portrayal of Vivian Marston the unscrupulous woman of adventure. Charlotte Burton, together with such world famous stars as Lottie Pickford, Irving Cummings, Eugenie Forde, William Russell, George Periolat, W. J. Tedmarsh, Orral Humphrey and a host of others, make up a cast which never has been equalled in the motion picture world.

Each week a two act chapter of "The Diamond From The Sky" is released. Nine chapters are now appearing. Picture fans are eager for every chapter. You exhibitors who have not booked "The Diamond From The Sky" must act at once if you want a sure fire crowd-getter for the hot summer months—for that's what "The Diamond From The Sky" is, a sure and constant patronage producer.

For booking information write, wire or see at once the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

North American Film Corporation
JOHN R. FREULER, President
Executive Offices: 222 So. State St., Chicago, Illinois

North American Representatives at every Mutual Exchange in America
American Film Manufacturing Co. Releases

MOUNTAIN
MARY

A Two-Part "Flying A" Drama
Directed by Reaves Eason

Release Date—July 5th

How a romance of the mountains wipes out a life-long feud. A pretty story—tender and vigorous action—scenes of wonderful mountain grandeur.

Vivian Rich and Joseph Galbraith
—with a supporting cast of stars.

The Guy Upstairs
An American "Beauty" Film
Directed by Archer MacMackin

Release Date—July 6th

A humorous interweaving of love and pugilism. Dan Cupid deal a knockout punch and all ends happily.

Neva Gerber and Webster Campbell—the famous "Beauty" stars.

The High Cost of Flirting
A One-Part "Flying A" Drama
Directed by William Bertram

Release Date—July 7th

Featuring winsome Winifred Greenwood and the dashing, handsome Edward Coxen.

Book American Film Productions
They Assure Box Office Results

Distributed throughout the United States exclusively by Mutual Film Corporation

American Film Mfg. Co.
Chicago, Ill.
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Manufacturing Supplies of Interest to Exhibitors?

IF SO
Advertise in REEL LIFE
YOU’LL GET MORE BUSINESS

THE MINUSA EYE
IS STRONG AND HEALTHY
"Anderson Method"
MINUSA GOLD FIBRE SCREENS
ARE BUILT BY BRAINS TO FIT YOUR THEATRE

MINUSA CINÉ PRODUCTS CO., Inc.
Write for Samples and Prices
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EASTERN OFFICE
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ELECTRA
PINK LABEL
CARBONS

Can now be had again from all first class dealers.
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Why spend extra money for Special Screen, First Run Film, Expensive Projection Machines and then spoil the whole result by using Inferior Carbons for the sake of saving a few cents per day?

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are specially made for Motion Picture Projection. They are a guarantee of well-defined pictures.

SOLE IMPORTER
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READ THIS SIGN!
The Most Convincing Argument for Perfect Projection of Motion Pictures is
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Nicholas Power Company
Ninety Ninth Street
New York City
"TICKLED"

Isn’t the word for it

They’re the most thankful and happy lot of exhibitors you ever met—those who took our tip on summer business-boosting and booked up the

$20,000,000 MYSTERY

Every week you spend thinking about it is costing you money! Go to the nearest Mutual Exchange—our special man there will figure it out with you!

Thanhouser Syndicate Corporation
71 WEST TWENTY-THIRD STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of "THE MILLION DOLLAR MYSTERY"
Fatty's Plucky Pup
8"-10" Photos of our players can be had by sending to Publicity Dept. 15 Cents, single; 30 Cents for set of 4. A wonderful lobby display 22 x 28 inch lobby display of Mabel Normand & Roscoe Arbuckle 20 Cents each.
Neva Gerber—American-Beauty Star

“The Fox Woman”
Four Reels
Majestic

1915
The conventional picture, the cut and dried kind, is only tolerated by patrons of photoplay houses. The odd, the striking, the true to life are the ones that make a wife nudge her husband and say: "Let's come again tomorrow.

We have such releases and we prove it to you.

THREE UNUSUAL PICTURES:

A VISUALIZATION of the supposed uncanny powers of Indian Bad Medicine; the actual showing on the screen of an Indian done to death by Bad Medicine; and his resurrection; a beautiful love story always in the foreground. These are the elements that make welcome in any motion picture theatre:

THE ARROW MAIDEN
One Reel Drama
Released July 12

CHARLES CLARY, Francelia Billington—pretty good names, eh? Well, they appear with Mr. Clary featured, in "A BREATH OF SUMMER." And this picture is original—unusual. Agnes (Miss Billington) wants to give her ailing mother a breath of summer. Into one of the khaki outing suits she makes in a factory, she sews an appeal for help for her mother. The suit is worn by a wealthy bachelor in the Adirondacks—But that's the start of a very human story—an unusual story:

A BREATH OF SUMMER
One Reel Drama
Released July 14

WHAT about adventure? A good question. You'll find it in "THE AMERICANO," no end of it! The two reels of this drama of unpeaceful Mexico show you warring factions, plots and counter-plots, having for their object the destiny of a state, or the hand of a woman, or perhaps the destruction of a supply train. Thomas Jefferson is featured, and there's Marguerite Loveridge, too. There's many an adventure—many an unusual quality in

THE AMERICANO
Two Reel Drama
Released July 17
George Periolat

Featured in the
$800,000 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCordell

The character acting of George Periolat in "The Diamond From The Sky" is truly wonderful. He plays the role of Luke Lovell, a big, blustering gypsy fellow, who, in the great photoplay, plots ceaselessly to gain his own avuncular desires. Associated with George Periolat are such world renowned stars as Lorne Pickford, Irving Cummings, Eugene Forde, William Russell, Charlotte Burrow, W. J. Treadway and Orval Humphrey. Never before has such an all-star cast been assembled.

A two-act chapter of "The Diamond From The Sky" is released each week. Ten chapters are now appearing and wining picture fans' admiration everywhere. Exhibitors: Act at once—if you want your theatres crowded during the hot summer months. "The Diamond From The Sky" is a certain and constant crowd-getter.

For booking information write, wire or see at once the North American Film Corporation representative at your nearest Mutual exchange, or write or wire us.

North American Film Corporation
JOHN R. FREULER, President
Executive Offices: 222 So. State St., Chicago, Ill.
North American Representatives at every Mutual Exchange in America.
American Film Manufacturing Co. Presents

Secretary

A Drama
In Four Parts
From the Novel
By
May Futrelle

This is a Mutual Master Picture embodying every emotion that the film fan loves. It is the screen version of the famous novel by May Futrelle—the best she ever wrote—published by Bobbs-Merrill Company. "Secretary of Frivolous Affairs" reflects all the artful craftsmanship for which American Film productions are noted.

An All Star Cast

Harold Lockwood
Hal Clements
William Ehfe
Carl Von Schiller
Lillian Gonzales

May Allison
Carol Holloway
Josephine Ditt
Lucy Payton

DIRECTED BY THOMAS RICKETS

It is fitting that the film version of a notable story should be enacted by a notable cast. Look at these names! Harold Lockwood and May Allison, Hal Clements and Carol Holloway—and the others! It is truly a cast remarkable! Harold Lockwood and May Allison! They are stars of greatest magnitude in filmdom's firmament.
A Mutual Master Picture

"Secretary of Frivolous Affairs" will be released as a Mutual Master picture. The story is one of love and adventure—of mystery and intrigue. A superlative society drama. Spectacular and beautiful scenes and action abound. The elaborate details—the photographic excellence—are bound to make it an instantaneous success—everywhere.

Released July 8th!

This great feature will be released July 8th through Mutual Film Corporation exchanges. Arrange your booking now! "Secretary of Frivolous Affairs" is good for a run of several days. You exhibitors who seek an exceptional feature must act at once.

Regular American Releases

Zaca Lake Mystery
A two part "Flying A" drama—Released July 12th—directed by Henry Otto—featuring Winifred Greenwood and Edward Coxen.

Applied Romance
An American "Beauty" film—released July 13th; directed by Archer MacMackin—featuring the two "Beauty" stars, Neva Gerber and Webster Campbell.

To Melody a Soul Responds
A single reel "Flying A" drama—released July 14th—directed by Reaves Eason—featuring Vivian Rich and Joseph Calbrath.

American Film Manufacturing Co.
Chicago, Illinois
Edwin Thanhouser presents the following releases of the Thanhouser brand:

"A Maker of Guns"

This offering rooses one with a jerk to the fact that this little old world of ours is not as it should be—and the plot is timely. Imagine a man who manufactures cannon; he takes pride in their power—shows them off exultantly and explains how many men they can kill with one shot. Oh, yes! He's got 'em perfect, as science and dollars can make 'em. Then—bingo! The big kick comes on—his own son's life-blood is spilled over the battlefield by one of those grand guns! Can you see ACTING? Can you see Mignon Anderson, Morris Foster, Peggy Burke and Arthur Fauer doing justice to it? YOU CERTAINLY WILL.

Released in two reels.

"Tracked Through the Snow"

It's a drama, but it will keep you cool—there's a furious, raging blizzard in it! Snow in July is welcome and there's mountains of it here. Little Baby Badgley plays the lead, aided by a whopping big, shaggy bow-wow! And the regular Thanhouser favorites—Boyd Marshall, John Lehnberg, and some more.

Released in one reel.

Let the PALSTAFF COMEDIES put your audiences in good humor; they are polite, neat and reliable. This week

Edwin Thanhouser presents

"Madame Blanche, Beauty Doctor"

Riley Chamberlain plays a grouchy, rheumatic old duffer who needs an operation on his bank account. Harry Benham becomes a beautiful Madame, and Mignon Anderson takes a jolly good part in the jolly work—and it's all free from horseplay.

Released in one reel.
A Daring Challenge to Death

One of the Many Death Defying Thrills in "The Diamond from the Sky," the North American Film Corporation's Monster Prize Picturized Romantic Novel, Being Screened by Flying "A"

This unique piece of motion picture dare-deviltry depicts the sensational escape of Arthur Stanley (Irving Cummings) from a band of train robbers, whom he had overheard plotting to hold up the fast mail. Pursued by the bandits, the fleeing horseman drives his mount upon the tracks, and, after a neck to neck race, leaps from the saddle, grabs hold of the sill of the open window and pulls himself into the car. It is but one of numerous thrills, following close upon one another in The Diamond from the Sky, the monster $10,000 prize picturized novel, in which Irving Cummings and Lottie Pickford have the titular rôles, supported by an all-star cast.
A PLAIN TALK TO EXHIBITORS
By JOHN R. FREULER
President of the Mutual Film Corporation

MUTUAL EXHIBITORS do know and ALL EXHIBITORS should know that the Mutual Film Corporation is the practical, genuine friend of the theater owner or manager. This friendship is based on the solid ground of Mutual interest. It is not made up of promises or of flattering conversation. It is essential to the success of an organization of the size and stability of the Mutual Film Corporation that the Exhibitors in the great Mutual family should be successful, that they should do a profitable business and that this profitable business should continue.

THE first essential is good pictures and the Mutual provides the very best pictures in the world to its Exhibitors. The Mutual standards have been the standards that other motion picture makers have striven to adopt as their own. This imitation or emulation is convincing proof of the Mutual’s practical usefulness to its Exhibitors.

IN speaking for the Mutual Film Corporation I also speak as an Exhibitor. I have found Mutual pictures the best pictures to present to the public because the dramas are genuinely dramatic and the comedies are really amusing. Mutual players are more than stage successes, they are screen successes. They have been developed in motion pictures and often they are better motion picture actors and actresses than the recruits from the speaking stage. But the Mutual is presenting and will present stars of the stage, who have especial screen ability.

THEN again Mutual pictures are intensely interesting pictures based on the broad, full appeal to the human heart and mind. They are made to appeal to the masses for the motion picture public is made up of everyday people, seeking a pleasant, refreshing form of entertainment.

MUTUAL pictures are made with the idea of creating an appetite for more Mutual pictures and that’s exactly what Mutual Exhibitors have found that they do. In providing pictures that are profitable to the Exhibitor the Mutual Film Corporation demonstrates its practical business friendship for the Mutual Exhibitors. It wants all Exhibitors to know the benefits of this practical business friendship that exists in the great Mutual family, and I shall have more to say on this topic to Exhibitors from time to time.
Feud Drama and Two Sparkling Comedies from American-Beauty Studios

2. Jack Richardson and Louise Lester in "Mountain Mary."  
4. John Stepping and George Field (same).  
5. Joe Golphin, Louise Lester and Jack Richardson in "Mountain Mary."  
6. Robyn Adair and Beatrice Van in "A Woman Scorned."  
7. Nan Christy, Harry Von Meter and Beatrice Van (same).  
RESIDENT John R. Freuler’s prediction that The Diamond from the Sky, the North American Film Corporation’s widely heralded continued photoplay, would be the biggest money getter of any continued photoplay ever screened, is daily being substantiated in the countless number of letters forwarded to him by enthusiastic exhibitors in all parts of the country. Every one of them tells of continued crowded houses and big leaps in box office receipts.

“The best ever,” “Greatest box office attraction I ever booked,” “Patrons crowd my house at every showing,” “Each week means new patrons—and lots of them,” “Everybody’s talking about The Diamond from the Sky.” These are but a few of the scores upon scores of complimentary excerpts gleaned from the ever increasing stream of letters flowing into the offices of the North American Film Corporation from every section of the nation. And they come from spectators as well as exhibitors.

Unique in many ways from the numerous continued photoplays that have been recently shown, The Diamond from the Sky possesses many qualities new to the screen. Every chapter is crowded with thrills, the like of which has rarely or never before been attempted on the screen. Yet perhaps the best reason why the public’s interest is so consistently sustained in this dramatic, picturized novel is the fact that it is founded on one of the prettiest and most appealing romances ever filmed. It is this more than any other one thing which has made The Diamond from the Sky break all records at the box office.

FIFTY YEARS AFTER APPOMATTOX

By Thanhouser

One Reel

A Touching Drama of the Blue and the Gray

CAST

Dorothea, as a girl

Lorraine Huling

Dorothea, as an old lady

John, her brother

Charles Emerson

Randolph, her lover

Boyd Marshall

O

VER the graves of her brother and her husband, on Memorial Day, Dorothea, the little old lady, lives again in the days of her young womanhood. When war was declared in ’61, John, her only brother, went to the front. Anxious to do what she could for her country, Dorothea became one of that band of brave women, who as secret service agents, risked their lives within the hostile lines. On one occasion, she was arrested and incriminating papers found in her possession. She was sentenced to be shot. A young Southern officer, touched by her beauty and youth, personally appealed to Jefferson Davis and won her release. Later, while nursing in a Federal hospital, Dorothea again met the Southerner. He was wounded and a prisoner. In the act of aiding him to escape, she was detected by her brother. When, however, she reminded John that it was to Randolph Serviss that she owed her life, he no longer opposed the means she had taken of repaying her debt. At the close of the war, Randolph came North and married Dorothea. Little by little, the Southerner and Captain John forgot their old enmity and became close friends. Now they lie side by side in the family plot. And Dorothea, “with a touch impartially tender,” strews with flowers the resting places of “the Blue and the Gray.”

COURT HOUSE CROOKS

By Keystone

Two Reels

A Rip-Roaring Comedy Which Throws the Spotlight on Those in High Places, Featuring Ford Sterling, Charles Arling, and Minta Durfee

JUDGE GREY starts out to buy his wife a birthday present. He happens into District Attorney Ford’s office, and nearly catches Ford flirting over the telephone with his (Grey’s) wife. The Judge buys a necklace and loses it on the street. Ford finds it and presents it to Mrs. Grey. Meanwhile a boy has picked up the box which Ford has thrown away. The Judge catches the boy with the box on his person, and accuses him of having stolen the necklace. Under the Judge’s orders, Ford convicts the boy, who breaks jail and runs home, pursued by the police. Ford has gone to the Judge’s home, where he is trying to explain about the necklace to Mrs. Grey, who is locked in the bathroom. Ford hears the Judge returning and hides in a closet. The fleeing boy enters the house by a ladder, and hides in the same closet. The police arrive, demanding the fugitive. Ford tells the boy to give himself up, promising that he will free him at his next trial. The boy is arrested. When the Judge leaves the room, Ford comes out and makes a thrilling escape. At the trial, the Judge compels Ford to prosecute the young offender to the fullest extent. The boy’s sister, by means of a mirror, flashes into the courtroom a message—“Brother, District Attorney fixed.” Consternation reigns. Then the Judge’s wife enters, wearing the necklace. Explanations follow and the District Attorney is marched off to jail.

MOUNTAIN MARY

By American

Two Reels

Wherein an Ancient Feud is Obliterated Forever

CAST

Mountain Mary..........................Vivian Rich
Ivan Doone, an artist..................Joseph Galbraith
Giles Turell, Mary’s father..........Charles Newton
Hazen Doone, Ivan’s father...........Jack Richardson
Mary Doone, Ivan’s mother..........Louise Lester

HAZEN DOONE and Giles Turell, two old mountain-ers, are bitter enemies. Turell shoots Doone from ambush, severely wounding him. Doone resolves to be avenged. Ivan Doone, who has just returned from several years’ absence at art school, is commissioned by his father to bring about the betrayal of Mountain Mary, Turell’s only daughter. The young man pitches a tent near the Turell cabin and soon makes the acquaintance of Mary, who invites him to her cottage. Old Turell fails to recognize the son of his enemy. Ivan discovers that he is in love with the girl, whom he has promised to betray. He is torn between loyalty to his father and his love for Mary. At last, he wins her promise to elope and marry him. Mary comes upon her lover studying the features of a young girl in a photograph from which he is to paint a portrait. Misunderstanding his interest in the picture, she runs in tears to her father and tells him that Ivan is untrue. Meanwhile, Turell has learned that his daughter’s sweetheart is Doone’s son. He shoots and seriously wounds the young man. Mary’s love triumphs. At the point of a gun, she
Majestic-Komic Players Score in Mountain Drama, Juvenile Play and Comedy

Stories of the New Photoplays

forces both her father and Doone to care for the wounded Ivan. Her lover explains to her about the photograph. He is forgiven. Mary reconciles the two fathers. And the feud is obliterated in a happy marriage.

THE GUY UPSTAIRS

Wherein a Young Prize Fight Aspirant is Overthrown by a Fair Importuna

Larry Trelawney. Webster Campbell
Georgia W. Cramston 
Bill Jessup
The Housekeeper
Hogan
Butler
Levinsky
Chick Moran
Real Estate Agent
Father Trelawney
Mother Trelawney

LARRY TRELAWNEY, son of refined and well-off parents, falls victim to the idea that he is a natural born pugilist. He buys a place in the country where he can have his ring associates without incurring the reproaches of his family. Larry receives warning from a certain Cramston, a novelist, that the writer will retain two rooms on the second floor of the house, and that said Cramston will contest the pugilist's presence. Larry sends his big trainer to throw out "that guy upstairs." But when the giant of the ring comes tumbling down, too much upset to give an account of what he has seen, Larry is filled with an involuntary respect for the invisible author. That night, two ghosts invade the sleeping rooms of the trainers, and Larry is left alone to prepare for the coming battle. While running on the country road, he falls and sprains his ankle. A beautiful girl comes to his rescue, and later nurses him back to health. He falls in love with Shirley. Meanwhile Cramston has received a letter from the elder Trelawney, offering a large sum of money if the novelist can induce Larry to forget his pugilistic aspirations. Larry goes upstairs to throw out the intruder. In the author's room, he finds Shirley. "Where's Cramston?" demands the young "I am Cramston," proposes, enjoying his astonishment. Larry accepts, on condition that he discard his fistic ambitions. The reward offered by the elder Trelawney starts the young folks housekeeping.

A MAKER OF GUNS

Wherein the Meaning of War is Brought Home to an Ammunition Merchant

A Powerful Play, Featuring Arthur Bauer

Martin Wright
Arthur Bauer
David, his son
Morris Hart
Miss G. Anderson
Lion. David's sweetheart
Peggy Burke
A Bidder
Morgan Jones
Rival Bidder
Mr. Hahn

MARTIN WRIGHT, American manufacturer of ammunitions and weapons, determines to profit by the war in Europe, and sends David, his only son, to represent the firm and promote the sale of his products. The young man sends back word that he has interested representatives of two great powers, and that special envoys will call upon the manufacturer and draw up contracts with him. Wright, the maker of guns, is elated. He tells Dolly, his daughter. But she does not share his enthusiasm. In due time, the guns are sold and sent abroad. As time passes, however, the manufacturer becomes uneasy about his son. At last, David's valet returns alone. The son, his father now learns, for the sake of Léonie De Lisle, with whom he had fallen in love, while abroad, had enlisted in the French army. The valet also had volunteered, in order to be near his master. During an attack on a certain fort, guns of great power, bought in America, swept away their company. David Wright was among the first to fall. "Fort Z—is!," repeats the maker of guns, dully, "Those were my guns which killed my boy."

THE FORTIFICATION PLANS

Wherein the Meaning of War is Brought Home to an Ammunition Merchant

A Powerful Play, Featuring Arthur Bauer

Martin Wright
Arthur Bauer
David, his son
Morris Hart
Miss G. Anderson
Lion. David's sweetheart
Peggy Burke
A Bidder
Morgan Jones
Rival Bidder
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MARTIN WRIGHT, American manufacturer of ammunitions and weapons, determines to profit by the war in Europe, and sends David, his only son, to represent the firm and promote the sale of his products. The young man sends back word that he has interested representatives of two great powers, and that special envoys will call upon the manufacturer and draw up contracts with him. Wright, the maker of guns, is elated. He tells Dolly, his daughter. But she does not share his enthusiasm. In due time, the guns are sold and sent abroad. As time passes, however, the manufacturer becomes uneasy about his son. At last, David's valet returns alone. The son, his father now learns, for the sake of Léonie De Lisle, with whom he had fallen in love, while abroad, had enlisted in the French army. The valet also had volunteered, in order to be near his master. During an attack on a certain fort, guns of great power, bought in America, swept away their company. David Wright was among the first to fall. "Fort Z—is!," repeats the maker of guns, dully, "Those were my guns which killed my boy."

TOOLS OF PROVIDENCE

Wherein Guns Are Drawn in Defence of the Parson's Daughter

A Stirring Westerner Featuring William S. Hart

By C. Gardner Sullivan and Thomas H. Ince

Dakota Dan
William S. Hart
Daisy Wharton
Rhea Mitchell
Ace Farrell
Frank Borzage
Rev. Mr. Wharton
Walter Whitman

DAKOTA DAN, who runs the saloon and gambling hall, is visited by Daisy Wharton, daughter of the new parson. She tells him that if he will go to church next day she will come and tend bar for him while he is away. Amazed, and secretly admiring her pluck, Dan agrees to the bargain. Daisy, behind the bar, attracts a lot of custom to Dan's establishment. At last, one of the boys gets (Continued Overleaf)
Rousing War Plays and Western Drama from Broncho, Domino, Kay Bee

Stories of the New Photoplays

familiar and tries to kiss her. Dan returns from the church just in time to knock him down. The next meeting day, Dan tells the boys that unless they go to church with him he will close his place tighter than a drum. They reluctantly comply. After the service, the Rev. Mr. Wharton invites Dakota to go home with him to supper. From that night on, Dan and Daisy are sweethearts. Finally, she promises to marry him if he will close the saloon and learn to keep his temper. "Ace" Farrell, a gambler from the East, enters the town and is attracted to Daisy. He learns who she is and of her affair with Dan. "Ace" goes into the saloon and passes ill-flavored remarks about the parson's pretty daughter. A gun fight ensues. Daisy comes along, and without giving Dan a chance to explain, takes the injured stranger home with her. She nurses him back to health. Dakota Dan decides to leave town. He is riding away when he sees Daisy and "Ace" enter the church with flowers. The next instant he hears the girl scream for help. Dan plunges in after them. The gambler has chased Daisy into the bell loft. She is fighting to resist his embraces. Dakota shoots and wounds "Ace." Then he and Daisy come to an understanding.

THE HIGH COST OF FLIRTING

THE HAMMER

FATHER DUNNE objects to the romance between his daughter, Ethel, and Jack Blakeney. To get even with them, they spring a put-up job, which they have framed up with the help of two gypsies. Dunne is caught kissing Marie, the dark-skinned beauty, and her husband, the fiery Tony, sends him a black hand note. Dunne places the one thousand dollars in the spot appointed. Jack, however, seizes the money and puts it in the bank to Ethel's credit. The next morning, Dunne learns of the arrest of the gypsy, and that the plot against him had miscarried, and goes to reclaim his money. Finding the satchel, and supposing that the bills are inside, he rushes home in triumph. He gives Jack and Ethel an elaborate, fictitious account of how he has foiled the gypsy extortioner. At last, they burst out with the truth. And father Dunne is so overcome he can only give the young couple his blessing.

THE ACE OF HEARTS

DONALD BARSTOW, an illustrator, is invited by Millicent Blakely, a young married woman with whom he is infatuated, to spend the week-end in another city. He agrees. His landlord, Simon Bassett, comes in to collect the rent. Donald cannot pay and a heated argument ensues which is overheard by Gustave Schmidt, a chemist, living on the floor above. Donald leaves the studio building and borrows one hundred dollars. He returns to his room to pack. Meanwhile, a stenographer, who has been tacking up a sign in the hall, has carelessly left a hammer on the stair railing. An explosion in the chemist's quarters dislodges a vial of blood. It breaks and leaks through the ceiling on to Donald's coat, which he has thrown down on rushing for the train. The explosion also jars the hammer on the banisters. It falls, landing on the head of old Simon, who is leaning over the balcony on the floor below. His pocketbook falls from his hand and with the hammer, drops beside a garbage can in the basement. Before Barstow leaves the building, he has killed a rat with a piece of water-pipe. The blood-stained pipe is in his room, but Simon's niece, Molly, has seen him carry the rat down to the garbage can. At the railway station the one hundred
Clever Plots and Dramatic Situations Crowd Latest Releases from Reliance

Stories of the New Photoplays

dolars are discovered upon Barstow. The mass of circum-
stantial evidence is used against him, and it is only through
Molly's untiring efforts and the clever detective work of
Dunbar, that the mystery at last is cleared up. The young
illustrator's gratitude to Molly turns into love.

AT THE POSTERN GATE

Reliance

One Reel

July 9, 1915

The Sword is Drawn by a Woman in Disguise

A Romantic Playlet, Starring Teddy Sampson

CAST

Antoinette................. Mabel Wiles
Louise..................... Mabel Wiles
Argle..................... Maxfield Stanley
Phillis.................... Ray Meyers
Jacques................... George Pierce

At the postern gate, Antoinette and Argle meet in secret.
There, also, twenty-five years before, Louise and
Jacques, the mother of the girl and the father of the boy,
had kept their rendezvous. Then, on the eve of their mar-
rriage, Jacques had deserted Louise for a wealthy bride
preferred by his family. Louise also had married another.
But always her heart had been filled with bitterness against
her girlhood sweetheart. Louise now determines that
Antoinette shall marry the rich young Philip. Philippe
warns the girl's mother that Antoinette is meeting Argle
in secret. Philippe, proving a coward, Louise, garbed as
a man, challenges Argle to a duel. But the son of her old
lover sees through her disguise and does not thrust back.
Antoinette intervenes just in time to save her sweetheart's
life. Louise, her vengeance spent, becomes reconciled
with Jacques, and the young people are married.

MME. BLANCHE, BEAUTY DOCTOR,

Falstaff

One Reel

Illustrating How a Clever College Boy Earned His Salt

CAST

Bob, the college boy............. Harry Benham
Simon Southwick, his guardian.. Riley Chamberlain
Mrs. Southwick.................. Mrs. Stevens
Betty, the stenographer......... Mignon Anderson
Two Clerks...................... Ray Johnston and Ed Hoyt

Bob, just out of college, is accused by his crusty, old
guardian, of being an idler, without any business sense.
"However, I'll give you a chance to make good," Simon
Southwick tells him. "Whatever you earn during the next
week shall be the salary I will pay you for the next three
years." Betty, Southwick's stenographer, confides to Bob
that her employer's vulnerable spot is his wife. It is from
her that he gets his money. Also, she is extremely foolish
about her personal appearance. The young folks fit up a
beauty parlor and Mrs. Southwick comes to consult Madame
Blanche. The college boy, disguised in wig and gown, car-
ries off his rôle to perfection, and Betty, transformed from
a wrinkled, old woman to a young and blooming girl before
Mrs. Southwick's very eyes, is testimonial enough. The
rich old lady cheerfully pays the sum which Bob demands,
$500 in advance. Not long afterward, Mme. Blanche and
her establishment disappear. The guardian keeps his prom-
ise to the boy. Nor does he regret it, for Bob soon proves
his exceptional ability in the business. He marries Betty
and becomes junior partner in the firm.

THEY RAN FOR MAYOR

Royal

One Reel

July 10, 1915

Dealing With the Subtleties of Politics

THE Schultz family and the Duffy family live in a two-
family house. Father Schultz and father Duffy are
both running for mayor against Levi, the independent can-
didate. Schultz's son, Frantz, is in love with Duffy's daugh-
ter, Maggie. Their parents are so bitter that they will
not allow the young folks to speak. Duffy even puts up a
spite fence in the yard. On election day, Schultz attempts
to draw the crowd with a German band, while Duffy uses
a phonograph. Both lose their constituents to Levi, who
furnishes sandwiches and beer. Schultz and Duffy unite
against a common enemy. They rain bricks against the
Levi platform. But, in the end, Levi is elected—and the
defeated families are left upon a friendly basis.

THE HEADLINERS

Reliance

Two Reels

July 10, 1915

The Thrilling Tale of an Italian Vendetta,

Featuring Irene Hunt and George Walsh

CAST

Gabriel, the headliner.......... George Walsh
Beatrice, his sweetheart......... Irene Hunt
Her father, the old clown......... Edward J. Tote Du Crow
Michael Busoni................ William Lowery
His father..................... Philip Gastrak

The manager of a vaudeville theater at Coney Island
is advised that this headline act cannot go on the
dates scheduled. In the emergency he engages Gabriel Cas-
tinara, the wonderful life guard swimmer, and advertises
him in a sensational diving stunt. An Italian Strolling
Players' troupe also is featured at the theater. It includes
an old clown, Punelli, with his performing dog, and Punel-
li's beautiful daughter, Beatrice, who sings Sicilian songs
to Michael Busoni's mandolin. When Gabriel and Beatrice
meet, they discover in one another old sweethearts back in
Italy. Suddenly Busoni flings himself upon the life-guard
with murderous intent. The struggling men are separated.
Then Gabriel tells the story of an ancient grudge which
has to do with the killing of his father by the father of
Busoni, and his own accidental killing of Busoni, the elder.
He had promised Beatrice that he would not be avenged,
but, meeting his father's murderer unexpectedly, they had
been led to quarrel, and Busoni had dropped dead of
heart failure. Gabriel had escaped the police and made his
way to America, whither he learned, Beatrice had gone.
Michael Busoni plots Gabriel's death. But through his
own carelessness, the theater catches fire. Gabriel bravely
smoke and flame to save the girl and her old father. Michael
loses his life.
Two Absorbing War Plays and Rollicking Comedy from Thanhouser-Falstaff

THE greatest motion picture will maintain the public with the most vital dramas conceived. Masses that constitute the combined Mutual forces will contribute to progress of the world.
makers will continue to enter-
post amusing comedies and the
ed and contrived for the great
ion picture public. The com-
tue to lead the motion picture
Y

ASAKUJI, the jirr

icksha man, and

Maras-

hida, the crooked

painter of satsuma ware,
At the top of the steep grade the bandits, their features hidden by heavy bandana masks, had brought the "limited" to a stop. The trembling, half-hysterical passengers, menaced by the revolvers of the robbers, reluctantly brought forth their valuables, and, as commanded, dropped them into the bag passed among them by one of the bandits. Vivian Marston, still in male garb and Blair Stanley, were no luckier than their fellow passengers. But it was only after the point of the steel barrel of an ugly .44 had been placed at her head, that Vivian drew The Diamond from the Sky from its hiding place and dropped it in the bag with the rest of the booty.

Arthur Stanley's warning of the coming of the bandits had gone unheeded, but, through no fault of his own. So it was with more or less unconcern that he mounted his faithful steed and started up the bank, skirting the tracks. He was just in time to see the bandits making their getaway, amid a fusillade of shots fired over the heads of the terrified passengers.

Within an hour, the sheriff and posse were in close pursuit, and, after a long chase through the mountains, caught up with the bandits. One by one they dropped from their saddles, their leader, with the bootless hanging from his saddle, being the first to fall. Satisfied with the success of their chase, the posse returned, their mounts all but stepping on The Diamond from the Sky, which, falling from the hand of one of the bandits, had landed alongside a rock in the tall grass.

Esther, certain that Hagar's memory could be restored under proper treatment, had graciously accepted the invitation extended by Mrs. Randolph through Blair's mother, to make her home with her during their stay in Richmond. Certain, however, that Mrs. Stanley's invitation had some ulterior purpose behind it, Esther determined to keep a close watch on Hagar. The day of their arrival at the Randolph home, Esther, for the first time since the attack on the gypsy camp, felt secure in delving into the tin box which Hagar had always so zealously guarded. Opening it, her glance fell on a piece of white paper. Quickly she opened it, read the contents and then swayed in her chair. The paper was Hagar's written confession, in which Esther was acknowledged as the rightful heir of Colonel Arthur Stanley and The Diamond from the Sky. But who was Arthur Stanley? Esther turned to question Hagar, only to remember that her memory was a blank.

Vivian and Blair, reaching Los Angeles, hurried to a hotel, and, registering under fictitious names, planned a new move for the recovery of the precious gem. But after a lapse of several days, Blair's companion tired of the inactivity. Richmond, the scene of her many conquests, called her. Vivian determined to return. Blair entered the room, unexpectedly, to find her packing and attempted to restrain her. But she was not to be balked and, with a threat to expose him, forced Blair to release his grip on her wrist.

Later, that same day, Detective Blake and Abe Bloom received a wire from Vivian, which read: "Blair and I have split. The diamond now in possession of train robbers. Send me $500."

Bloom and the detective hurried to the Randolph home and with Mrs. Stanley's promise that Bloom could retain possession of the diamond upon its recovery, Blake consented to permit Blair's return without fear of facing arrest for Dr. Lee's murder. The end of the week, found Blair alighting from the train at Richmond, as he rushed through the depot, Luke Lovell, still suffering severely from the injury sustained when the slide struck the camp, confronted him, only to be shaken off. Lovell insisted that Blair listen to him. But his entreaties were in vain.

Arthur, his identity hidden under the alias of "John Powell," had risen to the foremanship of the sheep ranch, unanimously voted by all concerned as the whitest and squarest man that had ever held the job. True, he longed for the time when circumstances would allow him to be fair to Fairfax—and Esther. But, much as he desired the freedom he knew was his, he swore he would not return until his financial condition permitted him to erase the debts that had thrown him into bankruptcy.

Straying sheep called him away from the camp. For an hour or more he rode through the rolling country of the glorious West, then halted alongside the skeleton of a horse. A white bag, hanging from the saddle horn, attracted his attention. Dismounting, he drew it from beneath the skeleton and opened it. Before his bulging eyes lay untold wealth in bills of all denominations and valuables of every description—diamonds, watches, pins, rings and what not.

But The Diamond from the Sky? A few rods away from where Arthur stood, lay the priceless gem. Alongside it was coiled a poisonous reptile.
Real Tales About Reel Folk

Fred Mace, Who is Again a Keystoner

Fred Mace, one of the four original players in Keystone comedies, has returned to the Edendale studios. Two years ago he left the playing end of the game to produce his own brand of pictures, and "Apollo" funny films soon were famous all over the world. The title "Apollo Fred" calls up instantly in the minds of thousands the genial producer and leading man. Even a mental picture of Mace is the signal for laughter. A month ago Mace let filmland know that he was desirous of going back to studio work under a competent director. Mack Sennett lost no time in communicating with him. Terms were reached which gave mutual satisfaction, and it is reported that Mace will draw one of the largest salaries ever paid a motion picture comedian.

A fascinating play, thoroughly deserving of the title Mutual Masterpiece, is The Secretary of Frivolous Affairs, in four parts, produced by the Flying "A." The drama owes its success in large measure to the charm of its youthful leads, May Allison and Harold Lockwood. Miss Allison is an exceptionally attractive blonde of medium height, with a genius for wearing clothes. She is spirited and graceful. And she is an accomplished actress. In the scenes in which she finds herself at the mercy of a band of crooks she does some intense work with a gun. She is adorable also in the love episodes. Mr. Lockwood plays the handsome young American with the careless ease of good breeding and plenty of studio experience. He comes from the Famous Players and the support of Mary Pickford to the American company, which recently featured him in The Lure of the Mask, a four-reel Masterpiece. Lockwood is every bit as popular in Western roles, in society parts, and his versatility has won him high photoplayers.

Mary Pickford and her brother, Jack, surprised everybody at the Hollywood Studios, Los Angeles, the other day, by dropping in upon D. W. Griffith, who "discovered" her a few years ago, and many of her friends of the old Biograph days, who are now with Reliance and Majestic. The news that "little Mary" was on the grounds spread rapidly, and from all corners of the plant hurried players and directors, until the young star was surrounded by a laughing, excited crowd.

Some time ago Mabel Normand lost a valuable bracelet. She searched her dressing-room at the Keystone studio, and in all kinds of places about the plant where she thought she might have dropped it. At last she gave it up. Not long after this Roscoe Arbuckle's dog, Luke, got into Miss Normand's wardrobe and tore up one of her shoes. This caused a break between the exasperated comedienne and the dog, who, before this, had been the best of friends. Just the other day, however, Luke came running out from under the corner of the elevated stage with something in his mouth. As though to make up for his recent mist

Riley Chamberlain, veteran lead with the Thanhouser studio, who is sixty-odd years young, recently starred in The Stolen Anthurium, a charming horticultural comedy released under the Falstaff brand. It was the kind of a part in which Riley's admirers most enjoy seeing their favorite—an amusing old bachelor rôle, tinged at times, with pathos, and "so exactly in Riley's line." Mr. Chamberlain is enthusiastic about his beautiful horses and has several blue ribbon winners. He is also something of a horticulturist. Best of all, however, he loves children. At his country home near New Rochelle he entertains parties of youngsters whom he gives free run of the house and paddocks. For nearly forty years he was on the stage. His favorite character is Conductor 786, a creation of Riley's own, featuring him in a series of delightful playlets showing incidents in the life of an old trolley-car conductor.
THE QUEST
An Exciting Romance of the South Seas, In Five Reels, Produced by the American Film Manufacturing Company. Featuring
MARGARITA FISCHER.
Released March 22, 1915.

THE LOST HOUSE
A Thrilling Play of Mystery and Adventure, In Four Reels. By the Celebrated Author and Correspondent, Richard Harding Davis. Produced by the Majestic Motion Picture Company. Presenting the Beautiful
LILLIAN GHIS.
Released March 25, 1915.

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented
MAE MARSH.
Released March 29, 1915.

THE DEVIL
A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Starring:
EDWARD J. HART, GEORGE BARRIE, AMOS W. MEYER. Produced by the New York Motion Picture Corporation.

THE OUTLAW'S REVENGE
A Mexican Drama of Sentiment and Adventure, Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Handsome
MAE MARSH, R. A. WALSH and IRENE HUNT.
Released April 5, 1915.

EINICH ARDEN
A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring
LILLIAN GHIS.
Released April 8, 1915.

A MAN AND HIS MATE
A Great Human Story of the Drug Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,
HARRY WOODRUFF.
Released April 12, 1915.

ON THE NIGHT STAGE
Thomas H. Ince Feature. A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With the Two Popular Dramatic Stars,
ROBERT EDeson and WILLIAM S. HART.
Released April 15, 1915.

MAN'S PREROGATIVE
A Moral Problem Play, Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinguished Legars A. H. HARRON.
ROBERT EDeson.
Released April 19, 1915.

CAPTAIN MACKIN
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company, Starring
LILLIAN GHIS.
In the Leading Part. Released April 22, 1915.

THE CUP OF LIFE
BESSIE GARRISCAL.
Released April 26, 1915.

A CHILD OF GOD
A Drama of Love and Regeneration, By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation, With
FRANCELIA BILLINGTON and SAM DE GRASSE.
Released April 29, 1915.

THE ABSENTEE
The Problems of Life Portrayed in Symbolic Scenes, With
ROBERT EDeson.
Strikingly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring
MAE MARSH and ROBERT HARRON.
Released May 3, 1915.

THE VICTIM
A Vital American Drama, Portraying the Injustice of Circumstantial Evidence. In Three Reels. Produced by the Majestic Motion Picture Company, Starring
MAE MARSH and ROBERT HARRON.
Released May 6, 1915.
Mutual Exchanges
Serving the Mutual Program

**Albany, N. Y.** Mutual Film Corporation... 735 Broadway
**Amherst, Tex.** Mutual Film Corporation... 692 E. 4th St.
**Atlanta, Ga.** Mutual Film Corporation... 2441 N. Dixie Blvd., Lockie St.
**Baltimore, Md.** Mutual Film Corporation... 125 E. Baltimore St.
**Boise, Ida.** Mutual Film Corporation... 113 N. Capitol Blvd.
**Buffalo, N. Y.** Mutual Film Corporation... 272 Washington St.
**Butte, Mont.** Pacific Mutual Film Corp.
**Calgary, Alberta, Can.** Mutual Film Corporation... 522 North Tryon St.
**Charlotte, N. C.** Mutual Film Corporation... 5 So. Wachus. Ave.
**Cincinnati, Ohio** Mutual Film Corporation... 117 N. Dearborn St.
**Columbus, Ohio** Mutual Film Corporation... 422 N. High St.
**Dallas, Texas** Mutual Film Corporation... 1897 Main St.
**Denver, Colo.** Mutual Film Corporation... 505 1st Ave.
**Des Moines, Iowa** Mutual Film Corporation... 97 Woodward Ave.
**El Paso, Tex.** Mutual Film Corporation... 510 East 7th St.
**Evansville, Ind.** Mutual Film Corporation... 744 E. Hawkins Blvd.
**Harrisburg, Pa.** Mutual Film Corporation... 9 N. 4th St.
**Indianapolis, Ind** Mutual Film Corporation... 136 N. Illinois St.
**Kansas City, Mo.** Mutual Film Corporation... 825-827 South Olive St.
**Los Angeles, Calif.** Mutual Film Corporation... 2066 Inter Southern Blvd.
**Minneapolis, Minn.** Mutual Film Corporation... 110 S. Washington Ave.
**Milwaukee, Wis.** Mutual Film Corporation... 206 W. 6th St.
**Minneapolis, Minn.** Mutual Film Corporation... 22 North Sixth St.
**Montreal, P. Q., Can.** Mutual Film Corporation... 825-827 South Olive St.
**New Orleans, La.** Mutual Film Corporation... 1331 Canal St.
**New York City, N. Y.** Mutual Film Corporation... 113 W. 56th St.
**Oklahoma City, Okla.** Mutual Film Corporation... 3901 N. 9th Ave.
**Omaha, Neb.** Mutual Film Corporation... 902 East 36th St.
**Philadelphia, Pa.** Continental Feature Film Corp... 136 W. 60th St.
**Phoenix, Ariz.** Mutual Film Corporation... 3201 N. 2nd Ave.
**Pittsburgh, Pa.** Mutual Film Corporation... 429 Penn Ave.
**Portland, Me.** Mutual Film Corporation... 408 Folsom St.
**Poughkeepsie, N. Y.** Mutual Film Corporation... 350 Oak St.
**Regina, Sask., Can.** Mutual Film Corporation... 216 1/2 1st Ave.
**Salt Lake City, Utah** Mutual Film Corporation... 125-27 East Second South St.
**San Francisco, Calif.** Mutual Film Corporation... 104-114 tart St.
**St. John, N. B.** Mutual Film Corporation... 301 Water St.
**St. Louis, Mo.** Mutual Film Corporation... 1311 E. 14th St.
**Seattle, Wash.** Mutual Film Corporation... 252-6 2nd Ave. South St.
**Sioux Falls, S. D.** Mutual Film Corporation... 200-306 North Street.
**Spokane, Wash.** Mutual Film Corporation... 410 First Ave.
**Springfield, Mass.** Mutual Film Corporation... 190 Second Ave.
**Syracuse, N. Y.** Mutual Film Corporation... 617 Clinton Ave.
**Tampa, Fla.** Mutual Film Corporation... 145 S. Washington Ave.
**Teldeco, Ohio.** Mutual Film Corporation... 310 Superior St.
**Terre Haute, Ind.** Mutual Film Corporation... 15 Wabash Ave.
**Toronto, Ont.** Mutual Film Corporation... 900 Granville St.
**Washington, D. C.** Mutual Film Corporation... 129 Ninth St. N. W.
**Winnipeg, Manitoba** Mutual Film Corporation... 412 St. Boniface Ave.

**THANHOUSER.** Robin Hood

**THANHOUSER.** A Legend of Provence

**THANHOUSER.** A Battle of Gettysburg

**THANHOouser.** Zu, Zu, the Bandleader

**THANHOUSER.** Frou-Frou

**THANHOUSER.** Joseph in the Land of Egypt

**THANHOUSER.** Mexican War Pictures

**THANHOUSER.** Cardinal Richelieu's War

**THANHOUSER.** Dope

**NY MOTION PICTURE.** The Wrath of the Gods

**THANHOouser.** The Last Concert

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**MUTUAL WEEKLY No. 26—1915**

**LATEST WAR PICTURES.**

French Expeditionary Corps at Alexandria, Egypt. A regiment of this corps pass each Nise, France. The Spanish Colony at Paris donate a hospital ship, "La Dalaine." Captured 75-millimeter cannon at the Invalids, Paris, France. Corporal Felcher, who took a German flag, is decorated with the Legion of Honor.

FAMOUS ROWING CLASSIC ON THAMES RIVER BETWEEN YALE AND HARVARD, AT NEW LONDON, CONN.

**NEW YORK CITY COMMEMORATES 250TH ANNIVERSARY OF THE INSTALLATION OF MAYOR AND BOARD OF ALDERMEN.**

**SUB.** Mrs. Duane Cox, great-great-granddaughter of Jas. Duane, Mayor of the city in 1768, announced that the Sloop "Mah-Pe" wins PARALLEL RACE OFF SAN FRANCISCO, CARRYING THE CROSSTOWN CUP.

**DR. COOK, OF NORTH POLE FAME, LEAVES SAN FRANCISCO TO CLIMB Mt. EVEREST.**

**LARGEST RAILWAY GIRDERS IN THE WORLD.**

Broken levee on the Trinity River at Ft. Worth, Texas, renders several hundred thousand people homeless and causes loss of half million dollars worth of property.

**GOVERNOR TRANSPORTS ICONIC GOLDEN SPIKE COMPLETING THE PALM BEACH AND EVERGLADES RAILROAD.**

**THE "L'AVERS," BELGIAN SCHOOLSHIP, WITH ONLY 6 CREW, SETS ABOARD, ARRIVES IN NEW YORK HARBOR.**

**SUB.** Capt. Audenarde.

**$1,000,000 SOUTHWEST PACIFIC R. R. STATION IS OPENED AT LOS ANGELES, CALIF.**

**OKLAHOMA FLIGHT WATER BATTLE AT SAPULPA DURING RECENT TOURNAMENT.**

**CREATES GREATEST RECORD.**

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**Special Productions**

**NEW MAJESTIC.** Sapho

**THANHOUSER.** Robin Hood

**THANHOUSER.** A Legend of Provence

**KAY BEE.** The Battle of Gettysburg

**KEYSTONE.** Zu, Zu, the Bandleader

**THANHOUSER.** Frou-Frou

**MAJESTIC.** Ruy Blas

**THANHOouser.** Joseph in the Land of Egypt

**MUTUAL SPECIAL.** Mexican War Pictures

**THANHOouser.** Cardinal Richelieu's War

**THANHOouser.** Dope

**N. Y. MOTION PICTURE.** The Wrath of the Gods

**THANHOouser.** The Last Concert

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**Mutual Program**

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

**Monday, July 12, 1915**

**AMERICAN.** Zaca Lake Mystery

**RELIANCE.** The Arrow Maiden

**FROU-FROU.** To be announced

**THANHOUSER.** Mercy On a Crutch

**MAJESTIC.** A Ten Cent Adventure

**BEAUTY.** Applied Romance

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**Wednesday, July 14, 1915**

**DOMINO.** The Burglar's Baby

**THANHOUSER.** A Breath of Summer

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**Thursday, July 15, 1915**

**MUTUAL WEEKLY.** No. 30

**KAY BEE.** The Tide of Fortune

**FALSTAFF.** To be announced

**THANHOUSER.** His I. O. U.

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**Sunday, July 18, 1915**

**RELIANCE.** Your Half and My Half

**ROYAL.** To be announced

**THANHOUSER.** Old Jane of the Gaiety
**Regular Mutual Program Features**

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mystic Jewel&quot; (2)</td>
<td>JULY 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Americano&quot; (2)</td>
<td>JULY 17</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;The Tied of Fortune&quot; (2)</td>
<td>JULY 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Burglar's Baby&quot; (2)</td>
<td>JULY 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Ruse&quot; (2)</td>
<td>JULY 14</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Mercy On a Crutch&quot; (2)</td>
<td>JULY 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Zaca Lake Mystery&quot; (2)</td>
<td>JULY 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mountain Girl&quot; (2)</td>
<td>JULY 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Headliners&quot; (2)</td>
<td>JULY 10</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;The Hammer&quot; (2)</td>
<td>JULY 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Ace of Hearts&quot; (2)</td>
<td>JULY 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Tools of Providence&quot; (2)</td>
<td>JULY 7</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;A Maker of Guns&quot; (2)</td>
<td>JULY 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Mountain Mary&quot; (2)</td>
<td>JULY 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old High Chair&quot; (2)</td>
<td>JULY 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Little Marie&quot; (2)</td>
<td>JULY 3</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;His Mother's Portrait&quot; (2)</td>
<td>JULY 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Failure&quot; (2)</td>
<td>JULY 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Secret Ghost&quot; (2)</td>
<td>JUNE 30</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Crossed Wires&quot; (2)</td>
<td>JUNE 29</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;By Whose Hand??&quot; (2)</td>
<td>JUNE 28</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Children of the Sea&quot; (2)</td>
<td>JUNE 27</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Bad Man and Others&quot; (2)</td>
<td>JUNE 26</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;The Floating Death&quot; (2)</td>
<td>JUNE 25</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Hearts and Swords&quot; (2)</td>
<td>JUNE 24</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Shadowgraph Message&quot; (2)</td>
<td>JUNE 23</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Which Shall It Be??&quot; (2)</td>
<td>JUNE 22</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Peggy Lynn, Burglar&quot; (2)</td>
<td>JUNE 21</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Woman From Warrens&quot; (2)</td>
<td>JUNE 20</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Clothes Shop&quot; (2)</td>
<td>JUNE 19</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;The Secret of Lost River&quot; (2)</td>
<td>JUNE 18</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Soul of Phyra&quot; (2)</td>
<td>JUNE 17</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;His Superficial Wife&quot; (2)</td>
<td>JUNE 16</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Country Girl&quot; (2)</td>
<td>JUNE 15</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;His Obligation&quot; (2)</td>
<td>JUNE 14</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Burned Hand&quot; (2)</td>
<td>JUNE 13</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Hearts United&quot; (2)</td>
<td>JUNE 12</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;The Pathway from the Past&quot; (2)</td>
<td>JUNE 11</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Strike at Centipede Mine&quot;(2)</td>
<td>JUNE 10</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Tavern Keeper's Son&quot; (2)</td>
<td>JUNE 9</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Six Cent Loan&quot; (2)</td>
<td>JUNE 8</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Right to Happiness&quot; (2)</td>
<td>JUNE 7</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Living Death&quot; (2)</td>
<td>JUNE 6</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Celestial Code&quot; (2)</td>
<td>JUNE 5</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;A Piece of Amber&quot; (2)</td>
<td>JUNE 4</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Scales of Justice&quot; (2)</td>
<td>JUNE 3</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Conversion of Frosten Blaken&quot; (2)</td>
<td>JUNE 2</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Girl of the Seasons&quot; (2)</td>
<td>JUNE 1</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Baby Benefactor&quot; (2)</td>
<td>MAY 31</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Resolve&quot; (2)</td>
<td>MAY 30</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Out of Bondage&quot; (2)</td>
<td>MAY 29</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 28</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Her Easter Hat&quot; (2)</td>
<td>MAY 27</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Trouble Sleep&quot; (2)</td>
<td>MAY 26</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Fairy Fern Seed&quot; (2)</td>
<td>MAY 25</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Purple Hills&quot; (2)</td>
<td>MAY 24</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Thirty P. M.&quot; (2)</td>
<td>MAY 23</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man Of It&quot; (2)</td>
<td>MAY 22</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;Bad Buck' of Santa Inez&quot; (2)</td>
<td>MAY 21</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Her Alibi&quot; (2)</td>
<td>MAY 20</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Operator and Big Sandy&quot; (2)</td>
<td>MAY 19</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Heart of the Princess&quot; (2)</td>
<td>MAY 18</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Greater Strength&quot; (2)</td>
<td>MAY 17</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;At the Stroke of the Angelus&quot;(2)</td>
<td>MAY 16</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Added Fuel&quot; (2)</td>
<td>MAY 15</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;The Human Octopus&quot; (2)</td>
<td>MAY 14</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Shoal Light&quot; (2)</td>
<td>MAY 13</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Tintalanced Wife&quot; (2)</td>
<td>MAY 12</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Song of the Heart&quot; (2)</td>
<td>MAY 11</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Altar of Ambition&quot; (2)</td>
<td>MAY 10</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Spell of the Poppy&quot; (2)</td>
<td>MAY 9</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Shoemaker&quot; (2)</td>
<td>MAY 8</td>
</tr>
<tr>
<td>KAY</td>
<td>&quot;The Kite&quot; (2)</td>
<td>MAY 7</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man From Nowhere&quot; (2)</td>
<td>MAY 6</td>
</tr>
</tbody>
</table>

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For Lobby Display of all Mutual Multiple Features including all two-reel keystones Ready 10 Days in advance of Release date

Your choice of any eight motion picture players for $1.00 set of eight (actual photographs)

At all Mutual exchanges, or write direct to

**THE NATIONAL PHOTOGRAPHERS, Inc.**

1544 BROADWAY

NEW YORK, N.Y.

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**IS STRONG AND HEALTHY**

"Anderson Method"

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ARE BUILT BY BRAINS TO FIT YOUR THEATRE

**MINUSA CINE PRODUCTS CO., Inc.**

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Mlnusa No. 3
35c. Per Sq. Ft.

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Houser Bldg., St. Louis, Mo.

**EASTERN OFFICE**
Times Bldg., New York, N. Y.

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We make slides adapted for all purposes. Feature, Stock and Commercial a specialty. Our prices and workmanship will interest you. We want to establish agencies in every town. Write us for information.
Have You Seen Our Cats?

YOU OUGHT TO HAVE ALL THREE OF 'EM

Beautifully Printed
Handsomely Illustrated

One's named:—"Some Slides"—84 pages
One:—"Some More Slides"—88 pages
T'other:—"Some Comic Slides"—28 pages

They're thoroughbred Cats. all right.
Sent FREE—Write for 'em today
—All three or any one you want.

Address Kansas City Slide Co.
Cat. Dept. Kansas City, Mo.

New of the Trade

MRS. ROSE CORNELIUS has made a record in the motion picture field in St. Louis which many a mere man exhibitor might envy. About six years ago Mrs. Cornelius built the Lyric Theater, on Sixth Street just south of Pine. The wizarees in St. Louis applauded this location to be ideal, and predicted failure for the venture. Mrs. Cornelius purchased from E. R. Anderson, the inventor of the Minusa Gold Fibre Screen, the first screen of its kind to be installed in a St. Louis theater. She exhibited high class films and from the start made a wonderful success of the house.

But this was only the initial stage. A large theater built about eight years ago on Delmar and Euclid had proven a dismal failure. It was named and renamed several times and vaudeville, stock, light opera and motion pictures had each been tried without success. The men who handled it just couldn't make it go. Two years ago the owners of the building chuckled with glee when they sold the building to Mrs. Cornelius. She bought another Gold Fibre Screen, put on an attractive program, christened the theater the West End Lyric, and success seemed all but nailed down. Mrs. Cornelius has now renamed the third Cornelius success. It is really more than that. It is the Eden of theatrical gardens in St. Louis. Not only the excellence of the picture due to the screen, but the beauty of the decorative effects and flowers and shrubbery place this theatre in the front rank of St. Louis' amusement resorts.

Mrs. Cornelius has demonstrated again the truth of her statement that women can succeed in any line where men can, and sometimes where men fail.

The Grand Central Palace in New York City has been converted into three motion picture theaters and so far arrangement and devices for the comfort of patrons are concerned these theaters compare favorably with any amusement resort in the world. The Grand Central Palace is one of the largest convention halls in this country and when it was decided to turn this immense place into three motion picture theaters, six of the latest Power's motion picture projecting machines were installed. It is a matter of some note that this is the largest installation of this kind of machinery ever made under one roof.

Of these six machines, four project the pictures from the rear of the screen and the other two from the front. The hall is lighted at all times, yet the projectors stand out with the greatest definition and clearness. Will C. Smith, recognized as one of the greatest experts in this country on anything pertaining to projection of pictures, had entire charge of the installation of these machines, and he is receiving the congratulations of the motion picture world upon his wonderful success. This is one of the oldest theaters in the world, inasmuch as in all three theaters there are different pictures and one may wander from one to another at will without extra charge.

The Enterprise Optical Manufacturing Co. of Chicago, manufacturers of the well-known Motiongraph, who have some very important announcements to make about the middle of July.

10,000 HERALDS

Four Pages, Each Page 9x12, for $15.00

Made to order from your own copy and cuts, or our stock cuts. Other sizes proportionate prices. Union label on all printing. Send for price list. Route book 190. Satisfaction guaranteed.

Gazette Show Printing Co.
MATTOON, ILLINOIS

Why Not Supplant

your present singer with the Modern Victor. We can ship you ILLUSTRATED SONG SETS to match each and every record the Victor Company turns out. Can you imagine billing it strongly in front of your theater to come in and hear John McCormack, the Irish Tenor, singing his latest, "I Hear You Calling Me," in fact, any of the famous singers of the world at the small cost of a record? Let us inform you as to how to obtain one of these high-priced instruments without any outlay of cash.

Chicago Song Slide Exchange
Sta. R. L., 32 S. Wabash Ave., Chicago, Ill.

GUMSTICKUM

An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, $1.00, postpaid.

MADIGAN POWDER WORKS
Clarksville, Iowa

POSTAL-CARDS

printed from any photograph, your Show House, Interiors, Acts, Figures in black on white, 250 at $3.50; 500 at $3.75; 1,000 at $4.50; week delivery. Mail money order, photograph and titles to

LOCAL VIEWS
422 Broadway, New York

Visiting, Business cards, 14x3/5’. Your picture on back, fine cardboard, 500 at $2; 1,000 at $2.50. Mail photo, money order and full name and address. Free samples.

PHOTOPLAYwrights

Have you failed to dispose of your scripts? We will typewrite, correct and revise and place your scenario on the market for $1.00. Stories put in scenario form, $1.25. Scenarios criticized, 50c., including plot and technique. Send for circular.

REX LITERARY BUREAU
57 Stockton St., Brooklyn, N. Y.
Little Stories of Reel Life

MARY ALLISON, the beautiful and vivacious young star, who plays the feminine lead in The Secretary of Frivolous Affairs, the forthcoming four-part Mutual Masterpicture, produced by the American Film Manufacturing Corporation, was recently asked by an inquisitive newspaper reporter, who was interviewing her, how many languages she spoke.

“Well, to be frank,” she replied, with just the faintest trace of a smile, “I speak six, fluently.”

“They are—?”

“English, French, German, Baseball, Golf and Bridge,” Miss Allison replied. Then all concerned participated in a hearty and prolonged laugh.

Tom Wilson, a distinguished member of the Reliance-Majestic studios, was well known in amateur fistic circles before entering motion picture work. He is still a wonderful boxer, and packs a “kick” in either hand, as can be attested by several attacks of the Hollywood plant, who were foolish enough to don the gloves with him.

The Domino studio, of the New York Motion Picture Corporation, boasts a feminine walking club, prominent among the members being Clara Williams, Margaret Thompson, Violet McMillen, Fanny Mideley and others. Twice a week they desert the studios for a long hike through the beautiful and picturesque country in the vicinity of the plant.

W. J. Tedmarsh, who is scoring so tremendously in the rôle of Quabba, in The Diamond from the Sky, was for several years a member of the Royal Northwest Mounted Police, distinguishing himself on several occasions. Tedmarsh served throughout the Boer War, as a member of the Cape Cod Mounted Rifles.

Teddy Sampson, of the Reliance-Majestic studios, famous for her portrayal of the little Jap wife in The Fox Woman, a Mutual Masterpicture, in private life is Mrs. Ford Sterling, wife of the famous Keystone laugh maker, and what is more, she wants everybody to know it, too.

Intent upon learning the intricacies of the auto, Dorothy Gish, the little Griffith star, recently purchased a high-power gasoline eater. Up to this time she has only run into four persons, none of whom were seriously injured, thank you.

One of the most popular little players in screenland, is May Busch who has endeared herself to film fans throughout the country for her clever work in Keystone releases.

Francelia Billington, of the Reliance-Majestic studios, is a keen sympathizer with the poor children of Los Angeles, frequently making trips, unaccompanied, into the slums. As a result of these visits, the heart of many poor kiddies has been made glad.

A spirited horse, purchased recently by Irene Hunt, has been christened “Kelsey” by her, in honor of Director F. A. Kelsey, who has staged several features in which she has been starred.

Mary Alden is the most tactful person in Hollywood, according to her friends. “One learns tact,” she declared, “by meeting all sorts of persons and getting along with them.” Philosophy? Well, some.

Lucille Younge is French and patriotic. So much so, to be sure, that she keeps in constant touch with the War Office in Paris, seeking information concerning two brothers who are fighting in Flanders.

Charles West, who recently leased a bungalow near the Hollywood studios, announced a few days ago that he contemplates doing his own cooking. West is noted for his adeptness in this particular line and studio cronies are always around his place at meal times.

William Russell, of the all-star cast of The Diamond from the Sky, is recovering from a severe case of blood poisoning, obtained when he accidentally tore his arm on a wire fence, while riding a broncho.

Billy Sheer, of the Keystone studios, was a well-known jockey before taking up screen work. Sheer tells many interesting stories of the turf on which he played a prominent part until increasing weight compelled him to cast aside the saddle and bridle.

Chester Withey, Komic laugh-maker, is the author of several screaming photoplays produced under the direction of Edward “Komic” Dillon.

Josephine Crowell, the Griffith player, spends an hour or two every morning directing the younger and inexperienced members of the stock company in the art of making up, at which she is particularly adept.
THE MAJESTIC MOTION PICTURE CO.
PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JULY 11

THE MOUNTAIN GIRL
Featuring Dorothy Gish and Ralph Lewis.
An unusual drama in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the attentions of the gambler.

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

THE KID MAGICIANS (1 Reel Majestic)—Release date Tuesday, June 29. One of the best of the series by the Majestic juvenile company, showing how the little children tried to imitate the magicians, and the sad results.

THE OLD HIGH CHAIR (2 Reel Majestic)—Release date Sunday, July 4. An unusual heart interest poetical drama, with Gladys Brockwell and W. E. Lawrence. The 'mother of three boys recalls her past as she gazes at the little, old high chair in the garret.

MR. WALLACK'S WALLET (1 Reel Komic)—Release date Sunday, July 4. A very interesting farce comedy in which Fay Tincher appears as a female tramp and wins the reward for the recovery of Mr. Wallack's wallet.

THE HIRED GIRL (1 Reel Majestic)—Release date Tuesday, July 6. A pleasing rural drama, featuring Teddy Sampson, with Joseph Belmont, Cora Drew and a full cast of Majestic players. The abused servant girl, like Cinderella, comes into her own.

THE MOUNTAIN GIRL (2 Reel Majestic)—Release date Sunday, July 11. An unusual drama, featuring Dorothy Gish and Ralph Lewis, in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the attentions of the gambler.

BEPO, THE BARBER (1 Reel Komic)—Release date Sunday, July 11. Beppo, the barber, poses as an Italian Count and gets himself into trouble.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Majestic Motion Picture Company
STUDIOS: 4500 Sunset Blvd., Los Angeles, Cal.
BUSINESS OFFICE: 71 West 23rd St., New York, N. Y.
Fatten Your Box Office

The secret of box-office success is to present pictures that bring the people back to your theatre. This return means money.

Continents have a proved record of success. See your nearest Mutual Exchange today about these cash bringers.

THE LAST CONCERT—\{ A Picture for the Populace

4 reels of laughter and tears, featuring Ellis F. Glikman and Minnie Berlin. A house filler. Every theatre booking this feature has had requests for a return booking.

BIG WAR SPECIAL

MEXICAN WAR PICTURES

By Special Contract with General Villa, the Big Figure in the Tense Mexican Situation. The People Want to See the Personalities of the Daily Newspaper Reports.

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Is Most Interested In.

RUY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance

3 Reels of Tense Story
House Filling Features

FROU FROU -- 4 Reels
SAPHO -- 6 Reels
ROBIN HOOD -- 4 Reels

JOSEPH IN THE LAND OF EGYPT
James Cruze as Joseph, Marguerite Snow as Potiphar's wife
4 Reels of Superb Drama

CARDINAL RICHELIEU'S WARD
4 Great Reels, Featuring Florence LaBadie and James Cruze

LEGEND OF PROVENCE
4 Splendid Reels, With Florence LaBadie and James Cruze

CONTINENTAL FEATURE FILM CORPORATION
71 W. 23rd STREET NEW YORK CITY
The Mutual Film Corporation,  
Omaha, Nebr.

Dear Mr. C. W. Taylor:—

In regard to the Mutual Masterpictures I want to say a word or two. I have played "The Quest" and "The Outcast," the first at the opening of the National Theatre.

"The Quest" is one of the greatest pictures that was ever shown on a screen, the photography is just as steady as a rock. "The Outcast" is wonderful.

I have played a great many features, but I do not think there is any that are any better than these two. "A Man's Prerogative," "On the Night Stage," "Captain Macklin," "The Cup of Life," "A Child of God" and "Enoch Arden" are very good and rank next in line to "The Quest" and "The Outcast."

WHAT PRICE WILL YOU GIVE ME ON A RETURN ENGAGEMENT OF "THE QUEST" AND "THE OUTCAST"?

As I said before, I think the Mutual Masterpictures that I have run so far are as good as any features that are on the market to-day and a GREAT deal better than some that are counted as features.

I CANNOT EXPRESS MY PRAISE FOR THESE FILMS ENOUGH and only hope that other exhibitors will see it in the same way I do and boost the Mutual Masterpictures, because it is to the interest of everyone in the business to give the public the best.

Kindly let me hear from you in regard to playing a return on those two I mention.

Yours for continued success with the Mutual Masterpictures.

The National Theatre,

JOS. H. MARSHALL.
Another Proof of Success

Why does Mr. Marshall want to book Mutual Masterpictures for "return engagements"? Because the S. R. O. sign prevented many of his patrons, who desired to do so, from seeing the first performances and naturally they demanded a second showing. After all the proof of the picture is in the box office. We have hundreds of just such letters in our files.

Following are the Mutual Masterpictures Released to Date:

THE QUEST
THE LOST HOUSE
THE OUTCAST
THE DEVIL
THE OUTLAW'S REVENGE
ENOC ARDEN
A MAN AND HIS MATE
ON THE NIGHT STAGE
MAN'S PREROGATIVE
CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHISTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
UP FROM THE DEPTHS
THE REWARD
THE FLYING TWINS

Next Mutual Masterpicture release, the Beautiful Society Drama

"Secretary of Frivolous Affairs"

Produced by the American Film Manufacturing Company, a Four Part Feature, Starring MAY ALLISON and HAROLD LOCKWOOD

BOOK THROUGH ANY OF THE MUTUAL BRANCHES

MUTUAL FILM CORPORATION, 71 West 23d St., New York City
You can not get the BEST results without them so what's the use worrying along with ordinary lenses when there is absolute certainty that these lenses will make your picture as sharp and brilliant as it is possible to make it. You can not afford to have a poorer picture than your competitors and nearly every theatre in the country is using Gundlach Projection Lenses now, so if you are not you are behind the game and badly handicapped.

There is no string attached to Gundlach Projection Lenses. They are sold subject to approval and you decide with your own eyes whether they improve the picture or not. They can be obtained promptly for any operating condition.

UNITED STATES WAR DEPARTMENT SPECIFIES GUNDLACH PROJECTION LENSES.


Gundlach Manhattan Optical Co.,
Rochester, N. Y.

Gentlemen:

Your letter of May twelfth, with reference to the advertising in connection with the Government's specifying Gundlach Lenses for the sixty-six machines, received.

There is no objection to advertising any of the facts in this matter, and in this connection we might state that both Gundlach Motion Picture and Gundlach Stereo Lenses were specified, after exhaustive tests had been made.

The sixty-six machines were shipped to the Chaplains of the various army posts and were sent to China, the Philippine Islands, the Hawaiian Islands, Porto Rico, Canal Zone, and all over the United States.

Yours very truly,

THE PRECISION MACHINE CO., INC.

Gundlach-Manhattan Optical Company
848 Clinton Ave., So., Rochester, N. Y.

We desire to announce POWER'S CAMERAGRAPH NO. 6A has been awarded the GRAND PRIZE at the Panama Pacific International Exposition, San Francisco, California.

NICHOLAS POWER COMPANY
Ninety Gold Street  -  New York City
MORE!  
MORE!  
MORE!  
MORE!  
MORE EVERY DAY

realize the power of the great serial, the

$20,000,000 MYSTERY

as a summer business-booster. It defies competition, it’s SURE-FIRE! That’s because it’s popular! And YOU know that James Cruze, Marguerite Snow, Sidney Bracy and Harry Benham SPELL POPULARITY. NOW add in the mighty advertising campaign that backs it all up! That’s a winning combination!

Make it YOUR combination!

Thanhouser Syndicate Corporation
71 WEST TWENTY-THIRD STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of “THE MILLION DOLLAR MYSTERY”
DID IT EVER STRIKE YOU?

KEYSTONE

Ford Sterling, Minta Durfee & Chas. Arling in COURT HOUSE CROOKS

Monday, July 5th

KE

BRONCHO

Wm. S. Hart & Rhea Mitchell in Tools of Providence

Wednesday, July 7th

DOMINO

Walter Edwards & Frank Burke in The Ace of Hearts

Thursday, July 8th

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42nd ST. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

Released Exclusively Through the Mutual Film Corporation.

Guide Printing and Publishing Co. 353 Jay Street, Brooklyn, N. Y.
LOVE, MARRIAGE, CHILDREN!
BIG THEMES!
WITH EVERY MAN AND WOMAN!

RELIANCE RELEASES

Present to You Life as You Would Live It or as You Wouldn't.
For Next to a Happy Normal Family Life, the Average Man and Woman is Interested in the Unhappy One—Provided It's His Neighbor's Trouble and Not His Own, and If All Ends Well, as These RELIANCE RELEASES Do, He Takes His Thrill, and then Leaves the Theatre Comforted.

THE LIE

The Lie is told when two men are face to face, with murder in their hearts. One, David, is a husband who has been thought lost at sea. The other, Caleb, has persuaded Joan, the wife to marry him. Suddenly to them rushes the child of David, born after David's disappearance. She asks David not to harm her "Daddy." Then Caleb tells the Lie: The little girl is his. But Joan washes away the lie in truth and all's well.

ONE REEL DRAMA

RELEASED JULY 19

OLD MOTHER GRAY

Here you have children, no end of them, for Old Mother Gray loves every little boy and girl, including Madge, the newsgirl at the corner (Teddy Sampson who is featured). Her joy is keen when she inherits a fortune. But relatives try to have her adjudged insane. Madge prevents the catastrophe and the children of the neighborhood are happy once more.

ONE REEL DRAMA

RELEASED JULY 21

THE PRETENDER

The story of a man who is thrown overboard at sea and whose place and fortune are usurped by a Pretender. While Henry Livingstone is a captive in the South Seas, Rogers, the Pretender, is making love to Winifred Gale. But Livingstone escapes.

As an unknown, unable to establish his identity, he woos and wins Winifred. A murder by the Pretender discloses Livingstone's identity. George Walsh is The Pretender, Elsie De Wolfe, Winifred and Felix Modjeska, Livingstone.

TWO REEL DRAMA

RELEASED JULY 24

Reliance Motion Picture Corporation

Executive Offices: 71 West 23rd Street, New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
"The Fox Woman"

A Four-Part Majestic Masterpicture Featuring

Dainty Teddy Sampson

"THE FOX WOMAN" is a vivid romance of modern Japan, by the celebrated author, John Luther Long. Presented with exquisite Japanese settings and a strong cast, headed by Teddy Sampson, Signe Auen and Elmer Clifton.

A Play of Thrills and Heart Interest

"The Fox Woman" is full of beautiful scenic effects—there are big dramatic moments and a splendid climax. The story is forcefully presented, and the picture will grip and hold you by its very intensity. Teddy Sampson as the Japanese wife is an inspiration, and Signe Auen an ideal "Fox Woman" who "steals the souls of men."

Booked through the Mutual Film Corporation

The Majestic Motion Picture Company
71 West 23d Street, New York City
TOMORROW, FRIDAY and SATURDAY
EVERY MOTHER, FATHER AND DAUGHTER SHOULD SEE THIS
GREAT MORAL PHOTOPLAY

He Was a Grafter
but he paid dearly for his hypocrisy and dishonesty. Davids is a traveling evangelist who elopes with a young girl in the opening scenes of

Up From the Depths

The part is played by the celebrated legitimate actor Courtenay Foote, who is supported by skillful Gladys Brockwell who enacts the role of the unfortunate heroine. There is a big company of screen stars and the play is magnificently staged.

Mr. Courtenay Foote
Will Be Remembered as the Star in the Sensational Photoplay, "THE HYPOCRITES"

THE above advertisement was prepared by the advertising department of the Mutual Film Corporation. It pulled so well it packed the Orpheum Theatre of Portland, Oregon, to the doors. It pulled for the reason that it was a good advertisement—because it attracted attention, created interest and brought results—proving the importance of co-operation between the Mutual and its exhibitors.
—and it is conclusive evidence that our exhibitors appreciate our efforts to supply them with the kind of advertising copy that tells—in the box office—and sufficiently in advance of release date to make it of practical value

THE successful application of our ideas to their own advertising—by Mutual exhibitors—will be found on Page 20 of this issue of REEL LIFE—read every word and then decide to “cash in” on the information.

THE way to do it is—the Mutual way. With every Mutual Masterpicture booked, we furnish the exhibitor with an AD SHEET—you will find a sample inserted in this copy of REEL LIFE—the AD SHEET carries proofs of several advertisements featuring the most striking incidents in the picture which the exhibitor is to display prominently in his publicity.

IF YOU are showing Mutual Masterpictures at your theatre, take this AD SHEET to your local newspaper and ask the advertising man to tell you what it will cost to run a series of advertisements, of different sizes, similar to the one on the opposite page. Our Branch Manager will furnish you with a CUT SHEET from which to select appropriate illustrations. You will be surprised to discover how much advertising you can do for a little money—the kind of advertising that brings results.

IF YOU are not booking Mutual Masterpictures, we want to say right here that the AD SHEET is only one of the many ways we can help you increase your box office receipts. Other ideas are yours for the asking. Write us to-day.

MUTUAL FILM CORPORATION, 71 West 23d St., New York City
POWER! FORCE! VITALITY!

That's the life of YOUR theatre. Your audience is critical. You've got to keep up a standard. If you do it, your patrons say "You're consistent"—and they flock to you. If you don't, they keep too far from your theatre for you to know what they say.

That's the value of consistency!

Every ounce of mental and physical energy, all the stamina of a great organization under a terrific pull is bent toward CONSISTENCY! THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES are CONSISTENTLY GOOD! They don't charm you one time and then disappoint you the next. There's a standard! CONSISTENCY is the bull's-eye for Thanhouser and Falstaff brands.

With unerring aim and consistent regularity every release bangs the target squarely; it rings the bell that calls your attention to CONSISTENCY—that's what keeps patrons coming to you.

ASK to SEE THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES—learn what it means to be CONSISTENT: The mark "sterling" stamped on silver is a guarantee of consistency—THANHOUSER PRODUCTIONS and FALSTAFF COMEDIES are the consistent "sterling" marks of the film business.

Get them stamped into your show—"There is a standard."

Edwin Thanhouser

In presenting the following productions for the week, Edwin Thanhouser offers a pretty variety:

Two Reels—Tuesday, July 13th

"Mercy on Crutch"

One Reel—Friday, July 16th

"His I. O. U."

One Reel—Sunday July 18th

"Old Jane of the Gaiety"

"Dot on the Day Line Boat"

with Mignon Anderson, Morris Foster and Arthur Bauer. It is a newspaper story with the joke turned on a dignified old financier. But the little girl who knows, proves that the bigger they are the harder they fall, and this old millionaire falls hard. It not only wins the reporter his story but knocks one of the props from under the argument that a woman's sphere is the home.

THANHOUSER FILM CORP.
New Rochelle, N. Y.
Here's a Talented Group of "Kiddies"

Members of the Majestic Juvenile Company, Photographed Between "Takes" at the Hollywood, Cal., Studios

Each of the little players shown in this photograph enjoys a wide distinction as a screen player, despite the fact that the youngest is but three and the eldest nine years of age. They are members of the Majestic juvenile forces, presenting a series of tremendously popular child plays, in which all the principal rôles are portrayed by these little folks. Among those in the group are: Francis Carpenter, Carmen De Rue, George Stone, Violet Radcliff and Betty Marsh. Francis Carpenter, the youngest, is three years old and Carmen De Rue, the eldest, only nine.
PLAIN TALKS TO EXHIBITORS
By JOHN R. FREULER
President of the Mutual Film Corporation

I AM and have been for many years a constant patron of motion picture theaters. I go to see the pictures, the audiences and the methods used in the conduct of the house. As an exhibitor and as a maker of motion pictures I find this one of the profitable ways of keeping in close personal touch with my business.

During the present week I went to four motion picture theaters in as many parts of the city and in each place I saw satisfactory pictures. The projection was good, the auditoriums were well ventilated, the house forces were courteous—but the audiences were evidently not satisfied. There was a general restlessness as the pictures proceeded, and many persons went out before the entertainment was completed.

THE reason was plain enough. In each theater of the four the program was badly balanced. The pictures were secured from various sources without regard to proper contrast or harmony. And right here I want to emphasize to every exhibitor the vital mistake of haphazard, conglomerate pictures. A program needs balance. It needs practical, experienced selection to be a complete well rounded satisfying entertainment.

To take a homely example, if I were to send a messenger to a restaurant for food and he were to bring me back a course dinner consisting exclusively of roast meats, or if he were to bring me several different kinds of soup, I would not consider I had before me a proper meal. If, on the other hand, he were to provide a repast beginning with oysters and ending with small coffee, and including between these, soup, fish, entree, roast and salad of an excellent quality, I would be satisfied that I had a well balanced meal.

IT IS much the same with a motion picture entertainment. All the elements of entertainment should be represented, and they should be in their proper order if the audience is to be pleased and encouraged to come again. The Mutual Program might be called a magnificent “table d’hote” entertainment. The complete program begins properly and ends properly. It contains all the well prepared elements of a complete entertainment. There is no great mystery about this. It is merely showmanship, and the showman instinct in each exhibitor will respond to this.

The Mutual Film Corporation is better able to serve its exhibitors with its complete program than by any other method or business arrangement.

I AM satisfied that the Mutual Program is the best money-maker for the exhibitor. I want him to try it, and if he does not make as much money as he anticipated I want him to try the others. There is no doubt in my mind but that he will come back, and that he will do as so many thousand of Mutual exhibitors are doing, reap the benefits of the consistent and well prepared program and of the persistent and consistent advertising and publicity campaigns. He will realize, as so many Mutual exhibitors do realize, that the course of the greatest profit is in the regular program provided by the Mutual.
Laughter, tears and thrills dominate three latest American beauty releases.

Mutual Masterpictures continue the reigning sensation of the motion picture world, their superb plots, exquisite settings, wonderful photography and powerful acting, winning the plaudits of press, public and exhibitors alike. These motion pictures extraordinary have set a record, from the exhibitor's standpoint, that is bound to remain intact for a long time to come. Mutual exchanges everywhere are kept busy arranging bookings for return engagements of the Masterpictures already released, while the prints of each new subject seldom have open dates for a month or more after release, from ten days to a fortnight ahead of their release day.

No better illustration of the popularity of these de luxe features is required than the following communication from Joseph H. Marshall, of the National Amusement Company, Proprietor of the National Theater, of No. 509-511 Nebraska Street, Sioux City, Ia.:

"What price will you give me on a return engagement of The Quest and The Outcast?" he writes, "I cannot express my praise for these films enough, and only hope that other exhibitors will see it in the same way I do."

And, speaking of the appeal which Mutual Masterpictures have for the photoplay going public, we quote the following from a congratulatory letter forwarded to the Mutual Film Corporation by Alfred E. Hardy, editor of The Commercial Review, of Calgary, Alberta, one of the foremost journalists of the great Northwest:

"Last evening I had the pleasure of witnessing the most impressive and reasonable picture that has ever come to my vision—that picture was The Absentee. I simply had to write this note of appreciation...and extend my hearty thanks to you in your successful endeavors to entertain the public."

BEppo, the Barber
Komic
One Reel
JULY 11, 1915

A Clever Comedy by Chester Withey, Starring Fay Tincher

CAST
Fay, the manicurist,.................Fay Tincher
Beppo..................................Elmer Booth
Duke de Touche.........................Chester Withey
Detective................................Max Davidson
Drummer................................Frank Darien
Miss Kale................................Louise Aichel

THE Duke de Touche is wanted by the police. He and his confederate, Lotta Kale, have been hiding at a hotel resort. Miss Kale learns that a detective is on the trail of the duke and warns him to get away. He, however, not caring to leave the place where business for the two crooks is good, decides to have his beard shaved off so the detective will not recognize him. He goes to Beppo, the barber, who does a neat job. The Duke informs Beppo that he is returning to Europe. The rich Miss Kale long has fascinated the ambitious barber from a distance. He now plots to win her. Disguising himself in a beard, Beppo goes to the hotel, meaning to impersonate the Duke. However, he mistakes Fay, the manicurist, for the heiress and gets in deep before he discovers his blunder. The barber is accused of the villainies of the real Duke. He sits on a freshly painted bench and is forced to borrow the first pair of trousers he can find. They happen to belong to the Duke. Beppo is arrested with his pockets loaded with valuables. But the Duke makes the fatal mistake of accusing Beppo of having stolen his trousers. Then the victim owns up that said garments are not his, and proves, to all concerned, that he is indubitably only a barber—and the Duke pays the penalty.

TRACKED THROUGH THE SNOW
Thanhouser
JULY 11, 1915

Little Helen Badgley Stars in Her First Western Role

CAST
Doris....................................Helen Badgley
Grandfather Tom........................Riley Chamberlain
Dick, an outlaw........................Boyd Marshall
Rick, another outlaw....................Ernest Warde
The Sheriff............................John Lehmberg

Grandfather Tom has bad luck with his claim, but is too proud to ask the boys for help. Doris, five years old, promises not to let anybody know how poor they are. Five hundred dollars reward is offered for the capture of Rick and Dick, outlaws. The sheriff and his posse are on the right trail when, suddenly, they lose it in the falling snow in the mountains. Meanwhile, the fugitives arrive at Grandfather Tom's cabin and force the old man to take them in and give them food. Doris writes a note and fastens it in the long, shaggy hair of her dog, "Jip," which the sheriff has given her. Then she lets 'Jip' out in the snow. He runs straight to the sheriff's house. The posse soon surrounds the cottage, taking the outlaws prisoners. The old miner receives the reward.

THE MOUNTAIN GIRL
Majestic
Two Reels
JULY 11, 1915

An Intensely Dramatic Episode of the California Hills, Featuring Dorothy Gish and Ralph Lewis

CAST
Nell the mountain girl.................Dorothy Gish
Old Lloyd, her grandfather.............Ralph Lewis
Ned, her lover..........................W. E. Lawrence
The Stranger............................Frank Bennett

NED, a mountain ranger, loves Nell, the granddaughter of an aged mountaineer. Ned visits their cottage daily, and old Lloyd tells him stories of his youth and how he was famous long ago for the powerful grip of his hands. The old man now is paralyzed and helpless. One evening, Nell's lover brings to the cabin a stranger, whom he has found sick and delirious in the forest. Nell nurses the newcomer back to health. The fellow forcibly makes love to her. She struggles desperately to resist his embrace. Old Lloyd prays that the strength of his youth may be restored to him. He succeeds in dragging himself to the threshold of the room, and the next instant the stranger feels about his throat the hands of the man whose powerful grip once was famous through all that region. A little later, Ned enters the cabin. He finds the old man dying in Nell's arms. The lifeless body of the stranger lies on the floor.

(Continued Overleaf)
Mystery Drama of the Orient and Mirthful Comedies from Majestic-Komic

The Arrow Maiden

**Reliance**
**One Reel**
**July 12, 1915**

**An Old Indian Legend Graphically Screened**

**CAST**
Arro Maiden ............... "Billie" West
Brave Heart .......... H. Moody
Eagle Eye ............ Eagle Eye
The Medicine Woman ....... Dany Davis
Chief Wonaske ............ Dan Davis

EAGLE EYE, jealous of his rival, Brave Heart, persuades Dove Eye, the tribal medicine woman, to cast an evil charm over the other Indian as he lies sleeping before the tent of his fiancée bride, Arrow Maiden. The next day, Brave Heart dies, and the girl, overwhelmed with sorrow, follows her lover's body to the grave. Meanwhile, Eagle Eye has contrived to get himself chosen medicine man. Dove Eye now realizes his perfidy. She determines to help Arrow Maiden and also avenge herself upon the bad Indian. She raises Brave Heart from the dead. The lovers are reunited. The resurrected man hurls Eagle Eye over the cliff into the sea.

Zaca Lake Mystery

**American**
**Two Reels**
**July 12, 1915**

**Wherein an Outlaw Vainly Poses as His Own Twin**

**CAST**
Nell ......................... Winifred Greenwood
Jim, a ranger ............. Edward Coxen
Slippery Joe .............. George Field
John, a miner ............... John Stepping
Sheriff ...................... William Bertram
Hunter ..................... Henry Oto

SLIPPERY JOE gags and binds Nell, the miner's daughter, and makes off with a bag of nuggets, her father's treasure hoard. John, the miner, and Nell, in search of the man who has robbed them, come to the cabin of Jim, a ranger. There they meet a "Mr. Bond, of San Francisco," and Nell is struck with the resemblance between him and the outlaw. Jim explains that Bond has come into the wilderness seeking his twin brother, who, doubtless, is the bandit. While Bond and Nell are canoing on the lake the next day, a stranger staggers into camp, weak from exhaustion, hunger and mal-treatment. He says he is "Mr. Bond, of San Francisco." The day before he had been attacked by an outlaw, he said, and compelled to exchange clothes with him. Now John and Ranger Jim understand Slippery Joe's scheme. They go down to the lake to arrest him. There they find Nell covering the outlaw with her revolver, while in the other hand she grasps the bag of nuggets.

Mercy on a Crutch

**Thanhouser**
**Two Reels**
**July 13, 1915**

**The Story of a Plucky Little Lame Girl**

**CAST**
Mercy Tanner .............. Helen Fulton
The Sheriff ................. John Lehnberg
His Wife ............... Carey L. Hastings
Their Child .............. Helen Badgley
Ned Francy ................ Wayne Eyre
Wiley .................. Thomas Hand

IN the primitive society of the mining camp town where Mercy lived, there was no niche for a cripple. The first person who had ever spoken kindly to the little lame orphan, was a stranger who disappeared from the camp that same night. A few days later, the sheriff went with his posse into the mountains to hunt down a certain Wiley, an outlaw. Mercy had seen the stranger hiding in the hills. Once she fancied she saw him creep into a cave. She knew the meaning of the hard-twist rope coiled on the sheriff's saddle horn. It was a wonderful ride the little cripple girl made to save the fugitive. She found him in the cave, wounded and alone. There the sheriff discovered them. "But this ain't Wiley," he said. "It is Ned Franey, the new sheriff at Vista. How'd you get in that shape, Ned?" The stranger pointed to the rear of the cave. Presently, the posse brought forth the outlaw, in irons. Franey had trapped and imprisoned him, single-handed. The new sheriff of Vista brought happiness at last to his little deliverer.

Applied Romance

**Beauty**
**One Reel**
**July 13, 1915**

**Starring Zeva Gerber and Webster Campbell**
**CAST**
Lucia Norman .................... Neva Gerber
Oliver Weston .................. Webster Campbell
Chaperson ..................... Lucile Ward
A Suitor ......................... William Carroll

UCIA NORMAN, an heiress, is nearly tricked into losing her fortune to two unscrupulous lawyers. It is Oliver Weston, a poor young man, who saves her from signing the paper. When she realizes how much she owes to him, and how capable he is of looking after her affairs, she commands him to marry her. Weston doesn't relish marrying any young woman merely that he may act as chief trustee of her estate. He asks for two months' grace. During this time he falls desperately in love with the pretty Lucia and determines to rouse in her kindred emotions. He writes romantic letters and hides them all over the garden. They bear no signature, and Lucia soon has lost her heart to her mysterious lover. When Weston confesses the writer's identity, his courtship is happily rewarded.

A Ten-Cent Adventure

**Majestic**
**One Reel**
**July 13, 1915**

**A Clever Comedy-Drama, Written Especially for the Majestic Juveniles by Anita Loos**
**CAST**
Dorothea, the bank president's daughter . Carmen de Rue
Her father .................. Richard Cummings
Joe, the poor boy .......... George Stone
His mother ................. Eleanor Washington
Bill, the bully .............. Violet Radcliff
Jack, the crook ........... Charles Gorman
Peter, his pal .................. Jack Hull

BILL, the biggest boy in the school, abuses one of the smaller pupils and then puts the blame on Joe, the son of a poor widow. Joe is punished by the teacher. But after school he calls the bully to account and warns him in a fistic encounter. He also protects Dorothea, the pretty little daughter of the bank president, from the unwelcome attentions of the bully, and she rewards him by inviting him to her birthday party. But the poor boy has no money to buy Dorothea a present. He is a young man of advanced ideas, however, and so applies at the local bank for a loan of ten cents. The bank president issues the tiny loan with

(Continued Overleaf)
Heart Throbs and Laughs in Latest Broncho, Domino, Keystone, Kay Bee

Stories of the New Photoplays

THE RUSE

Broncho

Two Reels

A Powerful Crook Drama, Featuring William S. Hart

By A. R. Johnson and Thomas H. Ince

CAST

"Bat" Peters.................. William S. Hart
May Dawson.................. Clara Williams
John Folsom.................. Jack Davidson
Mrs. Dawson.................. Fanny Midgley
Mother Grady.................. Gertrude Claire

BUT" PETERS, reformed gun fighter, goes to the office of John Folsom, president of a rich Chicago firm, to conclude arrangements for selling his mine. Peters meets May Dawson, Folsom's secretary, and rents a room in her home. Folsom and his confederates plan to put up a game on Peters and fleece him of his mine. May overhears the plot, and her employer forcibly imprisons her in the attic of an old house. Peters completes his deal with Folsom. That night he is taken around town by the rich crook's associates. They ask him to sit in a game of poker. Peters soon is "on." "You can't shove any six card draw on me!" he cries, and, covering the company with his gun, he backs out of the room and locks the door on the astounded gangsters. Suddenly, from above, he hears a woman scream. He recognizes May Dawson's voice. A yell of "Fire!" brings Folsom from May's room, and Peters, springing in, locks out the other man. The gangsters batter in the door. The uproar brings the police, who arrest the entire gang, also Folsom. Peters takes May home to her mother.

A BREATH OF SUMMER

Reliance

One Reel

The Romance of a Factory Girl

Starring Francella Billington

CAST

Mansfield Peters, a wealthy bachelor........ Charles Clary
Agnes.......................... Francella Billington
Her Mother..................... Cora Drew
Madame La Grande............. Olga Gray
Mr. La Telle................... William Hinkley
Red Harris.................... Joseph Lundsberg

AGNES, a garment maker, toils for a small wage on which she supports her decrepit old mother, who is slowly suffocating in a tenement room in the blaze of summer. The girl wins into several outing shirts an appeal for help in getting her mother away from the city. The first reply she receives is insinuating. The second from a "charitably inclined" individual suggests that she place her mother in the poor-house. Meanwhile, the old lady grows weaker and weaker. At last, in desperation, Agnes takes some money from the factory cash drawer. The police trace her, and the factory authorities refuse to believe her story. They are about to take her to jail, leaving the old mother to starve, when a rich bachelor, Mansfield Peters, answering one of the appeals sewn in the shirts, arrives at the tenement. He reprimands the manager and takes Agnes and her mother to the mountains. There Agnes is transformed from a sullen factory slave into a joyous young girl. Peters loses his heart to her and they are married.

TO MELODY A SOUL RESPONDS

American

One Reel

July 14, 1915

Wherein the Spirit of a Violinist Saves the Living from a Disaster

CAST

Krieg, the master violinist.............. Joseph Galbraith
Elsa, his daughter................... Vivian Rich
Dehoff, a pianist..................... Jack Richardson
Edler.................. Ashton Dearholt

JUST before he dies, Krieg, a violinist, plays his master composition into a phonograph, in order that Elsa, his daughter, may have an income from the royalties on the sale of the record. Krieg promises Edler, the manager of the phonograph company, that he will watch over him from the heavenly world. Elsa and Edler are married. They have a little daughter, Agnes. Their life together is happy until Dehoff, a pianist, comes between them. One night, Edler comes home and sees his wife in Dehoff's embrace. Edler draws his revolver. Just then Krieg's composition, like a message from the realm of spirits, floats upon his ears. Agnes has put the record on the phonograph in her room. The music turns Elsa's passion for Dehoff into chagrin and sorrow. She sends him from the house, forever. Husband and wife find forgiveness and a new love.

THE BURGLAR'S BABY

Domino

Two Reels

A Drama of Strong Appeal, Featuring Walter Edwards

By Richard V. Spencer and Thomas H. Ince

CAST

Bill Slade.................. Walter Edwards
Mary, his wife............... Leona Hutton
Doctor King.................. J. Barney Sherry

BILL SLADE, an ironworker, with a wife and child, loses his job when the mills shut down and tries all kinds of ways to keep his family fed and clothed. At last he applies to the charities. Red tape and delay are the sole result, and the desperate man decides to burglarize the house of Dr. King. The doctor sees Bill helping himself to the silver, and gets a good look at him before Slade can make his escape. Shortly afterwards, the mills reopen and Bill goes back to his old job. The Slade baby is taken very ill. Unable to get the neighborhood physician, its anxious father begs the druggist to call a reliable doctor. Dr. King takes the case. On arriving at the home of the child, the physician recognizes in Slade the burglar, and Slade is overcome with terror at the idea of being given over to the police. He makes a confession to King, who is greatly moved by Slade's story. He promises to keep Bill's secret. Dr. King pulls the baby safely through, and he and Slade become fast friends.

(Continued Overleaf)
Stirring Indian, Mexican and Sociological Dramas from Reliance Studios

Stories of the New Photoplays

**HIS I. O. U.**

*Thanhouser*  
**One Reel**  
*July 16, 1915*

**Apealing Story of Love and Politics**

**CAST**  
Nan, the newsgirl: Mildred Manning  
Karl, the orphan: Ray Johnston  
The Mayor: Morgan Nablock  
The Politician: Dave Keleher

**NAN,** a newsgirl, loans fifty cents to Karl, a little orphan, to start him on his career as a seller of the daily news. Karl, soon after is adopted by a wealthy uncle. In the excitement, he forgets to repay Nan, and all she has to remember him by is an I. O. U., written in Karl's boyish hand. Nan grows into a very attractive young woman. She has built up a good news business by which she supports her mother and younger brother. A jealous politician, however, induces the mayor to deprive Nan of her newsstand privilege. Learning that the friend of her childhood, Karl, has become state senator, she goes to his office. She sends in to him the tattered I. O. U., and is granted an interview. The young senator calls up the mayor. He orders him to restore to Nan her newsstand. A romance develops between the old playmates, which results in a happy marriage.

**THE TIDE OF FORTUNE**

*Kay Bee*  
**Two Reels**  
*July 16, 1915*

**A Story of the Reconstruction Period**

**CAST**  
Jack Warren: George Fisher  
Virginia Long: Estelle Allen  
Colonel Long: J. Barney Sherry  
Mrs. Long: Fanny Midgley

**VIRGINIA LONG** marries a Federal officer. Her father, a rabid hater of the North, turns her and her child out of his house. After the war, his plantation in ruins, the Colonel goes to Washington in the hope of obtaining the postmastership of his village. On account of his hostility toward the Union, his request is refused. Later, his son-in-law succeeds in getting the appointment for him. The Colonel, shamed by the magnanimity of Warren, becomes reconciled to his daughter and her husband.

**DOT ON THE DAY LINE BOAT**

*Falstaff*  
**One Reel**  
*July 16, 1915*

**How a Clever Girl Reporter Outwits a Financier**  
**Starring Mignon Anderson**

**CAST**  
Ridgeway Parks: Arthur Bauer  
Dorothy Dimples: Mignon Anderson  
Dick Way: Morris Foster

**RIDGEWAY PARKS,** a great financier, is one of the few big men with whom no reporter ever has succeeded in getting an interview. He throws out of his office *Dick Way,* a young reporter who gets to him by a ruse. *Dorothy Dimples,* Dick's reporter-fiancée, determines to avenge the insult. When the financier takes the boat to Albany she also is on board. *Dorothy* pretends to be a homesick girl going back to boarding-school, and soon the financier is trying to comfort her. He finds her so young and innocent, and so full of admiration for his sagacity, that it delights his heart to talk to her of his business affairs.

Then he consents to let a young man with a camera take a snap-shot of them, so that *Miss Dimples* "can show it to her children" in years to come. The next day *The Daily Star* has the whole story—also the picture. *Parks* hates reporters now worse than ever.

**THE AMERICANO**

*Reliance*  
**Two Reels**  
*July 17, 1915*

**A Mexican War Story, Featuring Thomas Jefferson**

**CAST**  
Boyd Norton: Lawrence Payton  
Tony: Raymond Wells  
Inkeeper: Carl Formes, Jr.  
Hammond: Thomas Jefferson  
Elaine: Marguerite Loveridge  
Wife of Inkeeper: Kate Toncray

**ROBERT HAMMOND,** manager of the Mexican branch of the Manhattan Oil Company, discharges a worthless Mexican, *Tony.* *Boyd Norton* comes on from New York to superintend the plant. He falls in love with *Elaine,* Hammond's daughter, and they become engaged. While Norton is on a trip East, *Tony* returns with a band of desperadoes, destroys the oil works, kills Hammond and kidnaps *Elaine.* The girl escapes, however, finding refuge with an old inkeeper and his wife. *Norton* learns of the outrage, and decides to enlist as a scout under the Mexican Constitutional leader, *General Ferrando.* *Ferrando* sends *Norton* on a secret mission to procure certain maps from a bandit captain. This takes him, disguised as a monk, to the inn where *Elaine* is concealed. He unexpectedly meets her there, and she immediately offers to help him. The bandit messenger proves to be *Tony,* who meets *Captain Arato,* the bearer of the map. By a clever ruse, *Elaine* and *Norton* get possession of the chart. *Tony* is made to appear to be the American spy, and *Norton* and his sweetheart escape. *Tony* is shot.

**A CHASE BY MOONLIGHT**

*Komic*  
**One Reel**  
*July 18, 1915*

**Fay Tinchers Does Some Exciting Work Attired in Pajamas**

**CAST**  
Fay: Fay Tischer  
Her Papa: Clarence Barr  
Maloney: Elmer Booth  
Mr. Fliver: Max Davidson  
Shifty Sadie: Louise Nichol

**MR. FLIVER** flirts with *Fay* in the park, and she calls *Maloney,* of the motorcycle squad. He escorts her home. Papa doesn't like the idea of *Maloney* becoming interested in *Fay,* so he sends him about his business. That night, Papa and Mama go in the auto to a moving picture theater, leaving *Fay* in bed. *Shifty Sadie* helps herself to the vacated machine, and is pursued by *Maloney* to *Fay's* house, where she attempts to do a little second-story work. *Fay,* frightened by the entrance of the thief, leaps out of the window in her pajamas and speeds away in the auto to get the police. *Sadie* is scared out of the house by *Maloney,* and makes her getaway on his motorcycle. He secures another and gives chase. *Fay's* auto breaks down. She dodges into the first house at hand, which happens to be *Mr. Fliver's.* There she is found under the bed by Mrs. *Fliver.* *Maloney* arrives, still tracing *Sadie.* They round up the thief in the basement. *Maloney* exonerates *Fay* to *Mrs. Fliver,* and takes her home in the machine. And Papa and Mama are so glad to have their auto and their daughter again that they receive *Maloney* into the family.
Popular Thanhouser-Falstaff Players in Dramatic and Laugh-Making Rôles

Heralding the Progress of Mutual Pictures the great brands

UNDER THE M

SURPRISES THAT MEAN MONEY
SUPREME SATISFACTION TO THE
PICTURES HAVE BEEN PREPARED
BEST BALANCED AND MOST PLEASING
TO EXPECT

MUTUAL FILM
71 WEST 23rd
I have made thousands of Exhibitors successful are united

MUTUAL BANNER

TO MUTUAL EXHIBITORS AND MILLIONS WHO FOLLOW MUTUAL D. THEY WILL PERFECT THE FITABLE PROGRAM AVAILABLE

CORPORATION

ST. N.Y. CITY.
Doris Willard’s great dream was realized. She was going to Hamlin College. But now that the wonderful hour had come and they stood on the station platform, waiting for the southbound train, father and daughter wiped away the tears—surreptitiously, to be sure, though, really, neither was deceiving the other. Doris was acutely conscious of the sacrifice her father was making. Still, how disappointed he would have been, had a daughter of his preferred to stay in Phelpsville and “remain ignorant.” In Pastor Willard’s vocabulary, there was almost no word more terrible than “ignorant.”

Then the train came rushing down upon them. Doris was caught up into the irresistible hurry and indifference of the outside world—as all in a moment the last kisses were exchanged, and she found herself seated with her boxes and bags about her, while the only life she had ever known was slipping away from her, faster and faster, as the train sped along.

Doris always had thought of college as a place which awaited her with open arms. Dean Fitch’s letter to her father had been sincerely cordial. Her arrival at Hamlin was a painful disillusionment. She could not know the quaint, little figure she made, as she took her way, rather timorously, across the grounds to the administration building. The Phelpsville dressmaker and milliner had done their bravest. But in her prim, unaltered dress and drooping hat wreathed with daisies, with her boxes, old-fashioned valise and immense bouquet of wild asters, Doris looked as though she had stepped out of a photograph album of thirty years before. The girls, wandering arm in arm along the shady paths on the campus, stopped to stare as she passed. Then they fled together in clusters to whisper and laugh and to glance back many times over their shoulders.

The Hamlin girls were neither so discriminating nor so well-bred that they appreciated the exquisiteness of this non-comer. To them Doris was merely “too weird for words, my dear!” Daisy Arnold, the pretty, smartly dressed ring-leader of the gay set, quite ruthlessly from the first, preyed upon her innocence. These practical jokes hurt. Doris was not long in realizing that she did not “fit in.”

At Thanksgiving time every girl in the dormitory, save Doris, was invited to the Princeton-Yale game. Alone in the deserted house, all that glorious November afternoon, her class. She was recklessly happy. She dreamed of Eleanor Ames and her brother coming to the Sophomore reception. That was Daisy Arnold’s doing. Dick, however, unknown to the girls, was “on” to the plot. When he saw the panic-stricken Doris being driven into the dancing-room, a warm wave of pity swept over him. “I’m all for her,” he told himself. “I’m going to help her out.” Hurrying forward he seized Doris by the little, limp hand. “Oh, you don’t have to introduce me to Miss Willard,” said, heartily, “we are old friends.”

After that the most unlooked-for things happened. No one was more utterly incredulous of it all than Doris herself. At last, came a day when Eleanor Ames pleaded tearfully with “the little frump,” who had blossomed into the most envied girl in Hamlin. “Why won’t you marry my brother?” she entreated.

“Because he doesn’t really love me,” sobbed Doris. “He—only pities me.”

Eleanor pulled Doris to her feet. She dragged her along the corridor to the door of the sitting-room. Within sat “Bullet Dick,” the picture of dejection. “Does that look as though he were pitying you—or himself?” Eleanor demanded grimly. And, pushing Doris over the threshold, she coolly locked the sitting-room door.
BLAIR STANLEY, still infatuated with the beautiful but unscrupulous Vivial Marston, persisted, despite his mother’s views to the contrary, that he would marry no one else. Knowing, however, that such a marriage had taken place, Mrs. Stanley decided that it was her duty to break it off, and lost no time in consulting her attorneys as to the best and most convenient way of carrying out her scheme.

Blair, she determined, must marry Esther Stanley, whom she knew to be rightfully entitled, not only to the estate of her father, the late Colonel Arthur Stanley, but above all, The Diamond from the Sky, the whereabouts of which, at that moment, were as remote as hades itself.

"Blair, you must marry Esther," she pleaded, as she prepared for the reception of the guests coming to attend the garden party to be given that afternoon in honor of her son’s return from a “busi ness” trip to the coast. "I demand that you listen to me in this instance. Forget the past. Esther loves you. She has told me so." Blair, always willing to please his mother—when he was to gain personally—consented.

Richard’s younger son swarmed to the party at which Blair was Esther’s constant companion. But Esther intuitively felt that Blair’s presence and protestations of love were prompted by some ulterior motive. Her only thought was of Arthur.

Unsuccessful in his efforts to sell the Stanley secret to those he deemed financially interested enough to pay his price, Luke Lovell decided to hunt up Arthur. Penniless, he stole aboard a west-bound freight leaving Richmond the afternoon of his turn down by Blair. On the stretch of track, bordering the sun-baked prairie, a brakeman, whose sympathies were as absent as his hair, ordered Lovell from the train, and when he attempted to bargain, a brutal kick sent him tumbling into the ashes of the road-bed.

Semi-delirious, the gypsy stumbled along the tracks and on across the sand, falling unconscious amid a growth of prairie grass. How long he lay there Lovell did not know.

It seemed days, but in reality was only a few hours. As he woke, he found himself staring at a coiled snake, preparing to strike. Beside it was a shining something—The Diamond from the Sky. Greedily, he reached forth and wound his fingers about it. In a flash the reptile struck. Lovell groaned and sank in a heap.

Arthur, returning to the ranch, found him there that night. His crude western treatment successfully held off the spread of the poison from the bite. For hours, Arthur remained at the stricken man’s side, ministering to his wants, and when about to depart—Lovell having fully recovered—Arthur placed in his hand a roll of bills, securing from Lovell his promise that he would keep his whereabouts to himself.

An Indian and his squaw, the latter with her pappoose, slowly making their way across the prairie, stopped to pitch their camp for the night near the skeleton of the horse. And there it was she found a golden chain at one end of which gleamed a great white stone. Its value meant nothing to these children of the plains, excepting that it afforded the laughing pappoose a new plaything.

Arthur, rich from many successful business deals, realized that the oil wells of California represented an excellent investment, and decided to desert the ranch. The morning of his departure, found the herdsmen gathered about his cabin, imploring him to continue in his work. It was a painful parting for Arthur, who had grown to look upon these rough herdsmen with ever-increasing admiration and with whom he had spent the many weary months of his exile in the Far West. In the town, Arthur stopped to replace the herder’s outfit with a suit of the latest store clothes, the first he had donned in months, and then, after a hurried leave-taking, rushed to the depot in time to catch the night train. On his way across the continent, Arthur penned a guarded letter to Esther, addressing it to Mrs. Stanley’s colored maid.

It had been a sultry day and Esther, her head afire, sought the solitude of her room. There it was the maid found her and delivered Arthur’s letter. Esther read and re-read it, before secreting it in her bosom. Insulted and pestered by the unwelcome attention of Blair and the crying of his mother, she determined to seek out Arthur and tell him all. That night, by means of a pre-arranged signal, Quabba, ever faithful servant, waited as she clambered down the vines, stretching from her window.

Supported by her loyal servant, she hurried across the lawn, stepped into a waiting cab and, with Quabba, hurried to the station, the first move in search of the one she loved.
The Exhibitor's End of It

PRACTICAL and successful exhibitors have demonstrated that big space in their local newspaper, when rightly used, brings money into the box office of the theater. The Publicity Department of the Mutual Film Corporation has prepared advertising sheets showing how successful advertising can be done in their local newspapers by exhibitors. The great national advertising and publicity campaign of the Mutual has been supplemented by the exhibitor to concentrate attention on his house, his program and his features.

Here is a letter from Charles W. Meighan of Ogden, Utah. The advertisements referred to are five columns wide and the full length of the page in the Ogden Standard. Mr. Meighan used the cuts provided by the Mutual Film Corporation, scenes from the plays and portraits of the stars. His letter follows:

Ogden, Utah, June 1, 1915.
Mr. Moran, Manager,
Mutual Film Corporation,
Salt Lake City, Utah.

Dear Mr. Moran—

Messrs. Peery, the owners of the Ogden Theater whose advertising I handle, have asked me to send you some of our late ads. Accordingly, I am enclosing our Saturday ads of the last three weeks.

Mutual Masterpictures and Keystone Comedies form an unbeatable combination. As you know the Ogden was the original feature house in this city and built up a wonderful following for a certain feature program, only to have it taken away and given to a rival theater. Just at this time, your features were launched and notwithstanding the fact that a brand-new $175,000 house is opened, with pipe-organ, orchestra, free automobiles, free coupons, etc., the Ogden continues to get the crowds with Mutual Masterpictures.

The best thing about your program is that it continues to get better. Every release seems an improvement—unlike most programs which start with their best and dwindle to their worst, you seem to be steadily giving the exhibitor something better—and the public likes it.

As the enclosed ads show, we link our local advertising with your national publicity. The exhibitor who fails to do this, in my opinion, is in the same class as the one who would hide his theater on a dark side-street and expect the public to beat a path to his door.

Very sincerely yours,

Charles W. Meighan.

The final paragraph of Mr. Meighan's letter will bear repetition.

The exhibitor who fails to link his local advertising with the Mutual's national publicity is in the same class with the man who would hide his theater on a dark side-street and expect the public to beat a path to his door.

There is no magic about the motion picture theater. It is a business proposition, an amusement business, that needs proper showmanship—and local advertising is as necessary to the exhibitor as his pictures.

HERE are other concrete examples of the value of local newspaper space for the exhibitor.

The Metropolitan Theater, Oklahoma City, showed The Devil for the third time in that city, using a half page advertisement to tell the public about it. As a result of this advertising the Metropolitan packed the house.

The Alamo Theater of Vicksburg, Miss., using a space four columns wide, five inches deep, at the top of the page, did a capacity business on the same attraction.

The Orpheum Theater of Cincinnati advertises all Mutual Masterpictures with a space two columns wide and ten inches deep and is "cleaning up" regularly.

The Isis Theater, San Bernardino, Cal., a city of 150,000, advertises Mutual Masterpictures with a space two columns wide, ten inches deep, and crowds the house at every performance. In connection with this, the theater receives good news support from the San Bernardino Daily Sun.

The Grand Theater, Perry, Iowa, with a seating capacity of 600, and a population of 75,000, advertises Mutual Masterpictures with full pages of space.

A. W. Walton, the manager of this house, is a live wire and his house always does a capacity business. The local advertising is coupled up with the national publicity on Masterpictures.

The Koper Theater, Council Bluffs, Iowa, changes its advertising daily and uses good black type display. With his advertising methods Mr. Koper does big business.

The Seattle Theater, of Seattle, Wash., formerly a stock company house, uses quarter pages freely to advertise the regular Mutual program and does a capacity business right along.

The Grand Opera House, Seattle, Eugene Levy, lessee and manager, uses quarter pages to advertise The Diamond from the Sky, showing four cuts of Mutual stars, and the Grand is one of the most popular theaters in that city.

The Orpheum Theater of the same city and the home of the Sullivan-Considine circuit has gone into pictures, and with big space advertising Mutual Masterpictures, has consistently crowded its wonderful auditorium.

The Alaska Theater and the Clemmer, two of Seattle's finest motion picture houses, use big space on Mutual Masterpictures and big business is the result.

These are only a few examples selected at random from all over the United States. They tell their own story.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanhouser (2), Majestic, Royal.

WEDNESDAY—Broncho (2), American, Reliance.


FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanhouser.

American
May 10—The Altar of Ambition (2)
May 12—The Broken Window
May 15—The Greater Strength (2)
May 19—At the Edge of the Lake
May 26—In the Hills (2)
May 29—Farewell
June 1—The Resolve (2)
June 2—Rainy Day
June 4—The Winter Light
June 7—The Right to Happiness (2)
June 11—The Soul of the Vale
June 14—His Obligation (2)
June 19—The Musical Cook
June 21—Peggy Lynn, Burglar (2)
June 23—The Iceman Cometh (2)
June 26—By Whose Hand? (2)
June 30—The Good Business Deal
July 1—A Woman Scorned
July 4—The Mountain Wild (2)
July 7—The High Cost of Flirting (2)
July 9—The Lake Mystery (2)
July 14—To Melody A Soul Responds
July 19—The Honor of the District Attorney (2)
July 21—Wait and See

Beauty
Apr. 11—Pendleton Wins (2)
Apr. 20—Oh, Daddy
Apr. 27—No Quarter
May 6—Kaye, Your Most Fair
May 11—Life's Staircase
May 18—The Love of Hettie (2)
May 25—The Stay-at-Home
May 29—The Holier Than Unholiest
June 2—The Redemption of the Joneses
June 13—The Molluscide
June 16—The Den of Diamonds
June 29—The Madonna
June 30—Dust Uptight (2)
July 1—Applied Romance
July 20—His College Life

Broncho
May 12—His Affianced Wife (2)
May 19—The Operator at Big Sandy (2)
May 26—Shorty's Trouble Sleep (2)
June 2—The Conversion of Fatty Blake (2)
June 9—He Knows the Keeper's Son (2)
June 16—His Superstellar Wife (2)
June 30—The Shadrach Thompson (2)
July 6—The Sea Ghost (2)
July 7—Tools of Providence (2)
July 14—The Ruse (2)
July 20—Cash Parrick's Pal (2)
July 28—The Phantom Extra (2)
Aug. 4—The Golden Trail (2)

Domino
Apr. 29—The Power of the Street (2)
May 6—The Man from Nowhere (2)
May 13—The Impostor (2)
May 20—Her Alps (2)
May 27—Back to the North (2)
June 3—The Scales of Justice (2)
June 10—Dancing Three (2)
June 17—The Soul of Phrya (2)
June 24—Knights of Swords (2)
July 1—The Failure (2)
July 8—The Man of Hearts (2)
July 15—The Burglar's Baby (2)
July 22—The Man Who Went Out (2)
July 29—When Love Leads (2)

Kay Bee
Apr. 30—The Valley of Hate (2)
May 7—The Kite (2)
May 14—The Octopus (2)
May 21—"Bad Buck" of Santa Ynez (2)
May 28—The Jest (2)
June 4—A Piece of Amber (2)
June 11—The Downway from the Past (2)
June 18—The Secret of Lost River (2)
June 25—The Fighting Death (2)
July 2—His Mother's Portrait (2)
July 9—The Hammer (2)
July 16—The Play of Fortune (2)
July 23—The Play of the Season (2)
July 30—When the Tide Came In (2)

Keystone
May 1—Mabel's Wilful Way
May 3—Gusie's Backward Way
May 6—Gusie Tied to Trouble
May 8—A Hero's Triumph (2)
May 10—No Release (2)
May 13—Uncle Devil Chief (2)
(Special Release)
May 15—Mossy's Love and Swords
May 18—Miss Fatty's Seaside Lovers
May 20—No Release
May 29—He Wouldn't Stay Down
May 30—For Better but Worse
May 31—Those College Girls (2)
June 2—Mabel Lost and Won
June 7—Those College Girls (2)
June 10—The Cannon Ball (2)
(Special Release)
June 14—The Little Teacher (2)
June 21—Frenchy gives a Lucky Pop (2)
(Special Release)
July 2—A Smart House Crooks (2)
(Special Release)
July 12—When Mamrose Met Walrus (2)

Komic
May 16—Ethel's Romance (No. 23)
May 23—The Vase
May 25—Gasoline Girls
June 6—Brave and Bold
June 13—Aunt Catharine
June 20—Where Breezes Blow
June 27—Beautiful Love
July 4—Mr. Wallach's Wallet
July 11—The Ginger, the Barber
July 18—A Chase by Moonlight
Aug. 1—The Deacon's Whiskers

Majestic
May 25—The rightful Thief
May 28—Little Dick's First Case
May 30—Children of the Sea (2)
June 1—Her Fellow Hero (2)
June 8—The Living Death (2)
June 9—Dirty Dick
June 13—The Burned Hand (2)
June 15—Prices Paid
June 20—The Woman from Warrens (2)
June 22—The Ash Can
June 25—The Motor Boat Bandits
June 27—Children of the Sea (2)
June 29—The Kid Magician
July 4—The High Chair (2)
July 6—The Hired Girl
July 11—The Mountain Girl (2)
July 13—The Tintype (2)
July 18—The Mystic Jewel (2)
July 23—The Little Catamount
July 24—Caged Path (2)
July 29—The Strawman
Aug. 1—Vendetta
Aug. 8—Pete Takes a Hand (2)

Falstaff (PRINCESS)
May 7—A Scientific Mother
May 14—Ferry Finly's Frivolities
May 21—The King who Jack Moved
May 28—It's an Ill Wind
June 4—The Truest of the Three
June 11—His Guardian Auto
June 18—Elope with a Sphylin—Little Herman
(Split reel)
June 25—The Good and Hateful
July 2—The Silent Co. Ed
July 9—Mrs. Blanch, Beauty Doctor
July 26—The Dreamy Boat
July 28—P. Henry Jenkins and Mars
July 29—Getting the Gardener's Goat

Reliance
May 15—Addicted Fuel (2)
May 17—When Cameron Passed By
May 18—Grigley's Wife
May 22—The Huron Converts (2)
May 24—The Cliff Girl
May 26—The Deadly Focus
May 29—The Man Of It (2)
May 31—The Race Love
June 1—One Who Serves
June 3—The Celestial Code (2)
June 7—A Mother's Justice
June 11—The Ten O'Clock Boat
June 13—The Houseboat (2)
June 16—The Houseboat (2)
June 17—The Old Clothes Shop (2)
June 24—The Chair by the Sweets
June 25—The Silent Witness
June 26—And Man and Others (2)
June 28—The Showdown
June 30—In the Desert
July 1—The Man (2)
July 3—The Healers
July 6—The Resurrection Plans
July 9—At the Postern Gate
July 10—The Headlights (2)
July 12—The Arrow Maiden
July 14—The Wrath of Summer
July 17—The American (2)
July 19—The American (2)
July 21—Old Mother Grey
July 24—The Pretender (2)
July 26—McAthy's Lucky Girls
July 28—Billy's Rescue
July 30—Billy's Rescue
Aug. 2—The Bride of the Sea
Aug. 4—Look at the Little Boy That Once Was He
Aug. 6—A Woman of Nerve

Royal
Apr. 17—When Youth Won Out
Apr. 24—Hurgery Hall at the Fair
May 1—Lookout
May 10—That Doggone Serenade
May 16—Lady's Tribute Case
May 23—When Beauty Came to Kokok
May 27—Oh, Baby!
May 29—Their Twin
June 1—An Unlucky Sailor
June 15—Miss Havisham's Show
June 20—When the House Divided
June 25—The Good and Half
July 10—They Ran for Mayor
July 14—The Half and Half
July 24—Mother Jones

Thanhouser
Apr. 26—Bianca Forgetta (2)
May 8—Their One Love
May 9—Monseigneur Nicholas Dupree (2)
May 9—Love and Money
May 15—The Song of the Heart
May 16—The Rosamond (2)
May 18—The Heart of the Princess Marsari (2)
May 21—A Fairy Tale (2)
May 29—Daughter of Kings
June 1—Honey, I'm Home (2)
May 10—The Angel in the Mask
May 14—The Girl of the Sea
June 6—The Baby Benefactor
June 8—A Freight Car Honeymoon
June 13—Through Edith's Looking Glass—Bud Blossom (Split reel)
June 15—The Country Girl (2)
June 18—The Valley
June 20—The Two-Cent Mystery
June 25—When Shall I Be Mine? (2)
July 2—Incidents of the War
July 18—Nicholson at Monte Carlo
July 26—Not One More (2)
July 4—Fifty Years After Appomattox
July 11—Tracked Through the Snow
July 13—Mercy On a Crutch (2)
July 16—His Good Wife
July 18—Old Jane of the Galey
July 20—The Treasure of Donovan Gray (2)
July 25—His Two Patients
July 27—Outcasts of Society (2)
Mutual Exchanges
Serving the Mutual Program

ALASKA, N. Y. ........ Mutual Film Corporation 733 Broadway
AMARILLO, Texas .......... Mutual Film Corp. of Texas 30 E. 4th St.
ATLANTA, Ga. ............... Mutual Film Corp. 1707 Main St.
Baltimore, Md. ............ Mutual Film Corporation 412 E. Baltimore St.
Boston, Mass. ............. Mutual Film Corporation 1100 Boylston St.
BUFFALO, N. Y. ............. Mutual Film Corporation 272 Washington St.
Butte, Mont. .................. Pacific Mutual Film Corp. 2114 American Theatre Bldg.
CALGARY, Alberta .......... Mutual Film Corporation International House 1600 Bank St.
Charlotte, N. C. ........... Mutual Film Corporation 522 North Trade St.
CHICAGO, Ill. .............. Mutual Film Corporation 185 N. Wabash Ave.
(Christian F. F. Frisch Bldg.) Mutual Film Corporation Box 566
(Christian F. F. Frisch Bldg.) Mutual Film Corporation 117 N. Dearborn St.
CLEVELAND, Ohio .......... Mutual Film Corporation 141 East Seventh St.
Cleveland, Ohio .......... Mutual Film Corporation 165 Prospect Ave., S. E.
COLUMBUS, Ohio .......... Mutual Film Corporation 432 N. High St.
DALLAS, Texas .............. Mutual Film Corporation 1801 Main St.
Dover, Del. .................. Mutual Film Corporation Box 566
DULUTH, IOWA ............. Mutual Film Corporation Cohen Bldg.
Duluth, Mich. ............. Mutual Film Corporation 97 Woodward Ave.
EL PASO, Texas ............ Mutual Film Corporation R. M. F. Trust Bldg.
EVANSVILLE, Ind. .......... Mutual Film Corporation 319 N. 8th St.
GRAND RAPIDS, Mich. . .... Mutual Film Corporation 860 Superior St.
HARRISBURG, Pa. ........ Mutual Film Corporation 291 N. 4th St.
INDIANAPOLIS, Ind. ...... Mutual Film Corporation 150 N. Illinois Stree.
KANSAS CITY, Mo. ......... Mutual Film Corporation 928 Main St.
KANSAS CITY, Mo. . ......... Mutual Film Corporation 125-127 South 12th St.
KANSAS CITY, Mo. .......... Mutual Film Corporation 1806 East Grand Ave.
MEMPHIS, Tenn. ........ Mutual Film Corporation McGill Building
MIAMI, Fla. ............... Mutual Film Corporation 301 Enterprise Bldg.
MINNEAPOLIS, Minn. .... Mutual Film Corporation 20 North Sixth St.
MONTRAL, P. Q. .......... Mutual Film Corporation 154 St. Catherine St.
NEW ORLEANS, La. .... Mutual Film Corporation 249 Carondelet St.
NEW YORK CITY ........ Mutual Film Corporation 71 West 33rd St.
NEW YORK CITY .......... Mutual Film Corporation M. 14 West 44th St.
OKLAHOMA CITY, Okla. .... Mutual Film Corporation 120 W. Grand Ave.
OKLAHOMA CITY, Okla. .... Mutual Film Corporation 1413-1415 Harvard St.
PHILADELPHIA, Pa ........ Mutual Film Corporation 900 Filbert St., 4th Floor
PHILADELPHIA, Pa ........ Mutual Film Corporation Continental Feature Film Corp.
(Continental Feature Film Corp.) Continental Feature Film Corp. 900 Filbert St., 3rd Floor
PHOENIX, Ariz. ............. Mutual Film Corporation 391 O'Neill Bldg.
Pittsburgh, Pa ............. Mutual Film Corporation 128 Penn Ave.
(Continental Feature Film Corporation) Continental Feature Film Corporation 128 Penn Ave.
PORTLAND, Me. .......... Mutual Film Corporation 616 Fidelity Bldg.
PORTLAND, Ore. ........ Mutual Film Corporation 418 Oak St.
REGINA, Sask., Can. .... Mutual Film Corporation 412 Wexitas Chambers
SALT LAKE CITY, Utah .... Mutual Film Corporation 125-127 East Second South St.
San Francisco, Calif. .... Mutual Film Corporation 102-104 Turk St.
ST. LOUIS, Mo. ............ Mutual Film Corporation 1021 Pine Street
SAINT LOUIS, Mo. ......... Mutual Film Corporation 405-4 Jordon Green Bldg.
Seattle, Wash. ............ Mutual Film Corporation 1201 Washington Ave.
BEAULAC, S. D. .......... Mutual Film Corporation 333 W. 4th St.
SPOKANE, Wash. ........... Mutual Film Corporation 481 First Ave.
SPRINGFIELD, Mass. ...... Mutual Film Corporation 170 Dwight Ave.
Syracuse, N. Y. ........ Mutual Film Corporation 185 Bastable Block
Tampa, Fla. .............. Mutual Film Corporation 405 Curry Bldg.
Tulsa, Okla. ............. Mutual Film Corporation 100 Superior Ave.
Trenton, N. J. ............. Mutual Film Corporation 15 Wilson Ave.
Vancouver, B. C. ......... Mutual Film Corporation 953 Granville St.
Washington, D. C ........ Mutual Film Corporation 188 Nineteenth St., S. W.
Whittier, L. W. ........ Mutual Film Corporation Rooms 14-15 Manhattan Temple
WILKESBARRE, Pa. .... Mutual Film Corporation 411 Pennsylvania Ave.
WINNIPEG, Manitoba .... Mutual Film Corporation 441 Pembina Bldg.

Special Productions

NEW MAJESTIC .................. Sapho
THANHouser ................... Moths
THANHouser .................. Robin Hood
THANHouser .................. A Legend of Provence
KAY BEE ................ The Battle of Gettysburg
KEYSTONE ................... Zu, Zu, the Bandleader
THANHouser .................. Frou-Frou
MAJESTIC ...................... Roy Blas
THANHouser .................. Joseph in the Land of Egypt
MUTUAL SPECIAL ........ Mexican War Pictures
THANHouser .................. Cardinal Richelieu
THANHouser .................. Dope
N. Y. MOTION PICTURE ....... The Wrath of the Gods
THANHouser .................. The Last Concert

Mutual Program
(Week of July 19th to July 25th, inc.)

AMERICAN ............. The Honor of the District Attorney
                     (Two Reel Drama)
RELIANCE .................. The Lie
                     (Drama)
THANHouser .................. The Fable of Dorian Gray
                     (Two Reel Drama)
MAJESTIC .................. The Runaways
BEAUTY .................... His College Wife
                     (Comedy-Drama)
WEDNESDAY, July 21, 1915
BONCHO .................. Cash Parrish’s Pal
                     (Two Reel Western Drama)
AMERICAN .................. Wait and See
                     (Comedy)
RELIENCE .................. Old Mother Grey
                     (Drama)
THURSDAY, July 22, 1915
DOMINO .................... The Man Who Went Out
                     (Two Reel Military Drama)
                     To be announced No. 29
MUTUAL WEEKLY
FRIDAY, July 23, 1915
KAY BEE .................. The Play of the Season
FAULKSTAFF ................. P. Henry Jenkins and Mars
                     (Comedy)
MAJESTIC .................. The Little Catamount
                     (Mountain Drama)
SATURDAY, July 24, 1915
RELIANCE .................. The Pretender
                     (Drama)
ROYAL ...................... Making Over Grandpa
                     (Comedy)
SUNDAY, July 25, 1915
MAJESTIC .................. Tangled Paths
                     (Two Reel Drama)
KOMIC ...................... Safety First
                     (Comedy)
THANHouser .................. His Two Patients

MUTUAL WEEKLY No. 27—1915

LATE WAR NEWS
Telephonic orders are received to send an airplane on scouting duty.
Wounded soldiers are physically re-educated. Capital battleships are building in all parts of the world.
A destroyed bridge across the Yser River.
CORNWALL WINS GREAT VARSITY RACE OVER THE beautiful Hudson Course at Poughkeepsie, N. Y.
Sut: The start.
SUPPRAJE PILGRIM END VOTES FOR WOMEN journey in prairie schooner at Washington, D. C.
S. S. “LA CHAMPAGNE” GOES AGROUND AT ST. NAZARIO
THE HERTS YEOMAN ENJOY HORSEBACK WRESTLING
A BEAUTY CONTEST IS HELD IN THE ITALIAN Gardens of the Hotel Biltmore, New York, to select a model to serve as “Goddess Electra” during the Electrical Prosperity Week.
GOVERNOR NAT. B. HARRIS IS INAUGURATED AT Atlanta, Ga., under unusual circumstances and much excitement,
MISS ELLERTA SHIPLEY, leads peace party from New York to “Frisco for EXECUTION.
SUT: Ex-Governor Slaton is escorted home under heavy guard.
SUT: Ex-Governor John N. Slaton of Georgia
RESTA SETS NEW WORLD’S RECORD IN WINNING 500-mile auto decathlon.
MAYOR BROWN OF SAN ANTONIO, TEX., PRESIDES at opening of new market.
ST. LOUIS SOCIETY ATTENDS CHARITY BALL GAME played by prominent advertising men.
SUT: Governor’s Cup Match on Wallis, New Orleans, La.
**Regular Mutual Program Features**

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;Tangled Paths&quot; (2)</td>
<td>JULY 25</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Pretender&quot; (2)</td>
<td>JULY 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Play of the Season&quot; (2)</td>
<td>JULY 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man Who Went Out&quot; (2)</td>
<td>JULY 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Cash Parrish's Pal&quot; (2)</td>
<td>JULY 21</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Picture of Dorian Gray&quot; (2)</td>
<td>JULY 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Honor of the District Attorney&quot; (2)</td>
<td>JULY 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mystic Jewel&quot; (2)</td>
<td>JULY 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The American&quot; (2)</td>
<td>JULY 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Tide of Fortune&quot; (2)</td>
<td>JULY 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Burglar's Baby&quot; (2)</td>
<td>JULY 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Ruse&quot; (2)</td>
<td>JULY 14</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Mercy On a Crutch&quot; (2)</td>
<td>JULY 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Zaca Lake Mystery&quot; (2)</td>
<td>JULY 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mountain Girl&quot; (2)</td>
<td>JULY 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Headliners&quot; (2)</td>
<td>JULY 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Hammer&quot; (2)</td>
<td>JULY 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Ace of Hearts&quot; (2)</td>
<td>JULY 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Tools of Providence&quot; (2)</td>
<td>JULY 7</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;A Maker of Guns&quot; (2)</td>
<td>JULY 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Mountain Mary&quot; (2)</td>
<td>JULY 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Old High Chair&quot; (2)</td>
<td>JULY 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Little Marie&quot; (2)</td>
<td>JULY 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Mother's Portrait&quot; (2)</td>
<td>JULY 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Failure&quot; (2)</td>
<td>JULY 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Sea Ghost&quot; (2)</td>
<td>JUNE 30</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Crossed Wires&quot; (2)</td>
<td>JUNE 29</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;By Whose Hand?&quot; (2)</td>
<td>JUNE 28</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Children of the Sea&quot; (2)</td>
<td>JUNE 27</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Bad Man and Others&quot; (2)</td>
<td>JUNE 26</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Floating Death&quot; (2)</td>
<td>JUNE 25</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Hearts and Swords&quot; (2)</td>
<td>JUNE 24</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Shadowgraph Message&quot; (2)</td>
<td>JUNE 23</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Which Shall It Be?&quot; (2)</td>
<td>JUNE 22</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Peggy Lynn, Burglar&quot; (2)</td>
<td>JUNE 21</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Woman From Warrens&quot; (2)</td>
<td>JUNE 20</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Old Clothes Shop&quot; (2)</td>
<td>JUNE 19</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Secret of Lost River&quot; (2)</td>
<td>JUNE 18</td>
</tr>
<tr>
<td>DOGINO</td>
<td>&quot;The Soul of Phya&quot; (2)</td>
<td>JUNE 17</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;A Superficial Man&quot; (2)</td>
<td>JUNE 16</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Country Girl&quot; (2)</td>
<td>JUNE 15</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;His Obligation&quot; (2)</td>
<td>JUNE 14</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Burned Hand&quot; (2)</td>
<td>JUNE 13</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Hearts United&quot; (2)</td>
<td>JUNE 12</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Pathway from the Past&quot; (2)</td>
<td>JUNE 11</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Strike at Centipede&quot;</td>
<td>JUNE 10</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Tavern Keeper's Son&quot;</td>
<td>JUNE 9</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Six Cent Loaf&quot; (2)</td>
<td>JUNE 8</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Right to Happiness&quot; (2)</td>
<td>JUNE 7</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Living Death&quot; (2)</td>
<td>JUNE 6</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Celestial Code&quot; (2)</td>
<td>JUNE 5</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;A Piece of Amber&quot; (2)</td>
<td>JUNE 4</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Scales of Justice&quot; (2)</td>
<td>JUNE 3</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Conversion of Frosty Blake&quot; (2)</td>
<td>JUNE 2</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Girl of the Seasons&quot; (2)</td>
<td>MAY 31</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Baby Benefactor&quot; (2)</td>
<td>MAY 30</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Resolve&quot; (2)</td>
<td>MAY 29</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man of It&quot; (2)</td>
<td>MAY 28</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Her Easter Hat&quot; (2)</td>
<td>MAY 27</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Hostage of the North&quot; (2)</td>
<td>MAY 26</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Trouble Sleep&quot; (2)</td>
<td>MAY 25</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Fairy Fern Seed&quot; (2)</td>
<td>MAY 24</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;In the Purple Hills&quot; (2)</td>
<td>MAY 23</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Eleven-Thirty P. M.&quot; (2)</td>
<td>MAY 22</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man Of It&quot; (2)</td>
<td>MAY 21</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Bad Buck&quot; of Santa Inez&quot; (2)</td>
<td>MAY 20</td>
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<tr>
<td>DOMINO</td>
<td>&quot;Her Alibi&quot; (2)</td>
<td>MAY 19</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Operator At Big Sandy&quot; (2)</td>
<td>MAY 18</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Heart of the Princess&quot;</td>
<td>MAY 17</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Tarzan's Heart&quot; (2)</td>
<td>MAY 16</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;At the Stroke of the Angelus&quot; (2)</td>
<td>MAY 15</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Added Fuel&quot; (2)</td>
<td>MAY 14</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Human Octopus&quot; (2)</td>
<td>MAY 13</td>
</tr>
</tbody>
</table>

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THE MYSTIC JEWEL

A somewhat different detective drama ending in an unexpected way; featuring Signe Auen, Lucille Younge, Charles West and Spottiswoode Aitken

Majestic and Komic Guide for Exhibitors
(In which we try to tell only the truth about all Majestic and Komic releases)

THE HIRED GIRL (1 Reel Majestic)—Release date Tuesday, July 6. A pleasing rural drama, featuring Teddy Sampson, with Joseph Belmont, Cora Drew and a full cast of Majestic players. The abused servant girl, like Cinderella, comes into her own.

THE MOUNTAIN GIRL (2 Reel Majestic)—Release date Sunday, July 11. An unusual drama, featuring Dorothy Gish and Ralph Lewis, in which the aged grandfather's youthful strength returns in time to enable him to protect the honor of his granddaughter from the gambler.

BEppo, THE BARBER (1 Reel Komic)—Release date Sunday, July 11. Beppo, the barber, poses as an Italian Count and gets himself into trouble.

A TEN-CENT ADVENTURE (1 Reel Majestic)—Release date Tuesday, July 13. A child story with melodramatic finish, played by the Majestic juveniles and other regular Majestic players. Georgie Stone negotiates a loan in the bank, with the result that he becomes the instrument by which three bank burglars are captured.

THE MYSTIC JEWEL (2 Reel Majestic)—Release date Sunday, July 18. Featuring Signe Auen, Lucille Younge, Charles West and Spottiswoode Aitken. The mysterious death of one of two brothers is solved by the deductions of the scientific detective.

A CHASE BY MOONLIGHT (1 Reel Komic)—Release date Sunday, July 18. Featuring Fay Tincher. An amusing story in which Miss Tincher gets herself into a strange predicament while hurrying after the police.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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Clarksville, Iowa

News of the Trade

Six giant blowers, manufactured by the Typhoon Fan Company, for No. 1544 Broadway, New York City, were recently installed by the management of Montgomery Arcade, at Jacksonville, Fla., one of the largest motion picture houses in the South, and according to announcement made from the offices of the Southern Investment and Amuse ment Company which operates a large num-

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57 Stockton St., Brooklyn, N. Y.
That celebrated striped dress originated by Fay Tincher is now on exhibition at the Panama-Pacific Exposition in San Francisco. It has been put in a glass case, and is proving one of the biggest hits at the Fair. The little Komic comedienne, while attending the Exposition recently, spent a whole hour alongside the cage, listening intently to the many complimentary remarks paid the dress and its originator, by the visitors.

Director Tod Browning, according to a late report from Hollywood, Cal., must spend some time in the hospital before he recovers from serious injuries obtained when an automobile driven by Elmer Booth, the Komic comedian, crashed into a surface car. Booth was instantly killed, while Browning and George Seigman, who was also a passenger, were pinned in the wreckage of the car.

An oddly-shaped, purple Japanese box, containing a pair of amethyst ear-rings, reached the Majestic studios recently, addressed to Cora Drew. The sender of the gift, an ardent admirer of Miss Drew’s ability as a screen player, said that he presumed purple was her favorite color and that he sent the rings as a token of appreciation of her work in various photoplays he had seen.

Dark Cloud, the Mutual’s famous Indian actor, until recently firmly held to the belief that one screen player in the family was enough. However, after some persuasion, he permitted his wife, Dove Eye, and his daughter, Prairie Flower, an exceptionally beautiful child, to appear before the camera. The three are prominently cast in The Arrow Maiden, a powerful Indian play, produced by Reliance.

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This great prize will be awarded for the most suitable sequel suggestion in 1000 words or less.

The Wigwam Theatre Colgate, Okla.
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Wish to thank you for the help you have given us, as we would have returned very much to have been forced to cancel the best play we have ever had on our screen.

L. C. House, Manager.

Hippodrome Theatre New Orleans, La.
North American Film Corp.
This is to advise you that your Chapter Photoplay "The Diamond From the Sky" is a most wonderful chapter picture. Chapter Five will be shown tomorrow at the Hippodrome, and the interest grown with every release. We find it a very exciting picture and holds one's attention from the very beginning to the end.

J. Miller.

Watson Theatre Ogdensburg, N.Y.
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"The Diamond From The Sky" is one of the best pictures of the year, and we have never had such a demand for seats for any picture since "The Pilgrim." The house has been packed every night, and we have been forced to run it for a much longer period than was originally intended. The pictures are so good that we have been forced to run it for a much longer period than was originally intended.

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Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of "THE MILLION DOLLAR MYSTERY"
THE EYES OF THE WHOLE WORLD ON US!!

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42¢ STR. AND BROADWAY, NEW YORK.

KESSEL & BAUMANN, EXECUTIVES
THOS. H. INCE & MACK SENNETT, DIRECTOR GENERALS

KAY-BEE

DOMINO

FRIDAY, JULY 16

WALTER EDWARDS, BARNEY, SHERRY, & LEONA HULTON

THE BURGLARS BABY

THURSDAY, JULY 15

WEDNESDAY, JULY 14

KEystone

Released Exclusively through the Mutual Film Corporation

LONGACRE BUILDING, 42¢ STR. AND BROADWAY, NEW YORK.

KESSEL & BAUMANN, EXECUTIVES
THOS. H. INCE & MACK SENNETT, DIRECTOR GENERALS

Walter Edwards, Barney, Sherry, & Leona Hulton

The Burglers Baby

Monday, July 12

Ambrose Dared Walrus

When

8.10¢ Photos of our Players can be had by sending to the Flatbush Dept., 15¢ Cents for one, 30¢ Cents for one of 4.

A Wonderful Lobby Display
22.25¢ Photos in Opaque Character, 15¢ Photos in Transparent Character.

Wm. S. Hart in The Ruse

10 Cents each.
PEGGY BURKE (Thanhouser Star) in a Winter Scene

July 17

“MILESTONES OF LIFE”
FOUR REELS
THANHOUSER
The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, JULY 31

Fate Takes a Hand

A drama of the underworld, in which treachery meets its reward; employing these sterling screen favorites: Adoni Fovieri, W. E. Lawrence, Wilbur Higby, Francis J. McDonald, and Eleanor Washington.

FATE TAKES A HAND, like other Reliance Releases, contains the three great elements of photoplay success: Efficient acting, crystal photography, and stories that bear some relation to life as it is lived.

RELIANCE RELEASE DATES, STORIES AND CASTS

THE LIE. (One Reel)—Release date, Monday, July 26. A strong drama of a family life that neared tragedy, but came to happiness. Adoni Fovieri, William Hinckley, Joseph Singleton and little Betty Marsh have parts.

OLD MOTHER GRAY. (One Reel)—Release date, Wednesday, July 21. A charming story with plenty of children in it, featuring Ted Sampson. When old Mother Gray inherits a fortune, her relatives try to have her adjudged insane. But she escapes that fate, and her little friends of her neighborhood are happy once more.

THE PRETENDER. (Two Reels)—Release date, Saturday, July 24. The story of a man who is thrown overboard at sea and whose place and fortune are usurped by a Pretender. George Walsh, Elsie De Wolf and Felix Modjeska are principals.

HER FAIRY PRINCE. (One Reel)—Release date, Monday, July 26. A motherless little girl, who believes in fairies, accepts an escaped convict's story that he is a fairy prince. In the end, indeed, he does turn out a prince of another sort. Violet Wilkey is the little girl; Maxfield Stanley, the convict.

BILLIE'S RESCUE. (One Reel)—Release date, Wednesday, July 28. A boy's rescue of his supposed drowning uncle reunites a family. Irene Hunt, Joseph Hennaberry, Chandler House and Bert Hadley are the players.

FATE TAKES A HAND. (Two Reels)—Release date, Saturday, July 31. How a crook tried to reform, but was prevented by a girl of Broadway. In the end her act brings its penalty. Adoni Fovieri (late of Sarah Bernhardt's Company), W. E. Lawrence, Wilbur Higby and Francis J. McDonald have parts.

RELIANCE MOTION PICTURE CORPORATION

EXECUTIVE OFFICES:
71 West 23rd Street
New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.

MUTUAL PROGRAM
O'NEIL WILLARD, THE DAUGHTER OF A VILLAGE MINISTER, ACHIEVES THE REALIZATION OF HER GREAT DREAM, A YEAR AT COLLEGE. DORIS, ALTHOUGH A VERY SWEET, PRETTY GIRL IS GREATLY HANDICAPPED BY HER CLOTHES, WHICH ARE TRUMPS AND ALL WRONG, HER DRESSES AND HAT HAVING BEEN MADE BY A VILLAGE SEAMAKER AND MILLINER AND SHE LOOKS AS THOUGH SHE HAD STEPPED OUT OF A PHOTOGRAPH ALBUM OF THIRTY YEARS BACK. ON HER ARRIVAL AT COLLEGE SHE IS EVED BY THE OTHER GIRLS WITH CONCEALED AMUSEMENT AND CURIOUSITY AND SOON REALIZES THAT SHE "DOESN'T BELONG." THE GIRLS SHOW HER AT EVERY OPPORTUNITY AND SHE IS DESPERATELY LONGING AND LONGS FOR COMPANIONSHIP.

THE SATURDAY BEFORE THANKSGIVING WHEN EVERYONE ELSE HAS GONE TO THE BIG PRINCETON-YALE GAME DORIS SITS ALONE IN HER ROOM. SHE PICKS UP THE NEWSPAPER AND SEES IN IT A PICTURE THAT GREATLY APPEALS TO HER. IT IS A NEWSPAPER CUT OF "BULLET" DICK AMES, THE UNIVERSAL CHOICE FOR THE "ALL AMERICAN ELEVEN." SHE CONCEIVES A DESPERATE PLAN. SHE THINKS NOBODY AT HER COLLEGE KNOWS DICK AND DECIDES SHE WILL MAKE THE GIRLS THINK HE IS IN LOVE WITH HER. SHE WRITES A NOTE TO HERSELF TO WHICH SHE SIGNS DICK'S NAME. THE NOTE IS A PROPOSAL OF MARRIAGE. THIS SHE DROPS ON THE PORCH OF THE GIRL'S HALL AND IT IS PICKED UP BY ONE OF THE GIRLS WHO READS IT TO THE BUNCH. GADY ARNOLD, THE UNDISPUTED RULER OF THE "BEAUTY SQUAD" WILL NOT BELIEVE THAT DICK KNOWS DORIS AND WRITES TO HIS SISTER ELEANOR, ASKING BOTH HER AND DICK DOWN FOR THE HOLIDAYS. IN HER LETTER SHE TELLS ELEANOR ABOUT DORIS' CLINGING. DICK HAS ASKED HER TO MARRY HIM. DICK SEES THE LETTER AND HE AND HIS SISTER ACCEPT THE INVITATION. WHEN DICK SEES DORIS, HE DECIDES TO HELP HER IN HER DECEPTION. DORIS IS PANIC STRICKEN ON THE NIGHT OF THE RECEPTION GIVEN IN ELEANOR AND DICK'S HONOR, BUT WHEN SHE IS INTRODUCED TO DICK HE SAYS, "WHY SURE, WE ARE OLD FRIENDS." AND DORIS AND HER FRIENDS ARE MUCH DISAPPOINTED; THEIR PLAN FOR HUMILIATING DORIS HAVING FAILED THROUGH.

AFTER MEETING DICK, DORIS IS UNWILLING TO CARRY OUT THE DECEPTION BUT HE INSISTS AND BEFORE HIS VISIT IS OVER THEY ARE MUCH IN LOVE WITH EACH OTHER. DORIS, HOWEVER, REFUSES TO MARRY DICK, THINKING HE HAS ASKED HER OUT OF PITY, BUT THROUGH ELEANOR'S EFFORTS HE MANAGES TO MAKE HER UNDERSTAND THAT HE REALLY LOVES HER.
The Importance of Press

"THE MATING" is WONDER PLAY OF THE SCREEN

Bessie Barriscale Eclipses Former Triumph in New Mutual Masterpicture.

LOVE AND STRENGTH DRAMA

from the Latest Production Vital in Theme and Action.

Bessie Barriscale, whose triumphs in Mutual Masterpictures produced by the New York Motion Picture Corporation are proving her one of the greatest emotional actresses of the screen, is the star of "The Matting," a five-part Mutual Masterpicture produced under the personal supervision of Director Thomas H. Ince. Miss Barriscale eclipses her former successes.

G. Gardiner Sullivan, author of "The Reward" and several other of these feature photo dramas de lutte, in "The Matting" deviates somewhat from the themes of his other great plays, but in true Sullivan style furnishes a story which is unique in plot and dramatic effect.

As Doris Willard, Miss Barriscale has been furnished with a vehicle different in many ways from all her previous efforts, the role, however, affords her a splendid opportunity for demonstrating her many emotional talents. In casting Miss Barriscale for the title role of "The Matting" Director Ince surrounded her with an exceptionally strong cast headed by Lewis J. Cody, erstwhile Broadway star, in the role of "Bullet Dick" Ames, college hero and gridiron star. Ivan Martin, who has appeared in several Mutual Masterpictures, portrays Daisy Arnold, whose pitiful deceptions bring almost endless woe to the poor village girl, Ida Marjoram. Thompson as Eleanor Ames, Walter Whitman as the Rev. Willard and Ida Lewis as Miss Fitch complete the cast.

"The Matting" is founded on the ambitions of Doris, simple country girl, and daughter of the village parson, who craves a college education. Doris, unfamiliar with the life of the great world as represented beyond the boundaries of the village in which she was born and has spent all the eighteen years of her life, after many sacrifices on the part of her father, finally departs for Hamlin, where the great institution of learning is located. On her arrival at the college she is met by a remnant of her many emotional talents.

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We write interesting moving picture stories like this for your newspaper.
Notices to the Exhibitor

Profitable newspaper publicity for the theatre is largely a question of doing the right thing, at the right time, in the right way.

Your local newspapers will undoubtedly be glad to get—and print—the right kind of motion picture reading matter—provided it is NEWS, and they will be glad to use scenes from plays, or portraits of star players, if they measure up to the NEWS standard.

NEWS is not a matter of individual opinion, but of judgment based upon experience. The press bulletins issued by the Mutual are prepared by a force of seasoned newspaper men who know instinctively what is NEWS and what is not NEWS. Hence it follows that the newspapers advertising Mutual Masterpictures express their appreciation of the value of our bulletins by using them freely in their columns.

Moreover, the newspapers know that their readers insist upon plenty of motion picture NEWS, and therefore realize the importance of catering to this demand. Let us tell you how we get the NEWS to our exhibitors' newspapers—while it is NEWS. Write today.

MUTUAL FILM CORPORATION
71 West 23d Street
New York City, N. Y.
EDWIN THANHOUSER
PRESENTS
THE FILMED VERSION OF OSCAR WILDE'S LIFE STUDY

The Picture of Dorian Gray

AN EPIC OF THE PACE THAT KILLS
PAINTS IN COLORED MUSIC
A TRAGEDY OF HUMAN WEAKNESS

So cries Dorian Gray as his frenzied mind's-eye sees the havoc wrought by his life of gaiety and dissipation. He sees himself as you see him here—look at him closely! Isn't it a terrible change? Can you just picture what a thunderously mighty story it is? With Harris Gordon playing the lead, this fascinating tale is given a real Thanhouser presentation—consistent staging, consistent acting, and—general THANHOUSER CONSISTENCY!

Released in two reels,

Tuesday, July 20th

"HIS TWO PATIENTS"

The young doctor speaks to the little cripple—"Drop your crutch and come to me!" Lo and behold, she obeys! Is it the voice of science, or is it the voice of love? Harry Benham and Grace DeCarlton tell the story so sweetly and powerfully that they take a new grip on your love for them.

Released in one reel,

Sunday, July 25th

FALSTAFF COMEDY

Edwin Thanhouser Presents
"P. HENRY JENKINS and MARS"

The Helmet of Mars makes a lion of a lamb. P. Henry Jenkins is a lamb, and Mars sends his messenger, Mercury, to bestow his helmet on the weakest of cowards. Poor old hen-pecked Jenkins is that man, and with the strength of the War-God in his heart, he proceeds to turn the tables on all those who had been making life miserable for him. Riley Chamberlin makes it a howling success.

Released in one reel,

Friday, July 23rd

THANHOUSER FILM CORP.
New Rochelle, N. Y.
When All the World Seemed Mockers

One of the Many Tensely Pathetic Scenes in "The Mating," a Five-Part Mutual Masterpicture, Produced by the New York Motion Picture Corporation.

Suddenly transplanted from a Connecticut village to a fashionable school for girls, Doris Willard (Bessie Barriscale) is snubbed on all sides by the frivolous students, because of her simple dress and manners. How this strong-hearted girl overcomes the many obstacles placed in her path in her eagerness to obtain an education forms a pleasing and convincing story. The Mating will be released as a Mutual Masterpicture, July 22, 1915.
A TALK ABOUT YOUR PROGRAM

By JOHN R. FREULER
President of the Mutual Film Corporation

THE great big firm rock in the motion picture business right now is the regular program. This is the foundation on which the great business was built, and it is on this foundation that it will continue to be profitable. The explanation is simple and plain. Motion pictures are the amusement of the masses who want a pleasant, exciting or entertaining diversion at a cost within the reach of their pocket books. This is legitimately provided by the regular program at the price the great masses can pay. So long as motion pictures continue to stick to the field they have made for themselves they will flourish and be profitable.

In sticking close to the regular program the exhibitor has both feet firmly on the foundation of the motion picture business. Do not misunderstand me, I am not belittling feature pictures. They are admirable additions to a regular program, and they are business bringers when they are good and when they are properly used. But the line of development and profit lies with betterment of the regular program of one and two reel subjects.

THE Mutual Film Corporation will supply its exhibitors with regular program pictures of a quality equal to the best feature pictures. Just as the brilliant short story is of as great interest as the long novel, so the shorter pictures will give the masses the very sort of entertainment they have demonstrated by continued patronage that they want.

These pictures I can assure you—because I have seen them—are as supreme in plot, action, photography and interest as the best of the longer subjects on the market. They will constitute the regular Mutual program, and experts in the Mutual's branch offices will aid the exhibitor in selecting his day's entertainment.

And let me say finally to all Mutual Exhibitors. Don't be deceived by those who would lure you away from your affiliation with the best and most profitable program in the world. Your service, good as it is, will be better. You will be given greater variety and a line of new comedies with a comedian that will be the sensation of the year. In fact, the comedy element of the program will be tremendously profitable to you.

I shall have more to say and very shortly, but I wanted you to know and to know now that the Mutual program is your greatest and best opportunity. The Mutual program is the Gibraltar of the motion picture situation and will positively be far better and stronger six months from to-day than it is now.
Dramatic Moments and Many Laughs in Latest American-Beauty Releases

Stories of the New Photoplays

TEN thousand dollars for a suggestion! Any man, woman or child, regardless of literary ability, can qualify. There are no strings attached. All one has to do to win is to write a suggestion for a fitting sequel to The Diamond from the Sky, the North American Film Corporation’s $800,000 picturized romantic novel.

This $10,000 offer, unprecedented in the history of motion pictures, as thousands of letters from exhibitors received at the North American Film Corporation’s offices amply testify, is proving one of the biggest box-office attractions in the history of the motion picture industry.

So great has become the interest of the public in the various chapters of this stupendous screen production, that The Diamond from the Sky clubs, being formed by groups of persons in various cities throughout the country, are already almost without number. In many of these places, the entire membership attends the showing of the picture each week, dividing their patronage between various houses.

Late reports indicate that the clubs have become so popular that certain of them plan to extend their membership to residents of cities outside their own, inaugurating an endless chain throughout the country. What other picture of its kind has ever been instrumental in creating such widespread enthusiasm?

Exhibitors are benefiting greatly as a result. Increased patronage in every house showing The Diamond from the Sky testifies to this. Ask any exhibitor showing this tremendously popular production and he’ll tell you it is the biggest money maker he has ever booked.

WHEN AMBROSE DARED WALRUS

Keystone

July 12, 1915

Featuring—Chester Conklin

Droppington, an apartment house owner, is unable to renew his fire insurance on account of difficulties in collecting rents. The insurance agent accidentally sets fire to the house with a cigarette, and Droppington makes fast and furious attempts to save his insurance policy.

During the excitement he tries to rescue Mrs. Mack Swain, wife of one of the tenants, a female acrobat. Meanwhile, Swain, also a skilled contortionist, has suspended himself from the roof, a living fire escape, over which children, carrying cats and other pets, walk to safety. When the confusion has somewhat abated, Droppington discovers that he has had the insurance policy in his pocket all the time.

YOUR HALF AND MY HALF

Royal

July 17, 1915

The Languishing Reformation of a Tight Hat.

John is so stingy and grumpy that he cannot bear to see anybody else happy. He mistreats his wife, his son and his horse. He opposes his son’s marriage, and refuses to give his wife any allowance. At last, she informs him that she is ready to split their belongings and go her own way. He testily agrees. Even the chairs and tables are sawn in two. But the couple are stumped when they come to divide the baby. Then it comes over Jones the sort of man he has been. He consents to his son’s marriage and gives his wife all of the hundred dollars which he has inherited from his uncle.

OLD JANE OF THE GAIETY Thanhouser

One Reel

July 18, 1915

A True-to-Life Story of the Stage

CAST

"Old Jane"..........................Ethyl Cooke
Nina..................................Grace De Carlton
Ned, her sweetheart..................Jay Yorke
Gilbertson..................Morgan Nhlock
Fay..............................Janet Henry
Daisy..............................Winifred Lane

"OLD JANE," the wardrobe woman, is an institution at the Gaiety Theater. She keeps a watchful eye on the younger girls, and especially, she Mothers little Nina Pagnant, a serious child with genuine ability. On the opening night, Nina attracts the attention of Gilbertson, a man about town, who sends a note back stage inviting Nina and two of her friends to supper. "Old Jane" knows that Ned Munson, a young clerk, is in love with Nina and wishes to marry her. She takes the girl aside and tells her the story of her own life. Jane, in the first flush of triumph on the stage, had given up the country boy she loved her. But after a few years, she found herself passed, while her sweetheart, meanwhile, had married another. Never had she ceased to regret her folly. "Nina takes the story to heart. She leaves the theatrical profession and makes Ned happy.

THE MYSTIC JEWEL

Majestic

July 18, 1915

A String Detective Tale, Starring Charles West

CAST

Amy..................................Siguie Auen
Charles Burton......................Charles West
John, his brother...................Joseph Herabery
Woman from the East................Lucile Younge
Doctor Ames..........................Spotiswoode Aiken

Charles Burton and his brother, John, quarrel over Amy Glover, a stenographer in their office, to whom John is engaged. They come to a perfectly amicable understanding, however. That same night, Charles is murdered, and John is found unconscious on the floor. Suspicion falls on John. Doctor Ames, the family physician, believes, however, that the murder has been committed by an outsider. He detects a strange odor in the room, and the discovery of an Oriental jewel convinces him that some person from the Far East has been using a poisoned blowpipe in a search for the jewel. The doctor takes the necklace and has it announced in the newspapers that the treasure is in his possession. Before many days an Oriental woman enters the physician’s office and attempts to use the blow pipe in rendering the doctor unconscious. He overpowers her and wins from her a confession of the murder of Charles Burton. John is acquitted. The woman from the Far East kills herself with a poisoned needle.

(Continued Overleaf)
Heart Throbs and Mirth Aplenty in New Plays from Majestic-Komic

Stories of the New Photoplays

The HONOR of the DISTRICT ATTORNEY
American
Two Reels
JULY 19, 1915

The Strong Story of a Judge Who Sacrificed Love to Justice

CAST

Dora Mortimer........................Vivian Rich
John Mortimer, her father........Harry Von Meter
Nora Mortimer, her mother........Louise Lester
Philip Storey...................Walter Spencer
Ben Morgan..........................Jack Richardson
Mrs. Dean Mortimer........Josephine Ditt

JOHN MORTIMER, elected district attorney by an overwhelming vote of the people, on taking office, pledges himself to enforce the law. Not long afterwards he comes upon a young stranger rifling the pockets of a dead man in a dark by-way of the city. The supposed murderer makes his getaway. The only mark of identification which Judge Mortimer has is the memory of an ugly scar on the face of the suspected. The Judge's daughter, Dora, goes to the mountains to visit her grandmother, Mrs. Dean Mortimer. There she falls in love with Philip Storey, and on the eve of his sudden departure for Manila, they are married. Mortimer is summoned. He arrives just in time to find that his daughter is the wife of the man whom he has been trying to trace. The young couple leave for Manila within the hour and the Judge is left to struggle between his conscience and his love for his daughter. At last he wires Storey and Dora to return. Storey is arrested by order of his father-in-law. The young man explains the incident of the dark alley. But the Judge insists that no jury would believe his protestations of innocence. At the last moment, a telegram from a western State brings the news that a man executed that day has confessed to the murder of which Storey is charged.

THE LIE
Reliance
One Reel
JULY 19, 1915

A Near-Tragedy of Fisher Life, with a New Star
Adoni Fovieri

CAST

Joan....................................Adoni Fovieri
David, her husband..................William Hinckley
Caleb, his partner................Joseph E. Singleton
The Child............................Betty Marsh

DAVID and Joan are happily married. But Caleb, David's partner, covets Joan. The partners leave for a fishing cruise, and the young wife busies herself with preparing for the coming of her child, which she has kept a secret from everybody. Some weeks pass. There is a terrible storm. Caleb's body is washed ashore. He revives and tells Joan that her husband is lost. Then he tries to persuade her to marry him. After the baby is born she consents for the sake of the child. Three years later, David returns. He had been picked up by a whaler. Caleb sees him first. He tells him that his wife believes him dead, that she has married himself, and that the child is his own. Caleb, David decides to go away. But Joan has overheard the lie. She rushes after her legal husband. He is assured that the child is his. Caleb leaves the vicinity, and David and Joan are reunited.

THE PICTURE OF DORIAN GRAY
Thanhouser
Two Reels
JULY 20, 1915

The Famous Story by Oscar Wilde Graphically Presented on the Screen

CAST

Basil Hallward...............A. Howard
Dorian Gray....................Harris Gordon
Lord Henry Wotton.............Ray Johnston
Evelyn............................Helen Fulton

DORIAN GRAY, a handsome young man of wealth and a favorite in London society, has his portrait painted by Basil Hallward, a celebrated artist. As he gazes at it, Gray says: "I wish that I might always remain young like this painting. I wish it were the picture which would grow old, and not myself." Dorian is in love with Evelyn, an obscure actress, who plays Shakespeare in a small theater. She has promised to marry him. Convinced that his sweetheart is a genius, he takes Hallward and Lord Henry Wotton to the theater. They see her work as it is—woefully bad. The audience hisses and laughs at the poor girl. And Dorian, his illusion shattered, bitterly reproaches Evelyn. She tells him that never can she endure again the life of sham and mockery on the stage, for his love has changed all that for her. "You have killed my love!" cries the young man. "I will never see you again." The next morning he hears that Evelyn has shot herself. The news stirs him only remotely. Looking at the portrait of himself, he sees that an expression of cruelty has crept into the lips. As time passes, and Gray becomes more inhuman, and even criminal, the portrait reflects all these evil changes. But Dorian himself does not alter. Still young and innocent to look upon, no one will believe him the beast that he is. At last, one day, facing his real self in the portrait, the libertine picks up a knife and sinks it into the breast of the man on the canvas. A terrible cry rings through the house. The servants find on the wall a beautiful portrait of their master as last they saw him, unspoiled and youthful. On the floor lies a wizened, loathsome old man with a knife in his heart.

THE RUNAWAYS
Majestic
One Reel
JULY 20, 1915

A Close Escape Enjoyed by the Juveniles

CAST

Peter...............Violet Raddiff
Paul................George Stone
Anita................Carmen De Rue

PETER, the bad boy, breaks a window with his baseball, and runs away to avoid a whipping. After a weary tramp, he seeks rest in a hay now. The barn belongs to the minister, whose little boy, Paul, with Anita, his favorite, and some other children, come there to play church. Peter is awakened when the choir pipes up, and comes rolling down into the astonished congregation. Paul tries to bring the bad boy to salvation, but without success. Peter persuades Anita to run away with him. They are pursued by Paul and his friends. The runaways start for a ride downgrade in a hand car, and are barely saved from collision with an express train through the heroic efforts of Paul. The bad boy is marched home where he receives what he deserves. Anita, repentant, restores to Paul her favor.

(Continued Overleaf)
Tense Drama and Clever Comedy from Broncho, Domino, Keystone, Kay Bee

### Stories of the New Photoplays

**HIS COLLEGE WIFE**  
One Reel  
July 20, 1915  

**Amusing Complications Follow a Marriage Sub-Rosa**  
Billy Webster...Webster Campbell  
Helen Wayne...Neva Gerber  
Billy's father...Ray Berger  
Billy's mother...Lucille Ward  

Billy at college weds a fair co-ed, Helen Wayne. They keep their marriage a secret. Billy's father's partner dies and he is called home. He promises his bride that she shall soon join him. At home, however, he finds that the family have been laying matrimonial plans for him. A designing young lady, Aileen, is Billy's parents' choice for their daughter-in-law. Billy manages to get Helen into the household as a maid, and then they try to slip notes to one another and meet on the sly. The notes get into the wrong coat pockets in the hall-closet. Aileen thinks Billy is flirting with the maid. Helen believes Billy has deserted her for Aileen. Billy's father is accused by Billy's mother of being about to elope with Helen, and after a great deal of confusion and excitement, the bride and groom escape on the train to San Francisco.

**CASH PARRISH'S PAL**  
Two Reels  
July 21, 1915  

**A Thrilling Western, Full of Action**  
By Richard V. Spencer and Thomas H. Ince  
Starring William S. Hart  

**CAST**  
Cash Parrish...William S. Hart  
His wife, Rose...Clara Williams  
Ind...Robert Kortman  
Sheriff...Lewis Durham  

Cash Parrish, a bandit, is betrayed to the sheriff by his pal, Jad Ross, who covets Parrish's treasure and his wife, Rose. Cash, however, makes his getaway. He is pursued by the posse. Meanwhile, Jad has gone to the cabin, where he finds Rose packed up and ready to leave the country on her husband's return. Cash has given her his promise to reform, and she has written a letter to the sheriff, telling him this, and revealing the hiding place of the loot. Jad tries to force his love-making upon Rose, who protests. She uses a long, sharp pin in self-defense. The bandit, wounded and enraged, tries to break in the door of the bedroom, where she has barricaded herself. Parrish, running toward his own cabin, is shot at by the posse, the bullet entering the cottage, killing Jad, Parrish and Rose escape on Jad's horse. The sheriff is satisfied with the letter and the loot.

**OLD MOTHER GREY**  
One Reel  
July 21, 1915  

**Featuring Teddy Sampson**  

**CAST**  
Mother Grey...Mrs. Crowell  
Madge...Teddy Sampson  
Dan...W. A. Loverly  
Mande...Olga Gray  
Peter...Bert Hadley  

Widow Grey keeps a toy shop. Her delight in life is making the children happy. Madge, a newsgirl, and friend of "Mother" Grey's, discovers that the widow is legal heir to a fortune. Madge and Dan, her policeman sweetheart, persuade the old lady to go to the lawyers. "Mother" Grey's nephew, Peter, and his wife, Maude, arrive. They contrive to get hold of the fortune and manage it and the widow in their own way. Before long, they try to get their elderly relative adjudged insane. Madge and Dan come to the rescue. "Mother" Grey is given control of her heritage, and once more becomes fairy-godmother to all the children of the village.

**WAIT AND SEE**  
One Reel  
July 21, 1915  

**American**  

**A Cinderella Plot, with the Prince and Princess Reversed**  

**CAST**  
Rodney Norton...Edward Coxen  
Beth Manners...Winifred Greenwood  
William Howard...George Field  
James, the valet...John Stepping

Beth Manners, who paints on china for her living, finds a perfectly good patent leather shoe, which some gentleman mysteriously has lost. The owner, Rodney Norton, traces his property, which has been carelessly mislaid by his valet, to the home of Miss Manners. He falls in love with the fair artist. A rich estate is left to Norton on condition that he will relinquish it should the lost heir or heiress be found. He discovers by accident that Beth is the rightful owner of the estate. Shall he give up the girl when she comes into possession of her birthright? To declare his love will make him seem to be a fortune hunter. He is relieved in his quandary by the heiress herself. She spurns the estate if this is to deprive her of Rodney's love, which, womanlike, she already had divined.

**THE MAN WHO WENT OUT**  
Two Reels  
July 22, 1915  

**Domino**  

**How a Weakling Proved a Hero**  
By C. Gardner Sullivan and Thomas H. Ince  

**CAST**  
Capt. Edwin Graham...Hershall Mayall  
Col. Graham...Roy Laird Hew  
Lt. James Graham...George Fisher  
Elsie...Margaret Thompson

Capt. Edwin Graham, a genial, likable man, but a heavy drinker, awaits the arrival of his son, James, at the fort, where his uncle, the Col. Graham, has obtained him an appointment. Meanwhile, the Captain disobeys orders to the effect that no one shall leave the fort because of a threatened Indian attack. Out of whiskey, he sneaks away to the settlement saloon. There, next morning, his brother, the Col., finds him, and gives him his choice between being tried before a Court Martial or leaving the region forever. Captain Edwin disappears. His son, when he arrives, is told that his father died in a battle with the Indians. Two years later, the Capt., hungry for a glimpse of his son's return, is it the night of "Lieutenant James' wedding. The Col. hides his brother in a closet, from which he can watch the ceremony. The Indians attack the fort and besiege it for days. They promise to depart if the white men will surrender to them one of their officers. Lots are drawn, and young James gets the fateful card. His father begs to be allowed to go in his place. At last, the (Continued Overleaf)
Sea, Romance, and Intrigue, Themes of Absorbing Plays from Reliance Studios

Colonel consents. He slips his brother out to the Indians, who leave at dawn. At the fort it is supposed, simply, that the enemy has given up the siege.

THE PLAY OF THE SEASON Kay Bee

Two Reels

JULY 23, 1915

An Eventful Drama

By Richard V. Spencer and Thomas H. Ince

CAST

David Aubrey .......... Howard Hickman
Mary Owens ......... Estelle Allen
Caleb Owens ......... Walter Whitman
Mrs. Owens .......... Gertrude Claire
Jack Gordon.......... George Fisher

CALEB OWENS forces his daughter, Mary, to become engaged to Jack Gordon, whose father has threatened to foreclose the mortgage he holds on Owens’ farm. Mary attracts the admiration of David Aubrey, the leading man of a theatrical company which visits the village. Her fiancé, who is jealous and a cad, makes Mary’s parents believe that the actor has compromised their daughter. Mary is driven from home. She elopes with Aubrey and they are married. Some months later, Aubrey produces a play founded on the facts of Mary’s life. Caleb, meanwhile, has taken a gambling flier in stocks, hoping to pay off the mortgage. He comes to the city to investigate—only to find that the bucket-shop sharpers have left town and that his money is lost for good. Mary learns that her parents are about to sell the old home at auction. She persuades Aubrey to send down an agent to buy the farm. The play has been a big success, and Aubrey is able to present Father and Mother Owens with a clear deed to the place. Mary is forgiven. She and her actor husband go to spend the summer on the farm.

THE LITTLE CATAMOUNT Majestic

One Reel

JULY 23, 1915

Featuring Dorothy Gish as a Savage Lass of the Mountains

CAST

Hattie, the Little Catamount .......... Dorothy Gish
Old Hemlock, her father .......... Ralph Lewis
Wallace .......... W. E. Lawrence
Pete .......... Frank Bennett
Dawson .......... William Brown

HATTIE HEMLOCK, a wild girl of the hills, has a will of her own and a vixenish temper. She violently refuses to marry Dawson, her father’s choice, and resists with fists and teeth the advances of Pete, a suitor who comes upon her in the woods. Wallace, a young stranger from civilization, saves her from Pete—and Hattie falls in love with Wallace. Pete, infuriated with jealousy, tells Dawson that Wallace is a revenue officer. On his way to keep a rendezvous with Hattie, Wallace is shot. He is found by a mountaineer, who keeps him in his cottage. Meanwhile, Hattie, supposing that her lover has deserted her, bids good-bye to her dog, Fan, and starts to the top of a high cliff, meaning to throw herself over. Her farewell note to her father, however, is found by Wallace, returning to her cottage. He is just in time to save the ‘Little Catamount’ from a tragic death.

P. HENRY JENKINS AND MARS Falstaff

One Reel

JULY 23, 1915

A Modern Application of an Old Legend Scoring Many Good Laughs

CAST

P. Henry Jenkins .......... Riley Chamberlain
Mars .......... Wayne Arey
Olympus .......... Claude Cooper
Jenkins’ employer .......... Joseph Phillips
Mrs. Jenkins .......... Nellie Parker Spaulding

THERE is an old legend that whoever puts on the helmet of Mars, the war god of the Greeks and Romans, no matter how cowardly the mortal may be, becomes instantly as brave as a lion. Not long ago Mars himself sent his headgear to a certain P. Henry Jenkins, a middle-aged clerk, and the biggest coward in New York City. Jenkins knew nothing of what was to happen to him. The attendant of the deity changed the helmet into an ordinary hat so that it might not attract attention—and Jenkins, in a single day, became another man. He got a raise in salary, persuaded his wife to let him smoke in the house, and made all his former tormentors step around lively. Even after the god had recalled his own, Jenkins went on, a self-assertive and successful man to the end of his days.

THE PRETENDER Reliance

Two Reels

JULY 24, 1915

A Love Story, Not Without Complications

CAST

Bat Rogers .......... George Walsh
Eric Eccles .......... Vester Perry
Henry Livingstone .......... Felix Modjeska
Winifred Gale .......... Elsie De Wolfe

HENRY LIVINGSTONE is heir to a substantial fortune, and his father leaves instructions in his will to the effect that if Henry will marry his ward, Winifred Gale, his portion shall be still larger. Winifred hears of this. She sends word to the young man, whom she never has seen, that he need not call, as she will not be a party to a marriage of convenience. Henry determines to go to Australia to look after his late father’s cattle business. En route, he falls into the hands of Bat Rogers and Eric Eccles. The crooks manage to put Livingstone overboard and to pass themselves off for the young millionaire and his physician. In Australia, they settle and dispose of the business, then return to America. Rogers now assumes the role of Livingstone and enters into possession of his estate. Meanwhile, Henry has been found and enslaved by South Sea Islanders. He makes his escape, and comes back to the United States, arriving just in time to discover the pretender pressing his suit with Winifred, who bitterly resents Rogers’ attentions. Henry comes to her rescue, and, without knowing his identity, the girl falls in love with the real Livingstone. Eccles takes advantage of the situation to extort blackmail money from his former partner. Rogers tries to trap and kill Eccles. The latter escapes and testifies against Rogers. The genuine Livingstone’s identity is established, and he and Winifred, now his wife, enter into their full inheritance.
Unique Themes and Unusual Situations in New Thanhouser-Falstaff Plays

Leaders—all
Program

These Great Leaders are being added surprises that perfect the best balanced and most creditable program available to exhibitors.

Mutual Film Corporation 71 West 23rd Street New York
THE things which happen to people in early childhood are more than likely to have a singular influence over them in later life. Most of us do not realize this. We make a point of forgetting certain things—where, some persons claim, a mysterious, "sub-conscious" self gets the better of us. This other self, they say, stores away our experiences like wax cylinder records. And years later, when circumstances jar them up, these buried impressions make us think and do strange things.

Little Pauline Avon and Will Hallett, playing together long ago in Dr. Acon's garden, knew nothing of theories of "psycho-analysis." Their world was filled with innocent romance, with the love of out-of-doors, of flowers and pets and games. Will had told Pauline that when he was a man he would surely marry her. And she had accepted this, as she accepted everything that he told her. Adam himself had not such simple-hearted obedience from Eve.

But always to the Eden of mortals, sooner or later, comes the serpent. And even Dr. Acon's garden was not proof against the incursions of the historic Evil One. Only, this story being true, and punctiliously up-to-date, it was not Eve, but Adam who yielded to temptation, coming to him, of course, in the form of a fair creature of the opposite sex.

Her name was Frances, and she was seventeen. It is doubtful whether at that time, she had any notion that she was the serpent. She could not help being tall and lily-like, like the ladies in the Book of Chivalry. She might, it is true, have dispensed with those trailing silken skirts, which rustled so deliciously across the grass. Such grandeur placed Pauline, in abbreviated gingham, plainly at a disadvantage. Still, we must believe, that it was a complete surprise to Frances when nine-year-old William laid his heart at her feet.

Frances always kept his note, written with evident effort with a blunt lead-pencil on a scrap of paper. It had amused and touched her deeply. But she told her little lover that she had given her promise already to Mr. John Pomeroy. A sense of personal dignity at stake saved Will from making a baby of himself. Grown men were always getting the better of little boys. He put Frances from his thoughts forever—and devoted himself assiduously to Pauline.

Seemed a document of subtle significance.

Then, one day, Mrs. Pomeroy overheard her, doctor tell her hired companion that their patient might not live long. Frances saw herself as a woman who had been cheated out of her birthright of love and happiness. William Hallett was leaving that day on a business trip to the West. She would follow him. She would fling herself upon his mercy.

Perhaps never was a man so utterly taken aback as Hallett, when Frances, as the Chicago Limited pulled out of the station, poured out to him her passionate hallucinations. With a few stern words of denial, he silenced her and hurried back to the house of John Pomeroy. The note which the fleeing wife had left her husband was mysteriously intercepted. In an accident to the Limited Frances was killed.

Some time later, Pauline learned of the meeting on the train between her husband and the woman whom, always, she had instinctively hated. She left, William. They were no longer young. Pride, however, would permit of no reconciliation. But, mercifully, an odd human coincidence, before many years, flung these two together again. Time had whitened their hair and softened their hearts. In the love of their old age Pauline and William found again the Eden they had lost in youth.
The impulses of youth are generous. Arthur's first thought was to employ the means he had at hand in the finding of the rain robbers' stolen plunder, to aid Esther and his gypsy mother. Then he would save Stanley Hall, the proud old place his prodigality had imperilled, from the hands of strangers. He resolved to entrust his affairs to Tom Blake, the Richmond detective, whom he had reason to know, was his friend. Arthur wired Blake ample funds and full instructions. In a few hours he received a satisfactory reply.

But it was a bitter thought to have bought the supposed heir of the Stanleys what going to the rescue of Esther and his mother, he was using means not rightfully his. He resolved to make every effort to find his own fortune and refund what interest.

Meanwhile, Esther, having assured herself that Hagar was provided for in the sanitarium, and that, no matter what move Mrs. Stanley might make, the gypsy woman's curse would go on, had left Richmond in the company of Quabba. She was happy. She felt sure that Arthur was prospering in California. About the late, at the hands of the bankruptcy referees, which threatened Stanley Hall, however, Esther knew nothing.

Mrs. Stanley remained cool in the face of the girl's disappearance, though Blair raged and fumed. "She has no friends and no money," said his mother, calmly, "she will not go far." Then she added, "The thing of importance just now is to run down to Fairfax for the sale. Stanley Hall will go for a song and I shall buy it."

All Fairfax turned out at the auction. No one locally interested had the means to purchase the place and the Stanleys had not expected competitive bidding. When Tom Blake, who also had come down from Richmond by train, asked that the house and furnishings be offered as a whole, and tendered an opening bid of two thousand dollars, Mrs. Stanley and Blair bid desperately. Their limit was soon reached. The old family estate went for twenty thousand to Blake, who admitted that he was acting for an unknown client. The Stanleys, too chagrined to make themselves gable, did not return with Mrs. Randolph to Richmond.

And all this time, what of The Diamond from the Sky? Luke Lovell, who had become a "bootlegger," or illicit whiskey peddler, in passing an adobe hut in Lower California, caught the gleam of the fateful jewel dangling from the neck of an Indian baby. The necklace was only a bit of glass and tinsel to the sodden Indian father, and he gladly bartered it for whiskey to the eager gypsy. Luke and his companion pushed on toward Santa Barbara, the Mecca of wealthy tourists.

Arthur Stanley that was—who is "John Powell" now—had fallen into the hands of oil sharks. All that remained of the outlaw plunder he had invested in the worthless Good Hope wells. He woke one day from his dream of affluence and the restitution of his honor, to find himself penniless. The men who had laughed behind his back at his simplicity now pitied him.

"I'm from Pennsylvania," confided Jack Wilson, the foreman. "I believe if we torpedoed the big well we'd start the oil. The shysters are coming to take the property away from you because we didn't strike oil. So, let's do something desperate, boss, let's torpedo the big well!"

"John Powell" was desperate and he agreed. The nitro-glycerine charged torpedo was lowered, the heavy iron detonator dropped, a throb shook the earth, and all ran for their lives. Then arose a geyser of mud and a spuming fountain of roaring oil and gas. The big Good Hope well had "come in" a gusher! "John Powell" was a millionaire.

The evening that his associates feted and banqueted "John Powell," oil magnate, Vivian Marston dined with an elderly admirer at the same restaurant. The adventuress' large, dark eyes were fixed upon the handsome, young man who responded to toast after toast. Where had she seen this favored fortune before? The stranger held a telegram in his hand, which read: "Esther Stanley has left for parts unknown. Tom Blake."

The next morning, Luke Lovell and his pal, stood looking down over the paradise of Santa Barbara to the bay. Luke's eyes were fixed on a great, white yacht riding at anchor. "A guy rich enough to own a skiff like that," he crowed, "can afford to buy the diamond from us." That evening the two men pulled out in a row boat. Suddenly, Luke's confederate struck him down. The boat went over. A drowning man gasped in agony. And The Diamond from the Sky was fast becoming the diamond beneath the sea.
WEBSTER defined a hero as a man of distinguished valor, intrepidity, or enterprise, in danger. Far be it from me to attempt to edit Webster, yet, inasmuch as motion picture heroes were unknown to that great lexicographer, I feel that I may say, without irreverence, that Mr. Webster's definition scarcely fills the bill, as far as the modern "movie" hero is concerned. The Websterian characterization is all right as far as it goes. To fit the case today, it should go further. I would revise the definition to read:

"Hero—(n)—A man of distinguished valor, intrepidity or enterprise, in danger, real or fancied. A man who knows no fear, and who is loyal to an extreme to the specific purpose in view."

Loyalty, in my opinion, is the chief characteristic which the moving picture hero must possess. It requires loyalty in an extreme degree, too, to enter into an undertaking in which one runs a measure of risk, and carry the thing through to a successful finish.

Because he possesses all of the human ingredients of the real hero, Irving Cummings is my idea of a real hero. Because of his fearlessness and his loyalty, I chose Cummings as the hero in The Diamond from the Sky, the great continued photoplay produced by The American Film Manufacturing Company, from the $10,000 prize script submitted by Roy L. McCardell. Irving Cummings repeatedly has risked a broken neck, and has run the risk with enthusiasm, in the production of The Diamond from the Sky. At a speed of fifty miles an hour, he drove a racing automobile across the rails, inches in front of a veritably flying trans-continental train. In the next instant, the automobile with Cummings' firm hand at the wheel, dashed over a cliff, hurdles through the air and landed—splash!—in a sluggish river, many feet below.

Times without number, the dauntless Cummings has been guided by his director into the jaws of death. Always his own fearlessness and ever cool head, have averted actual tragedy, though many times Cummings has incurred some minor injuries. Injuries are all in the game of being a hero, and Irving Cummings realizes this fact. He accepts the conditions laid down. They do not weigh heavily on his mind.

In The Diamond from the Sky, scores of Cummings' achievements appear incredible to the layman, who looks at them with a knowing air and then, perhaps, remarks, "Oh shucks! Those stunts are faked."

Let me say to you right here, Mr. Layman, those "stunts," as you call them, are not faked! There was not a dummy at the wheel when that spectacular auto leap was made in the early chapters of The Diamond from the Sky. In another chapter, Cummings makes a spectacular leap on horse back from the high tier of a grandstand. Cummings has staged many thrillers in The Diamond from the Sky, and before the great picture is completed, he will stage many more. A flying leap from the saddle into a window of a moving train! That is one of his achievements. He is thrown from the same train, after his sensational leap, and rolls over and over as he strikes. He receives many a hard knock, yet he keeps his enthusiasm. That's why I chose him for the notable rôle in which he is now delighting countless thousands.

Not alone does Cummings excel as the daring hero on the film. He brings out the full dramatic possibilities in the tender scenes—the scenes of love and love making, with which The Diamond from the Sky is replete. Then, too, heroines always are in trouble and it is up to the heroes to release them. Dainty Lottie Pickford, the heroine in The Diamond from the Sky, has innumerable woes, which only a handsome hero, such as Cummings, could dissolve.

The hero actually must live his rôle. His imagination must be vivid. He actually must "be" the character which he is portraying. He must feel that the beautiful heroine truly is in distress, that she really needs his strong supporting arm to save her from the clutches of the villain and his unscrupulous conspirators. In his rôle of Arthur Stanley, II, in The Diamond from the Sky, Irving Cummings, while he is before the camera, believes that Esther (Lottie Pickford) needs him to deliver her from the plotting Blair (William Russell), the deceitful Luke Lovell (George Periolat) and the many perilous positions in which beautiful Miss Pickford finds herself.

No knight errant ever was even a more gallant hero than Irving Cummings. He sees the situation through a hero's eyes, and deports himself as might a hero of old mythological days. The millions who make up the picture-loving public, want no wishy-washy heroes who make love in milk and water fashion. They want strong-hearted heroes—heroes who make love in the real, red-blooded way, Cummings fills the bill. He is what I might describe as the superlative hero—ardent in love, fearless in danger, yet in all things, human. He possesses that remarkable faculty of humanization. He has the art that enables him to see himself as others see him—to see himself while enacting his rôle, as will the millions who will see the picture.

Week by week, as chapters of The Diamond from the Sky are released in theaters the country over, I am satisfied—more than satisfied—that my selection of the hero for this great continued photoplay was, indeed, a wise one.
THE KING
An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Manufacturing Company. Featuring
MARGARITA FISCHER.
Released March 22, 1915.

THE LOST HOUSE
A Thrilling Picture of Mystery and Adventure. In Four Reels. Produced by the Majestic Motion Picture Company. Featuring
LILLIAN GISH.
Released March 25, 1915.

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas Nelson Page. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring the Talented
MAE MARSH.
Released March 29, 1915.

THE DEVIL
A Screen Version of the Famous Tragedy by Franz Molnar. In Five Reels. A Thomas H. Ince Feature. Stars:
EDWARD J. CONNELLY and BESSIE BARRISCALE.
Produced by the New York Motion Picture Corporation. Released April 1, 1915.

THE OUTLAW'S REVENGE
A Mexican Drama of Sentiment and Adventure. Founded on the Life of General Villa. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring
MAE MARSH, R. A. WALSH, and IRENE HUNT.
Released April 5, 1915.

ENOCH ARDEN
A Film Version of the Immortal Poem by Lord Alfred Tennyson. Splendidly Staged. In Four Reels. Produced by the Majestic Motion Picture Company, Starring
LILLIAN GISH.
Released April 8, 1915.

A MAN AND HIS MATE
A Great Human Story of the Dog-Evil. In Four Reels. Produced by the Reliance Motion Picture Corporation. First Appearance on the Screen of the Distinctive Actor,
HENRY WARDROPP.
Released April 12, 1915.

ON THE NIGHT STAGE
A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With
ROBERT EDESON and WILLIAM S. HART.
Released April 19, 1915.

MAN'S PREROGATIVE
A Moral Problem Play. Produced by the Reliance Motion Picture Corporation. In Four Reels. Featuring the Distinctive Actor,
ROBERT EDESON.
Released April 19, 1915.

CAPTAIN MACKLIN
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by the Majestic Motion Picture Company.
LILLIAN GISH.
In the Leading Part. Released April 22, 1915.

THE CUP OF LIFE
BESSIONE BARRISCALE.
Released April 26, 1915.

A CHILD OF GOD
A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With
FRANCELIA BILLINGTON and SAM DE GRASSE.
Released April 29, 1915.

THE ABSENTEE
The Problems of Life Portrayed in Symbolic Scenes, With
ROBERT EDESON.
Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released
May 3, 1915.

THE VICTIM
A Vital American Drama. In Three Reels. Produced by the Majestic Motion Picture Company. Starring
MAE MARSH and ROBERT HARRON.
Released May 5, 1915.

RUMPELSTILTSKIN
CLYDE TRACY.
In the Title Role. Released May 10, 1915.

STRATHMORE
From the Immortal Romance by "Gilda." In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring the Popular Players
CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON.
Released May 13, 1915.

THE LURE OF THE MASK
An American Distinctive Creation. In Four Reels. Produced by the American Film Manufacturing Company. With the Popular Screen Artists
ELISIE JANE WILSON and HAROLD LOCKWOOD.
Released May 17, 1915.

GOD'S WITNESS
A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by the Thanhouser Film Corporation, New Rochelle, N. Y.
FLORENCE LA BADIE.
Released May 20, 1915.

GHOSTS
By the Famous Norwegian Author, Henrik Ibsen. In Five Reels. Produced by the Majestic Motion Picture Company. Starring
HENRY WALTZALL.
Released May 24, 1915.

THE FAILURE
A Drama of Newspaper Life and Theatrical Life. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring
JOHN EMERSON.
Released May 27, 1915.

THE DARKENING TRAIL
W. S. HART.
Released May 31, 1915.

THE LONESOME HEART
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Manufacturing Company. Directed by the Beautiful
MAE MARSH and ROBERT HARRON.
Released June 10, 1915.

THE PATRIOT AND THE SPY
A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting
JAMES CRUZE and MARGARET SNOW.
Released June 13, 1915.

HER SHATTERED IDOL
How Love and Loyalty Won the Girl. A Drama of Sentiment and Adventure. In Four Parts. Produced by Majestic. Featuring
MAE MARSH and ROBERT HARRON.
Released June 19, 1915.

UP FROM THE DEPTHS
A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting
COURTENAY FOOTE and GLADYS BROOKWELL.
Released June 17, 1915.

THE REWARD
A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting
BESSIONE BARRISCALE.
Released June 24, 1915.

THE FLYING TWINS
A Photoplay of the Circus in Four Parts. Produced by the Thanhouser Film Corporation. Featuring
MADELINE and MARION FAIRBANKS.
Released July 1, 1915.

THE SECRETARY OF FRIVOLOUS AFFAIRS
A Society Drama in Four Acts. Produced by the American Film Manufacturing Company. Featuring
MAY ALLISON and HAROLD LOCKWOOD.
Released July 8, 1915.

THE FOXY WOMAN
A Romance of Japan. In Four Acts. Produced by the Majestic Motion Picture Company. Featuring
TEDDY SAMSON.
Released July 15, 1915.

THE MATING
A Play of College Life in Five Acts. Produced by the New York Motion Picture Corporation. Featuring
BESSIONE BARRISCALE.
Released July 22, 1915.
News and Notes of the Film Industry

The connection of motion pictures with that largest and most impressive of World’s Fairs, the Panama-Pacific International Exposition, at San Francisco, Cal., is interesting to note. It would appear from the numerous applications for space at the Exposition for purposes of motion picture demonstration, that a great majority of exhibitors had decided to use this modern and up-to-date, as well as educational method, of presenting before the visiting multitudes their product and their strides in advancement. One can enter comparatively few of the very beautiful buildings at the Exposition without finding the omnipresent motion picture screen with the machine, busily grinding out what the exposition exhibitor most desires to present to the public.

There is shown, in a very interesting exhibit, the means by which animated photography is presented in its highest possible development, viz., the motion picture projecting machine at the Nicholas Power Company’s exhibit. Appreciation of the many years of time, labor and exclusive attention to this branch of the motion picture industry, is not shown by the general public, until they become acquainted with the highly developed machine construction as is presented in Power’s Cameragraph, No. 6A, by the use of this machine in the various exhibits throughout the exhibition grounds.

However, appreciation was fully and clearly shown the Nicholas Power Company by the Jury of Awards of an international character, which awarded the highest possible honor ever given to a motion picture projecting machine at any World’s Fair, the Grand Prize. Awards have previously been given to the Nicholas Power Company for their product by juries of domestic character, but it is, indeed, a worthy appreciation of many years of untiring devotion to the development of this branch of the motion picture art, in granting this acknowledgment to the efforts of a pioneer. Showing their interest in the efforts of the “man behind the machine,” a medal was also awarded to one of the many unheralded projection experts using a Power’s Cameragraph, No. 6A, for the perfect operation of a projecting machine.

There are many things original and altogether revolutionary about the American Master Organ Company and the wonderful instrument it opened to the public recently in the demonstrating room at No. 1446 Broadway, New York City. The company comprises some of the best known theater organists in the country, and expert organ builders who have constructed many British Cathedral organs, and subsequently some of the largest theater organs in the United States. Among the organists who figure prominently in the company are Frank R. White, its president, whose experience as a theater organist began with one entire season at the Century Theater. His subsequent engagements included the Pitt Theater, Pittsburg; the Paris Theater, Denver; and seven months at the Vitagraph Theater in New York City.

Augustus C. Ely, Secretary and General Manager of the company, was for two seasons organist of the Cort Theater in New York City, Gottfried H. Fodorloin, organist of the Ethical Culture Society, and of Temple Emmanuel. Dr. Gustave Widor-Ronfort and other musicians of prominence are included in the list of organizers of the company.

The American Master Organ places the resources of a powerful pipe organ, refined orchestral effects and a Kranch & Bach grand piano at the command of the performer, with an expressive control so complete that all suggestion of the mechanical is eliminated. The remarkable effectiveness of the percussion instruments, such as drums, cymbals, etc., is due to the fact that no expense has been considered in evolving an expressive action.

A question asked more often than any other by the exhibitors who have visited the demonstration room since it was opened, a week ago, is—“Where are you going to find players?” Upon the answer to this question alone hangs the commercial future of the American Master organ. “None knew better than we,” said an official in explanation, the futility of multiplying resources without simplifying their means of control. You will note the striking originality of our keyboard, in its simplicity you find a solution to the question you have asked. As one after another of the player’s problems were eliminated, so little by little the keyboard came to differ in appearance from that of the ordinary pipe organ, until finally it emerged in the form in which you see it. The answer is, bring your pianist, and he will tell you that the American Master Organ, with all its resources, presents no difficulty to the pianist who can play expressively on the piano.

Reel Life is in receipt of a copy of the initial issue of The Minusa Minstrel, a one-page house organ, to be issued fortnightly by the Minusa Cine Company, manufacturers of the famous Minusa Gold Fibre Screen. The first issue of The Minusa Minstrel bears the date of July 1, 1915. It is decidedly novel in makeup, containing a wealth of light but exceedingly interesting matter pertaining exclusively to their product.

“There are some people who think I have something to sell,” reads the opening paragraph of the initial issue of The Minusa Minstrel, the copy of which has been prepared in such a way as to make it appear as if a street corner hawkster was addressing a crowd on the efficacy of his wares. “But I have nothing to sell, whatever. I am here simply to introduce and advertise a screen that has won a reputation extending from the sun-kissed studios of the Keystone comedians to the world-famous picture palaces of the world.”

Now, I have testimonials in my pocket, testifying to the wonderful efficacy of the Minusa Screen.”
JULY 17, 1915

Twenty-Three

Mutual Releases

MAY 13—No. 19
June 24—No. 26
May 30—No. 20
July 1—No. 26
May 20—No. 21
June 30—No. 22
May 25—No. 22
June 3—No. 23
May 31—No. 23
July 8—No. 24
June 7—No. 23
July 11—No. 25
July 15—No. 25
June 18—No. 24
July 20—No. 26
MAY 15—Added Fuel (2)
MAY 17—When Cameron Passed By
MAY 19—Grigley's Wife
MAY 22—The Byron Converts (2)
MAY 24—The Cliff Girls (2)
MAY 26—The Deadly Focus
MAY 27—The Man Of It (2)
MAY 31—The Race Love
JUNE 3—One Who Serves
JUNE 5—The Celestial Code (2)
JUNE 7—A Mother's Justice
JUNE 8—The Pat Licks (2)
JUNE 11—The Ten O'clock Boat
JUNE 12—Hearts Untied (2)
JUNE 15—The Old Batch
JUNE 17—The Old Clothes Shop (2)
JUNE 21—The Chief Boys (2)
JUNE 22—The Silent Witness
JUNE 23—Men and Others (2)
JUNE 25—The Showdown
JUNE 29—In Old Mexico
JUNE 30—My Mother's Love
JUNE 3—The Headlights (2)
JUNE 5—The Arrow Maiden
JUNE 6—The Breath of Summer
JUNE 7—The Americano (2)
JUNE 11—The Shanghai Cuckoo
JUNE 13—The Old Mother Grey
JUNE 14—The Pretender (2)
JUNE 15—Her Fairy Prince
JUNE 16—Billie's Rescue
JUNE 18—The Sunday Morning Train
JUNE 20—The Bride of the Sea
JUNE 21—That Once Was He
JUNE 24—A Woman of Nerve

Mutual Weekly

RELIANCE
April 17—When Youth Won Out
April 21—Hungry Hank at the Fair
May 2—Locked Out
May 8—That Doggone Serenade
May 15—Billie's Tribute Tunes
May 22—When Beauty Came to Kloskob
May 23—Oh, Baby!
June 3—Twin Babies
June 15—An Unlucky Sutor
June 20—A Man of a Show
June 26—When the House Divided
July 1—The Good Cook
July 10—They Ran for Mayor
July 11—Your Half and My Half
July 24—Making Over Grampa

THANHOUSER
May 4—Monstre Nicholas Dupree (2)
May 9—Love and Money
May 12—The Song of the Heart (2)
May 16—Three Roses
May 18—The Hope of the Princess Marsati (2)
May 21—The Refugio
May 22—Daughter of Kings
May 25—The Fern Speck (2)
May 30—The Angel in the Mask
June 1—Hearts Of the Sea
June 4—The Baby Benefactor
June 6—Cannon and Honeymoon
June 7—The Six-Cent loaf (2)
June 13—Through Edged Looking Glass—Bud Blossom (Split Reel)
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June 21—Such Shall It Be! (2)
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June 28—How the Pierrot Assisted
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July 16—His J. O. U
July 19—The Kite of the Gale
July 20—The Picture of Dorian Gray (2)
July 25—His Two Patients
July 26—Xmas with Society (2)
Aug. 1—The Game
Aug. 2—When the Fleet Sailed (2)

RELIEF
May 15—Added Fuel (2)
May 17—When Cameron Passed By
May 19—Grigley's Wife
May 22—The Byron Converts (2)
May 24—The Cliff Girls (2)
May 26—The Deadly Focus
May 27—The Man Of It (2)
May 31—The Race Love
June 3—One Who Serves
June 5—The Celestial Code (2)
June 7—A Mother's Justice
June 8—The Pat Licks (2)
June 11—The Ten O'clock Boat
June 12—Hearts Untied (2)
June 15—The Old Batch
June 17—The Old Clothes Shop (2)
June 21—The Chief Boys (2)
June 22—The Silent Witness
June 23—Men and Others (2)
June 25—The Showdown
June 29—In Old Mexico
June 30—My Mother's Love
July 3—The Headlights (2)
July 5—The Americano (2)
July 11—The Shanghai Cuckoo
July 13—The Old Mother Grey
July 14—The Pretender (2)
July 15—Her Fairy Prince
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## Mutual Exchanges

**Serving the Mutual Program**

<table>
<thead>
<tr>
<th>Reel</th>
<th>Mutual Corporation</th>
<th>Address</th>
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<tr>
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<td>Mutual Film Corporation</td>
<td>New York, N.Y.</td>
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<td>412 East Baltimore St.</td>
<td>Mutual Film Corporation</td>
<td>Baltimore, Md.</td>
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<tr>
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<td>417 Main St.</td>
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<td>1007 Main St.</td>
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<td>207 Ohio St.</td>
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<td>1054 St. Catherine St.</td>
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<td>150 Water St.</td>
<td>Mutual Film Corporation</td>
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<td>1314 Pine Stree</td>
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<td>506-5 Joshua Green Bldg.</td>
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<td>185-2 Main Street</td>
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<tr>
<td>100 West 5th Street</td>
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<tr>
<td>601 East 42nd St.</td>
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<td>New York, N.Y.</td>
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<tr>
<td>1500 Main St.</td>
<td>Mutual Film Corporation</td>
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<td>150 Water St.</td>
<td>Mutual Film Corporation</td>
<td>New Bedford, Mass.</td>
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<td>100 East 23rd St.</td>
<td>Mutual Film Corporation</td>
<td>New York, N.Y.</td>
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<tr>
<td>525 E. 12th St.</td>
<td>Mutual Film Corporation</td>
<td>Los Angeles, Calif.</td>
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<tr>
<td>1325 Wisconsin Avenue</td>
<td>Mutual Film Corporation</td>
<td>Washington, D.C.</td>
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<tr>
<td>500 Main St.</td>
<td>Mutual Film Corporation</td>
<td>Minneapolis, Minn.</td>
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</tbody>
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## Mutual Program

(Week of July 26th to Aug. 1st, 1st.)

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<thead>
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<tbody>
<tr>
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</tr>
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</tr>
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<td>Outcasts Of Society (Two Reel Sociological Drama)</td>
</tr>
<tr>
<td><strong>MAJESTIC</strong></td>
<td>The Straw Man (Juvenile Comedy Drama)</td>
</tr>
<tr>
<td><strong>BEAUTY</strong></td>
<td>Betty's First Sponge Cake (Comedy)</td>
</tr>
<tr>
<td><strong>DOMINO</strong></td>
<td>When Love Leads (Two Reel Romance Drama)</td>
</tr>
<tr>
<td><strong>MUTUAL WEEKLY</strong></td>
<td>To be announced</td>
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</tbody>
</table>

(Comedy)

**Friday, July 30, 1915**

- **KAY BEE** | When the Tide Came In (Two Reel Drama) |
- **FALSTAFF** | Getting the Gardener's Goat (Two Reel Comedy-Drama) |
- **AMERICAN** | After the Storm (Drama) |

(Comedy)

**Saturday, July 31, 1915**

- **RELIANCE** | Fate Takes a Hand (Two Reel Drama) |
- **THANHouser** | The Game (Drama) |

(Comedy)

### MUTUAL WEEKLY No: 28-1915

**LATEST WAR PICTURES**

General Galopin reviews French troops in the Place des Invalides, Paris.

Field hospital.

A 200-motor picture performance for wounded soldiers is given in the Gaumont Palace, at Paris, France.

Red Cross dogs ready for the start for the front.

Albert Moreau, intrepid French aviator, who was killed while on duty.

**FRANK DU VENECLE, ARTIST, IS AWARDED GOLD MEDAL BY FOREIGN ART COMMISSION**

In recognition of his great influence in the development of American art.

**THE BATTLESHIP "WYOMING" LEAVES BROOKLYN YARD TO JOIN ENGLISH FLEET FOR ARMS**

**NIGHT FIRE DESTROYS BARTON WINERY AT FRESNO, CALIFORNIA**

**NEW JERSEY NAVAL RESERVES SAIL FOR NEW YORK, BOUND FOR WEST INDIES**

**THE HISTORIC OLD LIBERTY BELLE LEAVES PHILADELPHIA FOR WEST INDIES**

**A LOCOMOTIVE IS WRECKED FOR THE MUTUAL WEEKLY**

**GIANT DREDGE, FOR USE IN THE PANAMA CANAL, IS LAUNCHED AT CAMDEN, N. J.**

**HEALTHY FASHION SHOW IS HELD AT "LA JOLLA"**

**"LA JOLLA BATHING GIRL" OUT OF "THE FRENCH CANAL" RUNS INTO NASSAU, BAHAMA ISLANDS**

**SUMMER CAMP CAMPUS**

**HERALDS OF CHRIST OUT ON CAMPAIGN**

**CAPT. GROUT COMES HOME**

### Special Productions

**NEW MAJESTIC**

- Sapho
- Moths
- Robin Hood
- A Legend of Provence
- The Battle of Gettysburg
- Zu, Zu, the Bandleader
- Frou-Frou
- Ruy Blas
- Joseph in the Land of Egypt
- Mexican War Pictures
- Cardinal Richelieu's Ward
- The Wrath of the Gods
- The Iliad Cerert

**THANHouser**

- The Newer Way
- Her Fairy Prince
- Outcasts Of Society
- The Straw Man
- Betty's First Sponge Cake
- When Love Leads
- Fate Takes a Hand
- The Game

**AMERICAN**

- The Newer Way
- Her Fairy Prince
- Outcasts Of Society
- The Straw Man
- Betty's First Sponge Cake
- When Love Leads
- Fate Takes a Hand
- The Game
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The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, JULY 25

Tangled Paths

Featuring Francelia Billington and Sam De Grasse, supported by a strong Majestic cast; an excellent drama well produced.

Also on Friday, July 23, a special one reel release featuring

DOROTHY GISH

in “The Little Catamount.”

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(in which we try to tell the truth about all Majestic and Komic releases)

A TEN-CENT ADVENTURE. (1 Reel Majestic)—Release date Tuesday, July 13. A child story with melodramatic finish, played by the Majestic juveniles and other regular Majestic players. Georgie Stone negotiates a loan in the bank, with the result that he becomes the instrument by which three bank burglars are caught.

THE MYSTIC JEWEL. (2 Reel Majestic)—Release date Sunday, July 18. Featuring Signe Auen, Lucille Younge, Charles West and Spottiswoode Aitken. The mysterious death of one of two brothers is solved by the deductions of the scientific detective.

A CHASE BY MOONLIGHT. (1 Reel Komic)—Release date Sunday, July 18. Featuring Fay Tincher. An amusing story, in which Miss Tincher gets herself into a strange predicament while hurrying after the police.

THE RUNAWAYS. (1 Reel Majestic)—Release date Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

THE LITTLE CATAMOUNT (1 Reel Majestic)—Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

TANGLED PATHS. (2 Reel Majestic)—Release date Sunday, July 25. Featuring Francelia Billington and Sam De Grasse. The young lover, supposed to have been killed, returns in time to claim his sweetheart.

SAFETY FIRST. (1 Reel Komic)—Release date Sunday, July 25. A Komic number of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars upon request.

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 ABOVE ALL  QUALITY

MUTUAL PROGRAM
News of the Trade

J. H. GENTER, of the J. H. Genter Company, manufacturer of the Mirodrord Screen, has just returned from an extensive trip through the Middle West. He reports that exhibitors are enthusiastic over the results obtained from using the screen. During the month of May, fifty-two screens were shipped, and for the first twenty-five days in June fifty-three screens were shipped by the manufacturers. Among the recent shipments have been Mirodrord to the Rex Theater, Wheeling; V. Va.; W. J. Lytle, San Antonio, Texas; E. E. Smith, Clayton, Ill.; A. Syracuse, Atlantic City, N. J.; S. Oyame, Stiveston, British Columbia; Dreamland Theater, Fort Bragg, Cal.; F. P. Turner, Sitka, Alaska; Pathoscope Company, New York City; N. C. Jones, Reidsville, N. C., and many others.

From the different parts of the globe in which the Mirodrord Screen is used, it can truthfully be said that the sun never sets on a Mirodrord, as there are at the present time Mirodrord screens in use practically every country of the civilized world.

The Mortimer Amusement Company, of Freeport, Maine, inventors and distributors of the Mortimer Film Cleaner, has just shipped 12 cleaners to the Mutual Film Corporation, making a total of forty-two Mortimer Film Cleaners now in use in the different branches of the Mutual Film Corporation. The little cleaner is now in use in nearly every large film exchange in the United States and is the most practical film cleaner on the market, doing the work faithfully and without injury to the film. The price is within the reach of the smallest exhibitor and no booth is complete without it.

The troopers that comprise the Coast Defense of California will be instructed and entertained with motion pictures as soon as the Minusa Gold Fibre Screen that has been ordered from the St. Louis office of the Minusa Cine Products Company is installed. The screen was shipped on June 16.

Brown and Anderson, who own and operate the Princess Theater at 808 Story Street, Boone, Iowa, have installed a brand new Minusa Gold Fibre Screen, that was made by the St. Louis factory of the Minusa Cine Products Company, to replace the one that was damaged recently.

National Photographers, Inc., 1544 Broadway, New York City, are making a specialty of photographs of both motion picture stars and stills. For anyone requiring photographs, it will be well to get in touch with these people as their work is guaranteed to be of the best.

The Strand, of Akron, Ohio, is having a Minusa Gold Fibre Screen installed. Mr. Winters, of the Strand, placed his order through the Theater Specialty Mfg. Co., of Cleveland, and this will be the fourth Gold Fibre made by the Anderson method to be used by him.
Mid Summer Specials

The secret of Summer box-office success is to present pictures that bring the people back to your theatre. This return means money. Continentals have a proved record of success. See your nearest Mutual Exchange today about these cash bringers.

THE LAST CONCERT—\\ A Picture for the Populace

4 reels of laughter and tears, featuring Ellis F. Gliokman and Minnie Berlin. A house filler. Every theatre booking this feature has had requests for a return booking.

BIG WAR SPECIAL

MEXICAN WAR PICTURES

By Special Contract with General Villa, the Big Figure in the Tense Mexican Situation. The People Want to See the Personalities of the Daily Newspaper Reports.

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Is Most Interested In.

RUY BLAS

William Garwood and Francelia Billington. From Victor Hugo's Great Romance

3 Reels of Tense Story
American Film Mfg. Co. Releases

**The Newer Way**
A Two Part “Flying A” Drama — Released July 26th

A story that is new and different — electricity is harnessed as a farm hand with results that are highly amazing. *Vivian Rich* and *Joseph Galbraith* are at their best in this romantic and enjoyable photoplay. Your patrons will be wild about “The Newer Way.”

Directed by Reaves Eason

**Betty’s First Sponge Cake**
An American “Beauty” Comedy-Drama—Released July 27th

Betty buys a dozen sponges and bakes her first cake — pity the poor preacher who eats it! He swells like a toy balloon.

*Neva Gerber* and *Webster Campbell* play the laugh-compelling leads.

Directed by Archer MacMackin

**The Deception**
A Single Reel “Flying A” Drama—Released July 28th

A romance proving that “where ignorance is bliss, 'tis folly to be wise.” Featuring *Winifred Greenwood* and handsome *Edward Coxen*.

Directed by Henry Otto

**After the Storm**
A Single Reel “Flying A” Drama—Released July 30th

Featuring *Vivian Rich*, *Harry VonMeter* and *Walter Spencer* — How a girl stays “right” amid squalid and crime-steeped surroundings.

Directed by Reaves Eason

---

*Book American Film Productions — They Assure Box Office Prosperity.*

* Distributed throughout the United States exclusively by Mutual Film Corporation

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The Thrills That Make You Shiver As You Watch

Every chapter of "The Diamond From the Sky" is fairly bursting with thrills—logical thrills—thrills that are true to life! In chapter 12—appearing now at leading theatres—a giant oil well is exploded. There, right before your eyes, it becomes a gusher! In chapter 13 you see "The Diamond From the Sky" held fast in the tentacles of an octopus! In chapter 14 is staged the greatest thrill imaginable—a stage coach filled with people plunges from a cliff!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel by Roy L. McCordell

You exhibitors who have not booked "The Diamond From the Sky", for Heaven's sake, act NOW! Seize this great money-making opportunity. A new, two act chapter is released each week. Are you seeking a constant crowd-getter for these hot summer months? Then book "The Diamond From the Sky". Your patrons know about the great $10,000 prize for a suggestion for a sequel to this wonderful photoplay.

For booking information write, wire or see at once the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

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Thanhouser Syndicate Corporation
71 WEST TWENTY-THIRD STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of "THE MILLION DOLLAR MYSTERY"
The Reliance Motion Picture Corporation
PRESENTS FOR ITS TWO-PART FEATURE
SATURDAY, AUGUST 7
The Ceremonial Turquoise

Featuring Charles West and Irene Hunt, and employing the exceptional Indian players, Dark Cloud and Eagle Eye, at the head of a strong Reliance cast. How a tiny strand of hair in the hands of a determined girl solved a murder mystery—a mystery that begins with a quarrel over the war in a modern business office, and ends with a tribal uprising in New Mexico.

RELIANCE RELEASE DATES, STORIES AND CASTS

HER FAIRY PRINCE. (One Reel)—Release date, Monday, July 26. A motherless little girl accepts an escaped convict's story that he is a fairy prince. Violet Wilkey is the little girl; Maxfield Stanley, the convict.

BILLIE'S RESCUE. (One Reel)—Release date, Wednesday, July 28. A boy's rescue of his supposedly drowning uncle reunites a family. Irene Hunt, Joseph Henabery, Chandler House and Bert Hadley are the players.

FATE TAKES A HAND. (Two Reels)—Release date, Saturday, July 31. How a crook tried to reform, but was prevented by a girl of Broadway. Adoni Fovieri, W. E. Lawrence, Wilbur Higby and Francis J. McDonald have roles.

THE BRIDE OF THE SEA. (One Reel)—Release date, Monday, August 2. Featuring "Billie" West, Frank Bennett and Lucille Young. A silly wife is aroused from her indifference to her husband when another woman flirts with him.

THE LITTLE BOY THAT ONCE WAS HE. (One Reel)—Release date, Wednesday, August 4. Presenting prominently Charles West, Margarette Marsh, Spottiswoode Aitken and A. D. Sears. His boyish self from out the past reforms one with talented power. Based upon Zona Gale's story.

A WOMAN OF NERVE. (One Reel)—Release date, Friday, August 6. Olga Grey, Margie Wilson, and effective cast in drama of intense situation. The woman traps a burglar by pretending not to know he is in the room.

THE CEREMONIAL TURQUOISE. (Two Reels)—Release date, Saturday, August 7. Featuring Charles West and Irene Hunt and employing a strong Reliance cast, including the Indian players, Dark Cloud and Eagle Eye. A girl's quest for a murderer leads from civilization to barbarism—from New York to New Mexico.
EDWIN THANHouser
PRESENTS
An Epochal Drama in Four Acts, Entitled

"Milestones of Life"

A Tale of the Seasons

With MIGNON ANDERSON and a Star Cast including LOUISE RUTTER, the celebrated emotional actress of the speaking stage

No more enthralling story has ever been told than this; of the sunshine and shadow that now enrapures, now saddens the heart of man! Of the SUMMER of life, when each bird-song is of gladsome years to come, and tomorrow is but a ripple of laughter. Of the WINTER of life, when the bird-song is hushed and the pall of the grave descends silently on the fading panorama of bitter years. Together with its symbolic beauty, this picture carries a dramatic force that fairly stuns the senses in its over-whelming truth and realism. A consistently competent cast contributes to an offering of distinctive quality.

Thanhouser Film Corporation
New Rochelle, N. Y.
What a Theatre Manager thinks of Mutual Advertising Helps

And what he thinks of Mutual Masterpictures

This Exhibitor is advertising Mutual Masterpictures Mutual advertisements which have been running. Did you read them?

MUTUAL FILMS
71 West 23rd Street
Chandos J. Pruyn
Manager of the McGhie Theatre
Columbus, Kansas

Writes to our Kansas City Branch Manager;
Please ship me the advance advertising matter
by first express so that I can keep things hot. Wish
you would also send me by mail a sample
Herald on each one of the features booked,
to help me in advertising same.

He also writes;
Every masterpicture has shown me
a good big profit and each picture has been
of such a pleasing character that business on the
following one would almost be assured. I am
packing this house to S.R.O. every time I show
a Masterpicture and truthfully say that this is
the first time that any one series of
Features have made me any money.

the Mutual way.
magazine for several weeks have pointed the way.

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New York City
Strength and Security

Every Thanhouser and Falstaff release adds another link to the chain of success. You're bound to feel the power and benefit of THANHOUSERS CONSISTENCY. We tell you that we are producing consistently good film; test us any week! Try it right NOW! See these releases!

Edwin Thanhouser Presents

"Outcasts of Society"

With MIGNON ANDERSON

It's a picture of the lives of those who stray. Mind you, not a gushy, wishy-washy "social-reform" picture, but a virile, heart-filled and brain-bound work with an impelling story that goes over; yes, over and right clean into your soul. "Acting"—you wouldn't call it that; it's a chapter of life itself.

Released in two reels, Tuesday, July 27th

"The Game"

with Morris Foster In a thunder-bolt surprise character, and Helen Badgley (The Kidlet) as her ever-lovable self, and Ethyl Cooke in a role of great dramatic tensity. It begins with mystery and when it's solved it's done so suddenly that you find yourself forgetting that it's only a picture.

Released in one reel, Sunday, August 1st

FALSTAFF COMEDY

Edwin Thanhouser Presents

RILEY CHAMBERLAIN & LORRAINE HULING

"Getting the Gardener's Goat"

The first impression you will get of this comedy is its novelty, because for once it's an old fellow who plays the pranks on a young victim; and you know that's a reversal of form. The most alluring bits of summer setting show off this little gem in all its brilliancy; a consistently good offering.

Released in one reel, Friday, July 30th

THANHOUSERS FILM CORP.
New Rochelle, N.Y.
FOLLOWING out the progressive policies inaugurated by President John R. Freuler since assuming direction of the destinies of the Mutual Film Corporation, is the announcement that he has concluded a contract with David Horsley, owner of the Centaur Film Company, of Bayonne, N. J., and the Bostock Jungle and Film Company, of Los Angeles, Cal., under the terms of which the entire output of these companies will be released through the Mutual program. The event is indicative of the far-reaching and comprehensive plans which President Freuler has in view for the expansion and development of the Mutual, and will be regarded by exhibitors everywhere, as an important step in the direction of maintaining the increasingly high standard and consistent popularity of Mutual productions.

Mr. Horsley is one of the best known film manufacturers in the United States. He was the first independent producer, who, by his courage and tenacity of purpose, blazed the way for the host who have followed, and is the inventor of many mechanical devices which have proved invaluable in the development of the motion picture art, as well as the originator of numerous novel features in studio construction. The latest films produced under his direction are regarded as the very best in motion picture production.

The new connections bring to the Mutual program a style of pictures in practically universal demand. Each week Mr. Horsley will release, through the Mutual, a two-reel picture featuring the collection of animals for which the Bostock name has been famous for more than a century. Mr. Horsley has bought the entire collection of Bostock animals and has installed them at the extensive new plant, which he has just completed in Los Angeles. This mammoth plant which covers a space of five acres in the heart of the great motion picture manufacturing center of the West, is the most completely equipped in America. Indeed, it embodies many distinctive features, all of paramount value in picture-making, which no other plant can boast, every one of which is the invention of Mr. Horsley, himself.

Here a huge arena has been constructed and a stage erected large enough to accommodate six working companies at one time. The arena has been so arranged that it will be possible to take animal pictures with absolute safety for the producing staff and by a unique arrangement of stage settings, six different scenes can be taken in but little more than the time which it ordinarily takes for one.

THE Frank C. Bostock collection of trained animals has long been known as the largest and most complete in the world. It represents an investment of more than $500,000 and there is nothing in Europe or America, to compare with it. The Bostock animals are not only trained, but selected with the greatest care, each one for some particular purpose. There are now about 130 in the collection, including groups of many diverse species—boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, duncing, skating and plunging bears, monkeys and wonderfully intelligent chimpanzees, parrots and birds of gaudy plumage in great variety.

Even more important than the animals themselves, are the trainers who have made the Bostock collection so unique among all collections of performing beasts. These trainers have been with the original Bostock organization for many years and were retained by Mr. Horsley when he organized the Bostock Jungle and Film Company. The General Man-
Bostock Animal Pictures and Centaur

General View of the Mammoth Studios of the Bostock Jungle and Film Company, in Los Angeles, Cal., Showing the Arena and the Zoo, Where the World-Famous Bostock Performing Animals Are Housed

ager of the company is Harry E. Tudor, who has supervised the Bostock interests for many years and the list of trainers is headed by Captain Jack Bonavita, acknowledged to be the greatest lion tamer alive.

Captain Bonavita became famous through working twenty-eight lions at the same time. While at Coney Island, with the Bostock show, Captain Bonavita was attacked by the lions and his right arm torn off. Since that time he has continued to do daring feats and now has his animals trained so that leopards, lions and other fierce beasts may leap upon him without danger. Another of the trainers is J. Mac Field, who has had considerable experience in training animals for motion picture work. Mr. Horsley induced him to join the Bostock organization because of his vast motion picture experience. M. Gay, C. Beatty and four others complete the staff of male trainers. Gay is a young fellow of dashing personality and an exceptionally good lion tamer, while Beatty's specialty is the training of leopards and tigers.

The female trainers include Mme. D'Arcey, one of the best known lion tamer in the world, who, for years, toured Europe under the direction of Mr. Cochran, of the London Hippodrome. She is assisted by her daughter, Mlle. Ottowa, who is specially clever in her handling of pumas and leopards. Mme. Gayvette, another of the trainers in the Bostock organization, has a collection of nine wonderful polar bears which she has trained to do the most astonishing feats.

It is obvious from this brief résumé of the Bostock animal organization, that Mr. Horsley will have facilities to manufacture one, two and multiple reel subjects for release through the Mutual consistently high in quality and unique in their appeal to the insistent demand of the photoplay-going public for novelty and genuine thrills. Besides the animal features, a series of distinctive comedies will also be released by the Horsley companies. Mr. Horsley is also planning to produce a number of important multiple reel features, which will be released as Mutual Masterpictures.

The facilities with which Mr. Horsley is equipped to make motion picture productions are unquestionably the most complete in America. His studio in Los Angeles, which has just been completed, combines all the latest developments in architecture and construction, which have been called forth by the demands of the motion picture industry. In addition to all these, it includes many devices and interior arrangements, all of which have been invented by Mr. Horsley, contained in no other motion picture studio in the world. Among these are elaborate training quarters for the animal actors, and a stage of unique design, upon which the wild creatures and actors and actresses can perform under the camera's eye without possibility of mishap. This is called the "arena" and around it six sets can be staged at one time, thus economizing on the time of director, cameraman and the artistic staff.

Another feature of this remarkable studio is the dressing rooms, the fronts of which are constructed to represent bungalow exteriors, all being of different design—no two doors or windows being alike. By means of this novel idea, the directors have only to change one of the glass bungalow doors, which are constructed to be interchangeable, in order to have a combination of 144 bungalow fronts of different design for use in exterior settings.

All these and many other of the unique features of the Los Angeles studio are the product of Mr. Horsley's fertile mind. Mr. Horsley is recognized as an inventive genius of premier rank. He has contributed a host of devices and contrivances to the list of motion picture inventions. He is the inventor of the Horsley duplex double exposure camera, by means of which it is possible to make two exposures at the same time upon the same negative. With this camera an infinite number of amazing effects can be made which are now all but impossible.

Mr. Horsley is also the inventor of the Horsley printer, the Horsley polisher and many other time and labor saving machines of the greatest value in the manufacture of motion pictures. The original Horsley double exposure camera is now working in the Los Angeles studio and others are in the process of manufacture for use at both the New Jersey and California studios. The genius of Mr. Horsley is seen in the completeness of his organization. At the Bayonne studios, for example, a foundry is maintained to make it possible to manufacture complete castings for any purpose.

The automatic light shift, another of Mr. Horsley's inventions, which provides for maintaining the proper lighting automatically without requiring the attention of the operator, is installed and in use at the Bayonne and Los Angeles studios.

The capacity of the Bayonne plant is 1,000,000 feet of film a week, which is beyond question the largest capacity of any motion picture plant in the East. In it everything that goes into the making of a finished picture, except the
Comedies Released in Mutual Program

raw stock itself, is produced. The alliance with Mr. Horsley is indicative of President Freuler's endeavor to strengthen and complete the balance of the Mutual program, and is in line with the announcements which he has made that Mutual service means the best service alike to the public and the exhibitor. The releases of the Horsley productions through the Mutual Film Corporation, will begin the latter part of August.

A NOTHER n o t a b l e an n o u n c em e n t, which will be the subject for congratulation among Mutual exhibitors, is the appointment of John Cecil Graham as general assistant to President Freuler. Mr. Graham is one of the best equipped and thoroughly posted men in the motion picture industry and his reputation among exhibitors is nation wide for his ability to organize and handle film service efficiently. As one who knows the needs and requirements of the exhibitor and how to supply them, Mr. Graham has not a peer in the country, and his appointment is in line with President Freuler's well-defined policy since assuming direction of Mutual affairs, that nothing shall be left undone to make the Mutual program the most popular leader in every respect in the motion picture field.

President Freuler's selection of Mr. Graham as his general assistant is sure to prove popular, for exhibitors everywhere are familiar with his abilities and he is regarded as one of the ablest of the pioneer exchange men in the industry.

Mr. Graham entered the motion picture field with H. E. Aitken, former president of the Mutual, while the Western General Film Company was in process of organization. He speedily won a reputation as a man of unusual talents. Later, in association with Mr. Aitken, he successfully operated the Western Film Exchange and when Mr. Aitken purchased the Reliance company, he came East to be placed in charge of its output. Following the organization of the Mutual, Mr. Graham continued in charge of the Eastern exchange, which included New York City. His connection with the film business dates back to Milwaukee, St. Louis and Joplin, Mo., with Mr. Freuler and Mr. Aitken.

To increase and expand the Mutual along new lines in such a way as to be of the greatest benefit to the exhibitor is the formulated object of President Freuler, and it is evident from the foregoing that his plans are fast taking shape. The Bostock animal pictures and Cen- taur comedies, brands for which have yet to be decided on, will be a worthy addition to the Mutual program, the animal pictures especially having a unique popular interest, which cannot but show itself in the box-office receipts of the exhibitor handling them. The comedies also will be of a character that may be described as distinctly out of the ordinary, though details concerning them must be reserved for a future issue of Reel Life.

SOME OF THE FAMOUS BOSTOCK ANIMALS

David Horsley and "Tweedle Dee," One of the Bostock Herd of Trained Elephants

"Fitz," the Boxing Kangaroo, Has a Boot With His Sparring Partner


Mme. D'Arcy and Trainer Guy Preparing a Lioness for Screen Work

Captain Jack Bonacita and his Famous Herd of Black-Maned Lions.

(Above) Mme. Gazette and Her Polar Bears
PLAIN TALKS TO EXHIBITORS
By JOHN R. FREULER
President of the Mutual Film Corporation

MANAGING a motion picture theater has one thing in common with a mercantile business, and that one thing is the need of system. System is just as necessary to small theaters as to large theaters, although there are many, large and small, that have no system at all. Lack of proper system is one of the chief causes for the failure of a house, and it is my purpose to present to all exhibitors, but especially to Mutual exhibitors, practical examples of systems that I, as an exhibitor, have found successful. These practical examples will be fully explained and illustrated with diagrams in coming numbers of REEL LIFE, and I am especially anxious that all exhibitors should read and profit thereby.

MY REASON is a plain business reason. As I have said before it is necessary to the continued success of an organization like the Mutual Film Corporation that the exhibitors who use its service should make money and continue to make money. Therefore I want every Mutual exhibitor to get every dollar of possible profit from his theater.

MY FIRST concern is to see that the exhibitor continues to get good pictures, pictures that bring patrons back to the theater, pictures that keep them coming. This is only possible with a nicely balanced program of quality pictures, and that’s precisely what the Mutual is furnishing to-day.

I WANT every Mutual exhibitor to rent all of his film from the Mutual, in other words to use the complete Mutual service because it is in this way that he can get all the profit benefits that Mutual service brings.

I AM NOT content to stand still, even with the premier program in the field. It must be and it is being constantly bettered. The Mutual has led the way in motion picture progress ever since it began—there isn’t a doubt in the world about that. It has led because its pictures were the best pictures and because they constantly grew better. That’s why I am now adding novelties of extraordinary merit to the regular program and I have more coming. I am satisfied of the successful quality of the program, and it is next in order for me to give to our exhibitors the real practical assistance that this great organization can give to contribute the other elements of success.

OUR Publicity Department, with its advertising helps, its press bulletins, its practical suggestions about bringing the pictures to the notice of the public, is at the service of every Mutual exhibitor and is helping thousands to success.

I AM going still farther. I shall demonstrate by plain examples how the theater box office should be conducted, and none but successful methods will be presented. There is much in store for Mutual exhibitors.
Favorite American-Beauty Players in Strong Dramas and Mirthful Comedy

1. Lucille Ward, Neva Gerber and Webster Campbell in "Betty's First Sponge Cake.
2. Ed Cozen in "The Deception.
5. Lucille Ward and Neva Gerber in "Betty's First Sponge Cake.
8. Louise Lester (same).
11. Louise Lester, Joe Galbraith and Jack Richardson (same).
M**ORE! More! More!**

Such is the ever-increasing cry of Mutual Masterpicture exhibitors everywhere, in an effort to meet the demands of their patrons for these wonder creations of dramatic and photographic art. Mutual Masterpictures have taken the photoplay-loving public by storm, setting a record for feature screen productions that has never been approached in the history of the industry.

Every mail received at the offices of the Mutual Film Corporation brings additional words of praise for these pictures de luxe. Exhibitors and public alike are enthusiastic, among those who have written their appreciation of these wonderful pictures being editors, merchants, lawyers, as well as hundreds upon hundreds of persons prominent in almost every walk of life.

These unsolicited letters are a striking illustration of what the public thinks and feels regarding Mutual Masterpictures. And the testimonial to exhibitors everywhere bears out the statement that they are the greatest box office attractions ever offered the public.

Supreme themes, wonderful acting, peerless photography, unusual climaxes—all the things for which Mutual Masterpictures are noted—dominate the latest releases; The Mating, a five-part Ince Masterpicture, which deals with the gallant fight of a village girl seeking an education and her triumphant progress over the many obstacles placed in her path by unscrupulous fellow-students. The Mating features Bessie Barriscale, the star of other notable Mutual Masterpictures, and was screened under the personal supervision of Thomas H. Ince, director-general of the New York Motion Picture Corporation.

**TANGLED PATHS**

_Majestic_

Two Reels

_A Tale of Treachery Fortunately Forestalled_ Featuring Sam De Grasse

CAST

Nell Summers..........................Francelia Billington
Ben Rand.............................Sam De Grasse
Jack Doe...............................Alfred Paget
Nell's mother..........................Kate Toneray
The Gypsy girl..........................Ora Carewe

_Continued_

**SAFETY FIRST**

_Komic_

One Reel

July 25, 1915

_A Crook Comedy, Featuring Fay Tincher and Max Davidson_

CAST

Fay Tincher............................Fay Tincher
Ernest..................................Frank Darien
The crook..............................Bobby Fuehrer
Mr. Duke...............................Chester Withey
The detective...........................Max Davidson
Crook's pal.............................Porter Strong

**THE NEWER WAY**

_American_

Two Reels

_July 26, 1915_

_A Demonstration of Up-to-Date Farming_

CAST

George Ross............................Joseph Galbraith
Betty...................................Vivian Rich
John Bates..............................Jack Richardson
Mrs. Bates................................Louise Lester
Frank Hill..............................Terry Banks

**JOHN BATES,** an old-fashioned farmer, goes to George Ross to beg an extension on the mortgage on the Bates place. Ross tells him that he is shiftless and that he will not give him more time. Bates fires up at this. "If you were in my shoes," he says to Ross, "folks'd be calling you shiftless, too." "Would they?" exclaims the other. "Just let me take over the management of your farm for a year, and we'll see."

The arrangement is made. Ross is especially interested in electric devices which he has always considered a waste of money. Ross equips the place with the very latest electrical devices. The lightning becomes his farm hand. The land is transformed and its value greatly increased. At the end of the year, Bates, converted to the new agricultural methods, finds himself at last on his feet.

(Continued Overleaf)
Circus Comedy-Drama, Juvenile Play and Beach Mix-up from Majestic-Komic

**Stories of the New Photoplays**

**HER FAIRY PRINCE**

**Reliance**

**One Reel**

July 26, 1915

*An Escaped Convict Makes Himself Unexpectedly Useful*

**CAST**

Virginia Wilkey

Jim, the convict

Violette

Judge Hawthorne

Attorney Vane

Mammy

VIOLET, a lonely little rich girl, discovers Jim, a convict, in her attic playroom. He tells her that he is a fairy prince, whom wicked dwarfs have transformed into a striped zebra. She "changes him back" by giving him clothes from her father's wardrobe. Also, she brings him food, and he entertains her with wonder stories of his own invention. That night, Violette is roused from sleep by voices in the library. Her father, a noted judge, is discussing a case with Attorney Vane, who is trying to bully the Judge into agreeing with his verdict. Violette enters. Instantly Vane, springing forward, places a revolver at the child's head. "Agree—or I fire!" he cries. A long arm from behind snatches Violette to safety, and somebody grips the attorney by the collar. *Vane* is hastily ejected from the house. Then Violette, the Judge and Jim, the convict, once unjustly accused by *Vane*, are left to talk matters over together.

**OUTCASTS OF SOCIETY**

Thanhouser

**Two Reels**

July 27, 1915

*An Appealing Story of the Police Courts*

**CAST**

Meg, the accused

Mignon Anderson

Marianna, "the lady"

Evelyn Jewett

Her mother

M. Dupont

Store detective

WAYNE Arey

MEG, convicted of shoplifting, is sent to the penitentiary for three months. Here she meets an older woman, who tells with pride that her daughter, Marianna, is "a lady," who does not suspect that the luxury in which she is supported is the fruit of her mother's dishonesty. "It would break my heart if she were to find out where I am now," says Marianna's mother. A few days later, the woman meets her own daughter in the prison. Marianna has been detected in shoplifting. Meg is acquitted and Marianna confesses to her mother that it really was she who took the silk stockings and hid them in Meg's pocket to escape being detected by the store detective. Mother and daughter resolve to make amends to Meg. As soon as they are discharged from the prison, they begin their search for the girl. They find Meg going down hill fast. At first she is not disposed to forgive Marianna. But the mother at last wins her confidence, and all three determine to fight their way back into reputable standing together.

**BETTY'S FIRST SPONGE CAKE**

**Beauty**

**One Reel**

July 27, 1915

*The Very Funny Story of How a Parson Got Puffed Up*

**CAST**

Bob

Webster Campbell

Betty

Neva Gerber

The Parson

Ray Berger

Aunt Samantha

Lucille Ward

BOB, a husky farmer boy, marries Betty, a dainty young woman from the city. Betty's spirit is willing, but her knowledge of cookery weak. She soon learns that toasted marshmallows and cream puffs are entirely inadequate to the digestive demands of her farmer husband and his "help," whom she catches eating raw turnips on the sly. So Betty goes away to cooking school. On her return, Bob invites the parson to supper. Betty has learned at school that a nut cake is a cake with nuts in it. Happening to know that the parson's favorite delicacy is sponge cake, Betty, by a perfectly logical process, deduces that sponges are an essential ingredient. The cake looks delicious, and tastes as good. The parson eats three pieces. Then he drinks a glass of water. The sponges begin to swell. The doctor is called, and nasty application of a stomach pump restores that dignified gentleman to his normal size. Betty seeks solace in her husband's arms.

**THE STRAW MAN**

**Majestic**

**One Reel**

July 27, 1915

*A Small Boy and His Grandfather Are the Heroes*

**CAST**

The Straw Man

Augustus Carney

Georgie

George Stone

His Grandfather Trux

Carl Formes, Jr.

Dan, the bad boy

Violet Radcliffe

Carmen

Carmen De Rue

Two guards

Jack Hull and Charles Gorman

GEORGIE gets in wrong with Carmen at school through Dan, the bad boy, who puts on his innocent rival the blame for his own misdeeds. The two boys go into the cornfield at recess time to fight it out. There they are informed by another youngster that the straw man has come to life. Terrified, they run back to the schoolhouse. Georgie's grandfather, Trux, an old forty-niner, arrives in search of an escaped convict. He goes to investigate the cornfield, and Georgie follows him. Trux, with the help of his small grandson, takes the animated straw man captive. The forty-niner turns over the criminal to the guards, and the children congratulate Georgie. Carmen now is moved to kiss her hero.

**BILLIE'S RESCUE**

**Reliance**

**One Reel**

July 28, 1915

*The Story of a Man Who Could Not Bear a Grudge*

**CAST**

Jim Worth

Bert Hadley

Elmer, his brother

Joseph Henabery

Irene, Elmer's wife

Chandler House

JIM and Elmer Worth are successful brokers. Jim advises Elmer to buy a certain stock. Elmer neglects to do so, losing thereby the opportunity to win ten thousand dollars. Jim reproaches his brother. Elmer flies into a rage and insists upon dissolving partnership at once. Against Jim's entreaties, he leaves and opens an office for himself. Elmer fails. He refuses Jim's offer of financial help. Jim takes his young nephew, Billie, to the beach. He arranges with the life guard to make Billie think that his uncle is drowning. Billie rescues Jim, who tells him that he means to reward him. Jim sends a message to Elmer and his wife to meet him at his office in regard to Billie. Thinking that the child has met with an accident, they both hurry to the office. Jim tells them how his nephew has saved him from drowning, and pleads with Elmer for his wife's and son's sakes, to come back into partnership. The obdurate brother at last relents. Billie is delighted with his "reward." (Continued Overleaf)
Interesting and Unique Themes in Latest Releases from Reliance Studios

Stories of the New Photoplays

THE DECEPTION - American
One Reel
July 28, 1915
A Return to Nature and a Romance
CAST
Violet Day..........................Winifred Greenwood
Tom Sexon..........................Edward Coxen
Howard Log..........................George Field
Dr. King.............................John Stepping

VIOLET DAY is engaged to Howard Log. Just before the evening set for the wedding, she learns that Log is already married. Prostrated by the shock, she obeys her doctor's orders and goes to the mountains. Violet forgets her sorrow and is completely restored to health. She falls in love with Tom Sexon. Tom believes that Violet is a native of the hills, and she supposes that he has been a mountainman all his life. When Dr. King comes to the vicinity for a vacation each of his patients implores him not to reveal the other the fact that they are city born. The wise physician keeps their secret. Violet and Tom are happily married.

THE PHANTOM EXTRA - Broncho
Two Reels
July 28, 1915
Love, Politics, Romance,
Featuring Rhea Mitchell and Richard Stanton
A Drama by C. Gardner Sullivan and Thomas Ince
CAST
John Zeldon........................Richard Stanton
Hazel Flemming......................Rhea Mitchell
James Whalen........................Harry Keenan
Whalen's confidante................Louise Gaum

JOHN ZELDON, newly elected state senator, promises to fight for the miners' bill, requiring the installation of neutral safety devices in the coal mines. James Whalen, the brains of the lobby, in the capital, informs the young senator and turns his head. Whalen means to influence Zeldon to vote against the miners' interests. When Hazel Flemming, John's fiancée arrives to get an interview for his home paper, she is dismayed to find him wavering. Hazel has a phantom extra printed, telling of a horrible accident in the mines in which two hundred men have lost their lives. She hires a newsboy to throw this under the senator's door. John realizes that he has been about to betray the trust of those who elected him their representative. He votes for the miners' bill. Hazel confesses to her lover her deception. Taking her in his arms, he thanks her for saving his honor.

WHEN LOVE LEADS - Domino
Two Reels
July 29, 1915
An Appealing Story of an Elder Sister, Starring Clara Williams
By A. R. Johnson and Thomas H. Ince
CAST
Mary Dunning, the elder sister..........Clara Williams
Florence, the younger sister............Margaret Gibson
William Leonard.......................Harry Keenan
Phil Rock.............................Jack Nelson

MARY DUNNING, in the hope of bringing about the regeneration of her sister, Florence, gets her a position in the same office where she, Mary, has worked for two years. William Leonard, Mary's employer, whom she secretly loves, becomes infatuated with pretty Florence and marries her. Florence is extravagant and she and her husband quarrel. The wife arranges to elope with Rock, a former admirer. As he is short of funds, Florence goes to the office during the noon hour and helps herself to one thousand dollars from her husband's safe. The theft is discovered, and Mary takes the blame. Leonard finds at home a note from Florence, confessing what she has done. Mary comes to the house intending to make a final appeal to her sister. Leonard shows her the note. He now realizes the comparative worth of the two sisters. His former feeling for Florence is banished by love for Mary.

AFTER THE STORM - American
One Reel
July 30, 1915
A Touching Story, Featuring Vivian Rich and Harry Von Meter
CAST
Rev. Jerold Roper........................Harry Von Meter
Jane Roper.............................Vivian Rich
Meg Fortell............................Louise Lester
Jacques Fortell........................Jack Richardson
Lloyd Perry..............................Walter Spencer

REV. JEROLD ROPER loses his baby girl in a shipwreck. The child is found and adopted by Meg and Jacques Fortell who, afterwards, become the leaders of a gang of thieves. Twenty years pass. Roper is pastor of a mission church in the slums. This young girl, called Jane, for whom the minister feels a peculiar sympathy. One night, returning from church, Jane is pursued by Lloyd Perry. Her flight leads him to the thieves den, where he is attacked by Jacques. Perry draws his gun and demands as the price of his silence that Jacques give him Jane. Pastor Jerold, who lives in the adjoining tenement house, hears Jane's cries for help. He rescues her and takes her to the church. There he discovers by a strange mark on her arm that Jane is his long lost daughter.

GETTING THE GARDENER'S GOAT - Falstaff
One Reel
July 30, 1915
Riley Chamberlain Stars as a Matchmaker
CAST
Riley, the gardener...................Riley Chamberlain
Eulalie.................................Lorraine Huling
Rowson, "the choice blossom"........Bert Delaney
Tom Bridge, "the weed".................Leo Post

RILEY, the old gardener, had watched Eulalie grow up, and now he took a serious interest in her lovers. Soon he made up his mind that Tom Bridge, the rich young suitor, under his attractive manners was only "a weed." But Joe Rowson, a youthful lawyer, plucky and hard-working, he decided was "the choice blossom" who must be given a chance. Thus, like the experienced old horticulturist that he was, Riley began to put "the weed" to test. Bridge met with one tribulation after another. When he led Eulalie to a hawthorn, it invariably broke down. Once he sat on a freshly painted bench—which mishap revealed that young man's unsuspected reserve vocabulary. He took the girl for a boat ride, and failed to perceive that the plug was out until they were in deep water. It was a matter of swim or sink—and the young millionaire did not cut an altogether heroic figure. These various fortunes conspired to display Bridge at his worst—and Eulalie promptly gave him his dismissal. Then she married Joe Rowson. Riley is happy. Why shouldn't such a successful gardener be happy?

(Continued on Page Eighteen)
Tense Dramas and Breezy Comedy from Broncho, Domino, Keystone, Kay Bee

1. Virginia Philly and Jay Hunt in "The Heart of Jabez Flint."  
2. Lewis Durham, Robert Kortman and Leona Hutton in "The $100,000 Bill."  
5. Roscoe ("Fatty") Arbuckle in "Fido's Tintype Tangle."  
6. Walter Edwards in "The $100,000 Bill."  
7. Shorty Hamilton, Diana Corallo and Lorena Gross in "Shorty Inherits a Harem."  
8. Walter Whitman, Gertrude Claire and Fanny Midgley in "The Heart of Jabez Flint."  
9. Robert Kortman and Ethel Utman in "The $100,000 Bill."
Announcing the David Horsley Production

This announces the completion of an arrangement that brings into the Mutual Program a new brand of Mutual Movies—the productions of David Horsley. These productions will be controlled exclusively by the Mutual Film Corporation and will consist of a two-reel animal feature and a one-reel comedy release each week as well as Mutual Masterpictures.

The Frank C. Bostock collection of animals—the largest collection of trained animals in the world—is owned by Mr. Horsley and will be used to make the animal pictures. Several hundred animals of many species are in the collection, including boxing kangaroos, trained ostriches, elephants, lions, tigers, leopards, pumas, dancing, plunging and skating bears, monkeys, parrots and other birds.
Release of All

on the Mutual Program

It is planned to release a two-reel animal feature every week. The releases will show feats of daring never before attempted. The Horsley one-reel comedies to be released each week will include some of the most prominent comedians in the theatrical profession.

To exhibitors this announcement indicates the sincere endeavor of the Mutual Film Corporation to provide in the Mutual Program only the best film productions—an endeavor to furnish a program so well balanced as to assure biggest box-office receipts. Release dates for the Horsley productions on the Mutual Program will be announced soon.

Corporation

et, New York City

Everywhere
Stories of the New Photoplays

(Continued from Page Fourteen)

WHEN THE TIDE CAME IN

Kay Bee

Two Reels

JULY 30, 1915

The Tragic Story of a Fisher Girl Waif, Featuring Charles Chatterton

By Richard V. Spencer and Thomas H. Ince

CAST

Glenn Morey
Nina
Estella Allen
Miss Arnold
George Fisher
Blake
Thomas Chatterton
Miss Glam

NINA, a poor fisher girl, whose parents have been lost at sea, finds her one joy in life in the love of Glenn Morey. Miss Arnold, a young artist from the city, comes to the island. She is attracted by Morey's appearance and engages him as her model. He becomes infatuated with her. Nina, neglected and heart-broken, sees her happiness slipping from her. At last, one day near the end of summer, Nina overhears Morey ask the artist to marry him. Miss Arnold puts him off till the next morning. That night the fisher girl throws herself off the rocks into the sea. Early the following day, Morey comes down to the rocks to brood over Miss Arnold. She has spurned him and gone back to the city with Leicester Blake, to whom all this time she had been engaged. As Morey sits staring out over the water, the incoming tide washes the body of Nina to his feet.

THE DEACON'S WHISKERS

Komic

One Reel

A Laughable Bathing Film, Featuring Fay Tincher

CAST

Fay
The Deacon, her father
Edward
Steve
The Minister

FAY disobeys her father, the deacon, and runs off with Edward to go in bathing. Father, sitting on the beach with his wife, is informed of Fay's actions by Steve, the usher of his own preference. The deacon starts to find Edward. The latter, warned of his coming, changes the signs on the outside of the bath houses. The deacon gets into the women's corridor. Seeing a door ajar, he peers in. Instantly the door is slammed and he is caught fast by the whiskers. Here his wife discovers him in a compromising position. Meanwhile, Fay and Edward have captured the minister and gone out on a raft. Steve again rushes to inform his would-be father-in-law, but the deacon and his party are too late to stop the ceremony.

THE GAME

Thanhouser

One Reel

August 1, 1915

Little Helen Badgley Has a Narrow Escape

CAST

Widow Marsh
Jeanne, her child
Frederick Malone
Molly, his wife
Ralph Grove, the detective

THE young Widow Marsh is ill and penniless. For the sake of her little girl, Jeanne, she gladly accepts a loan from the wife of a man who rents a luxurious suite in the boarding-house where she has quarters in the basement.

She also lets the Malones take little Jeanne for walks. A stranger comes frequently to the house. He appears to be a friend of the wealthy couple. One day he goes to Mrs. Marsh and tells her that her benefactors are crooks, and that they purpose to lead Jeanne into a life of crime. At first the young widow indignantly refuses to believe the stranger. Soon, however, he is able to prove all his charges. He reveals himself as Ralph Grove, a noted detective, and arrests Mrs. Malone. Grove finds himself thinking constantly of the widow. Before many weeks are married, Little Jeanne now has a father well qualified to protect her from unscrupulous people who are "playing the game."

VICTORINE

Majestic

Two Reels

August 1, 1915

Adapted from "The Goings On of Victorine," by Julian Street

Featuring Dorothy Gish and Ralph Lewis

CAST

Dottie
Dorothy Gish
The Young Minister
William Hickey
The Strong Man
Walter Long
The side show manager
Ralph Lewis
The tight rope walker
Mae Gaston

DOTTIE gets a job in a small show as "side kick" to a famous knife thrower. The "Angel" is a nice boy who is backing the show, and who is too modest to declare his love to Dottie. She can see no one save the great, handsome "Strong Man." The knife thrower gets drunk, and the "Angel" forbids Dottie to do her act. The "Strong Man," however, locks up the "Angel" and bids the knife thrower go on with the show. Dottie, terrified but helpless, has risked her life half a dozen times from the carelessly thrown knives, when the "Angel," bursting out of his prison, rushes into the ring and flings himself between her and the weapons. He is seriously injured. At the hospital, Dottie and the "Angel" pledge their troth.

THE BRIDE OF THE SEA

Reliance

One Reel

August 2, 1915

Heroic Treatment for a Young Wife

CAST

Grace
"Billie" West
Ralph, her husband
Frank Bennett
Maude, her chum
Lucille Younge
Old Ben, a fisherman
George Beranger
His former wife
Olive Adair

G RACE is a hypochondriac, and no fit companion for Ralph, her young husband, nor Marie, her daughter. She invites Maude, an old friend, to visit them. The latter determines to rouse Grace to her responsibilities as wife and mother. Maude flirts with Ralph. Grace, unbalanced, throws herself off the cliff into the sea. Ralph mourns his wife as dead. Meanwhile, the unconscious woman has been rescued by Old Ben, a semi-demented fisherman, who continuously patrols the beach, looking for his wife, who was drowned in her youth. He believes that now he has found her and carries Grace to his cabin. On her recovery she finds herself powerless to escape. She is obliged to cook and help with the fishing, as Nina did long ago. She mourns daily for her little girl. Old Ben steals and brings to her the first child he finds on the beach. It proves to be Grace's own daughter. Ralph, tracing Marie, is led to Old Ben's cottage, where he finds his wife.
Sociological Dramas and Unusual Comedy in Thanhouser-Falstaff Releases

The Girl from His Town

A Four-Part Mutual Masterpiece, From the Book of the Same Name, by Marie Van Vorst

CAST

Sarah Towney .................... Margarita Fischer
Dan Blair ........................ C. Elliott Griffen
Duchess of Breakwater ......... Beatrice Van
Prince Ponitowski .............. Joseph Harris
Lord Galory ...................... Joseph Singleton
Joshua Ruggles ................ Fred Gamble
Blair, the elder ............... Robyn Adair

DAN BLAIR had not been impervious to the charms of Sarah Towney, "the girl at the fountain." Under the spell of Sarah's laughing black eyes, red lips and merry repartee, the only son of Malcolm Blair, retired cattle magnate of Red Rock, Montana, had, on one occasion, consumed six chocolate ice-cream sodas, one right after another. Sarah certainly was a business getter. She was the drawing-card also at the mid-week praise and song service, when, dressed in white, she stood on the platform beside the minister and "rendered" solo selections from the Billy Sunday hymn book.

Blair always will remember the last time he heard Sarah sing in church. That was the evening Guido Bendelauri, operatic impresario, had been stalled over night between trains in Red Rock. A vexatious accident had proved a mysterious blunder of Providence. The singer had strolled into the "vestry" to kill time—and had discovered a future prima donna.

Red Rock hated to give up Sarah. The young folk would miss her sorely from their sociabilities. And yet, the town was unanimously agreed that such an opportunity as Bendelauri offered, so talented a girl as Sarah could not afford to refuse. So she went to New York.

Three years later, Malcolm Blair died. His old partner, Joshua Ruggles, whom he had made trustee of his estate, encouraged Dan to pay a long promised visit to a friend of his father's in England. On Dan's arrival at Galory Court, Lord Galory took the young American's measure approvingly. His guest was tall, good-looking, candid and unspoiled. Joshua Ruggles doubtless had been right in warning Blair's host.

"Dan is now the richest young man in Montana," ran the note. "He is a nice boy, he don't know much about the ways of the world. Watch out for the women—they're bound to lay for him. Your obedient servant, Joshua Ruggles."

Not long after Blair's advent, Lord Galory and his friends accepted the invitation of Prince Ponitowski to witness the début of a new musical comedy star in London.

When, breaking the hush of expectancy which had descended on the vast audience, "Letty Lane" made her stage entrance, Dan's eyes dilated with simple astonishment. Then, as the great house burst into applause, he blushed and beamed with pride and delight. Leaning forward over the railing of the box, he clapped vociferously. At his side, the young Duchess of Breakwater watched him. "She's rather good, do you think?" dravled the Duchess in Dan's ear.

"Good! You bet she's good! She's a girl from our town."

At the close of the first act, Blair sent in his card to the prima donna. In her luxurious dressing-room they had a wonderful reunion. The only disturbing element was the presence of Prince Ponitowski.

It was followed by other interviews, at the theater and at her hotel. Dan always was running into the Prince. By every sign "Letty," who was only Sarah in their talks together, was being assiduously courted by the nobleman. Dan told himself reluctantly that it was merely the old boy and girl friendship between them which made Sarah treat himself as she did.

Lord Galory, meanwhile, had kept his word to Ruggles. "I can't handle this actress," he wrote that worthy. "She is, I understand, from your own town—was employed there formerly by the apothecary. I have every reason to suspect that she is a designing woman."

You would do well to come over at once," Ruggles came.

But his Lordship had failed to reckon with schemers higher up. Quite suddenly he found his own hands full with Nan, the Duchess of Breakwater. Dan was very obviously in a position to repair the Duchess's family fortunes—and Galory knew only too well the peculiar fascination of the girl. One encounter too many with Ponitowski in Sarah's apartments, indeed, sent Dan straight into the Duchess's arms. Blair was not long in regretting this step. His hopes of Sarah had revived. Then, quite opportunistically, he overheard Galory wring from his fiancée the confession of her mercenary motive in marrying "American millions." Once more Dan became a free man.

Free! Joshua Ruggles meant to deliver him at any price from the toils of "Letty Lane." The old Westerner even went so far as to lay his own heart and fortune at the prima donna's feet. When that failed, he invented a ruse designed to appeal to "Letty's" grasping disposition. It did appeal to her really unselfish love for Dan. And after that, even Ruggles could no longer doubt Sarah's sanctity. The richest young man in Montana married the girl from his town. And they went back to Red Rock.
"The Diamond from the Sky"

CAST

Esther Stanley..........................Lottie Pickford
Arthur Stanley, II.........................Irving Cummings
Blair Stanley.............................William Russell
Vivian Marston............................Eugene Forde
Luke Lovell...............................George Periolat
Hagar....................................Eoral Humphrey
Quabba, the hunchback..................W. J. Toddmarsh

Chapter Thirteen,

The Man in the Mask

For a brief moments of anguish, torture and fatigue, Luke Lovell, crawling up from the sea, cared little whether he lived or died. But with returning breath and life came fear. What answer had he to give to his enemies regarding his dead accomplice under the murky waters? And The Diamond from the Sky? The gypsy shook with an ague of superstitious apprehension. It seemed plain to Luke now that no evil hand could hold the diamond. Let it lie, then, at the bottom of the sea. He rose to his feet and staggered away into the darkness.

Sunrise found him far back in the mountains, and such was the influence of the great fear that had come upon him that in the desolation of his acute reformation, Luke asked for and secured work as a blacksmith's helper.

Meanwhile, Vivian Marston was keeping watch of Arthur. "The Golden Man," the young oil king was called, for he had turned his mind to mines, fruit farms, cattle ranches, manufacturing plants, and all forms of financial and commercial activities in California. He was intoxicated with his own success. Vivian now knew that the famous "John Powell" was none other than the cousin of Blair. He was a prey well worth the trouble of much watchful waiting. When the time was almost ripe, Vivian wrote an amiable letter to Blair, informing him of his kinsman's wealth, and suggesting that he join her in Los Angeles at once.

Blair, all this while, was in close conspiracy with his mother. Her legal adviser had informed Mrs. Stanley that The Diamond from the Sky was the rightful property of any sole heir of the late Colonel Stanley, whether a son or a daughter.

"I have reasons to believe," the scheming woman told her son, "that this girl, Esther Hayling, is the real and only heir to all that Colonel Stanley died possessed of. She doubtless carries the documentary proof of this hidden on her person. If Esther is the rightful heir of Stanley, the diamond is hers. And if Arthur Stanley is an impostor, the earldom in England is yours. We are bound to silence, of course, owing to your rash acts. But, at least, there is one simple thing to do, Blair. You must marry this girl. Then you will have a clear claim to the title and you will also possess the quaint pair had set out afresh on their quest of Arthur, Quabba was proud in the possession of a large street piano and a pony and cart to haul it. But Esther insisted on returning once more to see Hagar at the sanitarium. And it was while they were threading their way through the outskirts of Richmond that they were seen from a passing train by Blair. He alighted and hurried to make his peace with Mrs. Randolph. Thus it was that Esther was forestalled in her romantic impulse to seek Arthur. No "nice young girl," of course, could go unchaperoned across the continent. So, Esther let Quabba undertake the journey alone to California. The next day Esther found in her room $1,000 in bank notes and a message from Arthur. She gave half the money to the organ grinder and bade him depart at once.

Blair Stanley saw Quabba turn round the corner of the Randolph mansion, and followed him. Suddenly, Quabba stepped into the path of a street car and was knocked senseless. Blair hurried to lift the injured man and take him to his lodgings. Blair saw in the accident a means of entrapping Esther. Handing a bootblack a hastily scribbled line telling the girl to come at once, he dispatched him to the Randolph mansion. Later, as Esther entered Quabba's room, she was seized by a masked man. But Blair found that he had caught a little tigress. His effort to search her for the Stanley document was fruitless. Help came to Esther in the shape of Detective Tom Blake, whose secret aid the bootblack was. In the scuffle, Blair fell over a broken stair-rail and lay as though dead.
An Announcement
To Exhibitors

by David Horsley

I HAVE just completed arrangements with the Mutual Film Corporation whereby all Horsley Productions will be released in the Mutual Program. Beginning the latter part of August or early in September, a two-reel Bostock animal feature and a single reel comedy made under my personal supervision will be released each week in the Mutual Program. Horsley productions in four and five reels will be released as Mutual Masterpictures. This arrangement has been consummated only after my thorough investigation of the Mutual organization and upon my satisfaction that the Mutual Program represents the most progressive spirit in the film world and the most profitable source of supply to the Exhibitor. The new policy of expanding the Mutual Program enables me to announce that all Horsley Productions will soon be available to Exhibitors only through Mutual Exchanges. With remarkable facilities at Bayonne, New Jersey, and with a new studio and a jungle of the largest collection of trained animals in the world at Los Angeles, I can assure Exhibitors many new and decidedly attractive features in all Horsley releases. You are requested to confer with your nearest Mutual Exchange for complete data.

David Horsley

Centaur Film Co. Studios, Bayonne, N. J.
Bostock Jungle & Film Co. Studios, Los Angeles, Cal.
Mutual Releases

MONDAY—American (2), Reliance, Keystone

TUESDAY—Thanhouser (2), Majestic, Beauty

WEDNESDAY—Broncho (2), American, Reliance

THURSDAY—Domino (2), Keystone, Mutual Weekly

FRIDAY—Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic

SATURDAY—Reliance (2), Keystone, Royal

SUNDAY—Majestic (2), Komic, Thanhouser

American
May 24—In the Purple Hills (2)
May 26—Reginal
May 28—The Resolve (2)
June 5—The Golden Rainbow
June 8—The Guiding Light
June 9—Shadows of Happiness (2)
June 13—The Song of the Vase
June 18—The Obligation (2)
June 16—Her Musical Cook
June 21—Peggy Lynn, Burglar (2)
June 23—One Woman's Way
June 24—When We Die (2)
June 30—A Good Business Deal
July 2—A Woman Scorned
July 6—Madam Mary (2)
July 7—The High Cost of Flirting
July 10—The Lake Mystery (2)
July 14—To Melody a Soul Responds
July 21—The Honor of the District Attorney (2)
July 21—Wait and See
July 28—The Deception
July 30—After the Storm
Aug. 4—Executive Bitch (2)
Aug. 4—The Mighty Hold

Beauty
Apr. 27—No Quarter
May 4—The Face Most Fair
May 11—The Wind Staircase
May 18—Naughty Henrietta
May 25—The Gold-Mine
June 1—Little Clystatheum
June 8—The Redemption of the Jasons
June 15—The Mutilled
June 22—A Deal in Diamonds
June 29—The Madonna
July 6—The Sisters
July 13—Applied Romance
July 20—His College Life
July 27—Polly's First Sponge Cake
Aug. 3—Cupid Takes a Taxi

Broncho
May 19—The Operator at Big Sandy (2)
May 26—Sherry's Trouble Sleep (3)
June 2—The Conversion of Folly Blake (2)
June 9—The Tavern Keeper's Son (3)
June 16—His Superficial Wife (2)
June 23—The Shadowgraph Message (2)
June 29—Ghost of Hell (2)
July 6—Tools of Providence (2)
July 13—the Run (2)
July 20—Blessed Entrepreneur (2)
July 21—Cash Parish's Pal (2)
July 27—From the Golden Trail (2)
Aug. 3—Honesty Inherits a Harlot (2)

Domino
May 13—The Shool Light (2)
May 20—Silent Sunset (2)
May 27—Hearth of the North (2)
June 3—The Scales of Justice (2)
June 10—The Calamity Mine (2)
June 17—the Soul of Phrygia (2)
June 24—The Frozen Hand (2)
July 1—The Failure (2)
July 8—Ace of Hearts (2)
July 15—The Burglar's Baby (2)
July 22—The Face of Death (2)
July 29—When Love Leads (2)
Aug. 5—The $100,000 Bill (2)

Kay Bee
May 7—The Kite (2)
May 11—His Name Is Anthony (2)
May 21—"Bad Buck" of Santa Ynez (2)
May 28—Easter Hat (2)
June 4—A Piece of Amber (2)
June 11—The Outlaw from the Past (2)
June 18—The Secret of Lost River (2)
June 25—The Floating Death (2)
July 2—His Mother's Portrait (2)
July 9—The Hammer (2)
July 16—The Title of Fortune (2)
July 23—The Play of the Season (2)
Aug. 6—When the Tide Came In (2)

Keystone
May 6—Guests Tied to Trouble
May 8—A Human Bond's Triumph
May 10—(No Release)
May 12—His Devil Chief (2)
(Special Release)
May 13—Crossed Love and Swords
May 15—Miss Fatty's Seside Lovers
May 19—(No Release)
May 20—He Wouldn't Stay Down
May 21—Better But Worse
May 20—Those College Girls (2)
June 3—Mabel Lost and Won
June 6—Those Bitter Sweets
June 14—The Cannon Ball (2)
(Special Release)
June 21—The Little Teacher (2)
June 26—(Special Release)
July 5—Fruit House Crooks (2)
(Special Release)
July 12—Minnow Dared Walrus (2)
July 19—Dirty Work in a Laundry (2)
July 26—Fido's Tin Type Tangle

Konic
May 30—Glassy Glasses
June 6—Brave and Bold
June 13—When You Wake It
June 20—Where Breezes Blow
June 27—Beautiful Boy
July 4—Mr. Wallack's Wallet
July 11—Beppe, the Barber
July 18—A Chase by Moonlight
July 25—Safety First
Aug. 3—The Deacon's Whiskers
Aug. 6—Father Love
Aug. 15—The Fatal Finger Prints

Majestic
June 13—The Burned Hand (2)
June 18—Picturing It
June 25—Where Breezes Blow
June 30—Mister Can
June 25—The Motor Boat Bandits
June 27—Children of the Sea (2)
June 29—The Kid Magicians
July 4—The Red Chair (2)
July 4—The Hijacked Girl
July 11—The Mountain Girl (2)
July 12—A Scenic Adventure
July 18—The Mystic Jewel (2)
July 20—The Runways
July 23—The Little Catamount
July 25—Tangled Paths (2)
July 27—the Straw Man
Aug. 1—VICTORY (2)
Aug. 3—Billie's Boat
Aug. 6—Big Joe's Hidden Heart (2)
Aug. 12—The Right to Live
Aug. 15—The Kinship of Courage (2)
Aug. 17—Providence and the Twins
Aug. 20—The Root of All Evil
Aug. 22—The Fast Boat (2)

Falstaff
May 14—Ferdy fungi's Fractions
May 21—The House that Jack Moved
May 28—Two Northern Men
June 4—Truly Rural Types
June 11—The Ghostly Ante (2)
June 18—Enersen explains—Little Herman (2)
June 25—The Stolen Antherium
July 2—A Barren Coat (2)
July 9—Mme. Blanche, Beauty Doctor
July 16—The Blue Boat
July 23—P. Henry Jenkins and Mars
July 30—Getting the Gardener's Goat
Aug. 6—The Plagued Nickel

Reliance
May 29—The Man Of It (2)
May 31—The Race Love
June 2—One Who Serves
June 5—The Celestial Code (2)
June 7—A Mother's Justice
June 9—Payment in Full
June 11—The Ten O'clock Boat
June 12—Hearts United (2)
June 14—The Old Batch
June 16—The Housemaid
June 20—The Girl Clothes Shop (2)
June 21—The Choir Boys
June 23—The Silent Witness
June 26—A Bad Man and Others (2)
June 28—The Showdown
July 3—Little Marie (2)
July 5—The Reputation (2)
July 7—The Fortification Plans
July 10—The Headliners (2)
July 12—The Arrow Maiden
July 14—The Truth of the Matter
July 17—The Americano (2)
July 21—Old Mother Grey
July 24—The Pretenders (2)
July 26—The Fairy Prince
July 28—The Billionaire's Rescue
July 31—Fate Takes a Hand (2)
Aug. 3—The Bride of Anna
Aug. 4—The Little Boy That Once Was He's (2)
Aug. 6—A Woman of Nerve
Aug. 11—The Coronation Rumpus (2)
Aug. 9—The Little Orphans
Aug. 11—The Noon Hour
Aug. 14—The Way of a Mother (2)
Aug. 16—The Biter
Aug. 18—An Independent Woman

Royal
Apr. 17—When Youth Went Out
Apr. 24—Hungry Hank at the Fair
Apr. 29—The Locked Out
May 8—The Magician's Serenade
May 15—Cassidy's Tribulations
May 22—When Beauty Came to Kosob
May 29—Oh, Baby!
June 5—The Twin
June 12—An Unlucky Suitor
June 19—The Man Most Lost (2)
June 25—When the House Divided
July 2—A Perfect Corpse
July 10—They Ran for Mayor
July 17—Your Half and My Half

Thanhouser
May 9—Love and Money
May 11—The Song of the Heart (2)
May 16—The Three Roses
May 18—The Heart of the Princess Marsari (2)
May 21—The Refugee
May 23—Daughter of Kings
May 30—The Ship of Sin (2)
June 5—The Angel in the Mask
June 12—The Girl of the Brothel (2)
—The Baby Benefactor
June 6—A Freight Car Honeymoon
June 13—The Best Mastiff (2)
June 13—Through Edith's Looking Glass—Bud Blossom (2)
June 15—The Country Girl (2)
June 18—In Wally's Train
June 20—The Two-Cent Mystery
June 23—Which Shall It Be? (2)
June 27—Innocence at Monte Carlo
June 29—Crossed Wires
July 6—Five Years After Appomattox
July 6—A Maker of Lungs (2)
July 13—Thirty-Five Through the Snow
July 15—Merry On a Crutch (2)
July 18—The Heart's First (2)
July 20—Old Jane of the Goyet
July 25—The Picture of Heart's Gray (2)
July 25—His Two Patients
July 31—The Mystery Society (2)
Aug. 1—The Game
Aug. 3—When the Fiend Sailed (2)
Aug. 6—The Revenge of the Steeplejack
REEL LIFT

Mutual Exchanges
Serving the Mutual Program

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<td>950 Filbert St., 6th Floor Continental Film Corp.</td>
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<td>Mutual Film Corporation</td>
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<td>Tampa, Fla.</td>
<td>Mutual Film Corporation</td>
<td>455 Ashley Bldg. Continental Film</td>
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<tr>
<td>Toledo, Ohio</td>
<td>Mutual Film Corporation</td>
<td>450 Superior St. Continental Film</td>
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<tr>
<td>Toronto, Ont.</td>
<td>Mutual Film Corporation</td>
<td>15 Willow Ave. Continental Film</td>
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<tr>
<td>Vancouver, B. C.</td>
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<td>3113-13-27 Granville St. Continental Film</td>
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<td>Washington, D. C.</td>
<td>Mutual Film Corporation</td>
<td>426 Ninth St., N. W. Continental Film</td>
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<td>Wheeling, W. Va.</td>
<td>Mutual Film Corporation</td>
<td>Room 14-15 Masonic Temple</td>
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<tr>
<td>Wilkesbarre, Pa.</td>
<td>Mutual Film Corporation</td>
<td>61 S. Pennsylvania Ave. Continental Film</td>
</tr>
<tr>
<td>Winnipeg, Manitoba</td>
<td>Mutual Film Corporation</td>
<td>68 Winnipeg Bldg. Continental Film</td>
</tr>
</tbody>
</table>

Special Productions

NEW MAJESTIC.......................... Sapho
THANHOUSHER.......................... Moths
THANHOUSHER.......................... Robin Hood
THANHOUSHER.......................... A Legend of Providence
KAY BEE............................... The Battle of Gettysburg
KEYSTONE.............................. Zu, Zu, the Bandleader
THANHOUSHER.......................... Prou-Frou
MAJESTIC.............................. Ruy Bias
THANHOUSHER.......................... Joseph in the Land of Egypt
MUTUAL SPECIAL...................... Mexican War Pictures
THANHOUSHER.......................... Cardinal Richelieu's Ward
THANHOUSHER.......................... Dope
N. Y. MOTION PICTURE.............. The Wrath of the Gods
THANHOUSHER.......................... The Last Concert

Mutual Program (Week of Aug. 2nd to Aug. 8th, Inc.)

Monday, August 2, 1915
AMERICAN................................Detective Blinn
RELIANCE................................The Bride of the Sea
To be announced later

Tuesday, August 3, 1915
THANHOUSHER.......................... When the Fleet Sailed
MAJESTIC............................... (Comedy)
BEAUTY................................. Cupid Takes a Taxi
(Comedy)

Wednesday, August 4, 1915
BRONCHO............................... The Golden Trail
AMERICAN............................... The Mighty Hold
RELIANCE............................... The Little Boy That Once Was He
(Drama)

Thursday, August 5, 1915
DOMINO................................. The Promoter
(Mutual Western Drama)
To be announced later

MUTUAL WEEKLY No. 31
Friday, August 6, 1915
KAY BEE............................... The Heart of Jabez Flint
FALSTAFF.............................. A Plugged Nickel
(Comedy)
RELIANCE............................... A Woman of Nerve

Saturday, August 7, 1915
RELIANCE............................... The Ceremonial Turquoise
To be announced later

Sunday, August 8, 1915
MAJESTIC............................... Big Jim's Heart
KOMIC................................. Father Love
THANHOUSHER.......................... The Revenge of the Steeplejack
(Drama)

MUTUAL WEEKLY No. 29 1915

LATEST WAR PICTURES

GOVERNMENT COMMISSIONERS INSPECT THE MANCHESTER (Eng.) Sounder

PARIS, FRANCE: AMERICAN-MADE AMBULANCES sent to France;

FRENCH AEROPLANES PARKED AT THE INVALIDES, Paris, France

PRESIDENT POINDEXTER OF FRANCE VISITS THE COCHIN HOSPITAL,

LONDON REINS SHOWING EFFECT OF ZEPPELIN AIR RAID.

MURCH THE GREAT PACIFIC FLEET ANCHORS IN San Francisco Bay for review.

Sub: A torpedo boat is blown up for the amusement of holiday crowds;

EDDIE FUREN WINS THE GOLDEN POTALCH Race at Montmarra Ferto Speedway races, Tacomas, Washington,

15,000 WASHINGTONIANS SEE SOLDIERS COMPETE in exciting races at Horse Show.

SAN FRANCISCO, CALIFORNIA: EX-SECRETARY OF State Bryan delivers peace oration to 100,000 listeners at Exposition grounds.

BOSTON, MASS. ANNUAL SWIMMING RACES IN St. Charles Basin.

NEW YORK SOCIETY SUMMER COLONY AT BEAUTIFUL Southampton, L. I., hold annual dog show.

Supt. A. Vernon Castle, Western Drama Agents

REPRESENTATIVE FITZGERALD OF NEW YORK and other members of Congress inspect the great Shoshone Dam, near Cody, Wyoming.

TERRIFIC STORM, OF CYCLONIC PROPORTIONS, HITS the Middle West, causing heavy loss of life and destroying buildings of dollar value of property.

KANSAS CITY, MO. MAYOR JOST'S 8-YEAR-OLD daughter dedicated to Indian Tau, Indian Park by burning $3,000,000 worth of redeemed city bonds.

HE ENDS UP WITH THE GAG AT NIGHT and is viewed by thousands under its festoons of electric lights.
**Regular Mutual Program Features**

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;Big Jim's Heart&quot; (2)</td>
<td>AUG. 8</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Ceremonial Turquoise&quot; (2)</td>
<td>AUG. 7</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Heart of Jacob Flint&quot; (2)</td>
<td>AUG. 6</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Promoter&quot; (2)</td>
<td>AUG. 9</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Headliners&quot; (2)</td>
<td>JULY 25</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;When the Fleet Sailed&quot; (2)</td>
<td>AUG. 3</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Detective Blinks&quot; (2)</td>
<td>AUG. 2</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Victorine&quot; (2)</td>
<td>AUG. 1</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Fate Takes a Hand&quot; (2)</td>
<td>JULY 31</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;When the Tide Came In!&quot; (2)</td>
<td>JULY 30</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;When Love Leads&quot; (2)</td>
<td>JULY 29</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Phantom Express&quot; (2)</td>
<td>JULY 28</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Outcasts of Society&quot; (2)</td>
<td>JULY 27</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Newer Way&quot; (2)</td>
<td>JULY 26</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Tangled Paths&quot; (2)</td>
<td>JULY 25</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Pretender&quot; (2)</td>
<td>JULY 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Play of the Season&quot; (2)</td>
<td>JULY 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man Who Went Out&quot; (2)</td>
<td>JULY 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Cash Parrish's Pal&quot; (2)</td>
<td>JULY 21</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Picture of Dorian Gray&quot; (2)</td>
<td>JULY 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Honor of the District Attorney&quot; (2)</td>
<td>JULY 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mystic Jewel&quot; (2)</td>
<td>JULY 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Americano&quot; (2)</td>
<td>JULY 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Tide of Fortune&quot; (2)</td>
<td>JULY 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Burglar's Baby&quot; (2)</td>
<td>JULY 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Ruse&quot; (2)</td>
<td>JULY 14</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Mercy On a Crutch&quot; (2)</td>
<td>JULY 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Zaca Lake Mystery&quot; (2)</td>
<td>JULY 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mountain Girl&quot; (2)</td>
<td>JULY 11</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Demon&quot; (2)</td>
<td>JULY 10</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Hammer&quot; (2)</td>
<td>JULY 9</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Ace of Hearts&quot; (2)</td>
<td>JULY 8</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Tales of Providence&quot; (2)</td>
<td>JULY 7</td>
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<td>THANHOUSER</td>
<td>&quot;A Maker of Guns&quot; (2)</td>
<td>JULY 6</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;Mountain Mary&quot; (2)</td>
<td>JULY 5</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;The Old High Chair&quot; (2)</td>
<td>JULY 4</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Little Marion&quot; (2)</td>
<td>JULY 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Mother's Portrait&quot; (2)</td>
<td>JULY 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Failure&quot; (2)</td>
<td>JULY 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Sea Ghost&quot; (2)</td>
<td>JUNE 30</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Crimson Wings&quot; (2)</td>
<td>JUNE 29</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;By Whose Hand&quot; (2)</td>
<td>JUNE 28</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;Children of the Sea&quot; (2)</td>
<td>JUNE 27</td>
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<td>RELIANCE</td>
<td>&quot;A Bad Man and Others&quot; (2)</td>
<td>JUNE 26</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Floating Death&quot; (2)</td>
<td>JUNE 25</td>
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<tr>
<td>DOMINO</td>
<td>&quot;Hearts and Swords&quot; (2)</td>
<td>JUNE 24</td>
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<td>BRONCHO</td>
<td>&quot;The Shadowgraph Message&quot; (2)</td>
<td>JUNE 23</td>
</tr>
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<td>THANHOUSER</td>
<td>&quot;Which Shall It Be?&quot; (2)</td>
<td>JUNE 22</td>
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<td>AMERICAN</td>
<td>&quot;Peggy Lynn, Burglar&quot; (2)</td>
<td>JUNE 21</td>
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<td>MAJESTIC</td>
<td>&quot;The Woman From Warrens&quot; (2)</td>
<td>JUNE 20</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Old Clothes Shop&quot; (2)</td>
<td>JUNE 19</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Secret of Lost River&quot; (2)</td>
<td>JUNE 18</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Soul of Phrya&quot; (2)</td>
<td>JUNE 17</td>
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<td>BRONCHO</td>
<td>&quot;His Superficial Wife&quot; (2)</td>
<td>JUNE 16</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Country Girl&quot; (2)</td>
<td>JUNE 15</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;His Obligation&quot; (2)</td>
<td>JUNE 14</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Burned Hand&quot; (2)</td>
<td>JUNE 13</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Hearts United&quot; (2)</td>
<td>JUNE 12</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Pathway from the Past&quot; (2)</td>
<td>JUNE 11</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Strike at Centipede Mine&quot; (2)</td>
<td>JUNE 10</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Tavern Keeper's Son&quot; (2)</td>
<td>JUNE 9</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Six Cent Loaf&quot; (2)</td>
<td>JUNE 8</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Right to Happiness&quot; (2)</td>
<td>JUNE 7</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Living Death&quot; (2)</td>
<td>JUNE 6</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Celestial Code&quot; (2)</td>
<td>JUNE 5</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;A Piece of Amber&quot; (2)</td>
<td>JUNE 4</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Scales of Justice&quot; (2)</td>
<td>JUNE 3</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Conversion of Frosty Blake&quot; (2)</td>
<td>JUNE 2</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;The Baby Benefactor&quot; (2)</td>
<td>JUNE 1</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Resolve!&quot; (2)</td>
<td>MAY 31</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Out of Bondage&quot; (2)</td>
<td>MAY 30</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Man of 11&quot; (2)</td>
<td>MAY 29</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Her Easter Hat&quot; (2)</td>
<td>MAY 28</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;Hostage of the North&quot; (2)</td>
<td>MAY 27</td>
</tr>
</tbody>
</table>

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A character comedy drama introducing the favorite Majestic star in a new and exceedingly amusing characterization.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS
(In which we try to tell only the truth about all Majestic and Komic releases)

THE RUNAWAYS, (1 Reel Majestic)—Release date Tuesday, July 20. A juvenile comedy drama by the Majestic juvenile company, of unusual dramatic ability and human interest.

THE LITTLE CATAMOUNT, (1 Reel Majestic)—Release date Friday, July 23. Featuring DOROTHY GISH in an excellent character part. A maid of the hills, with her wild nature tamed, finds in a stranger her future mate.

TANGLED PATHS, (2 Reel Majestic)—Release date Sunday, July 25. Featuring Francesca Billington and Sam De Grasse. The young lover, supposed to have been killed, returns in time to claim his sweetheart.

SAFETY FIRST, (1 Reel Komic)—Release date Sunday, July 25. A Komic number of exceptional novelty and comedy interest. The crooks are foiled by the clever detective.

THE STRAW MAN, (1 Reel Majestic)—Release date Tuesday, July 27. A comedy drama by the Majestic juvenile company, in which the kiddies succeed in capturing the escaped convict.

VICTORINE, (2 Reel Majestic)—Release date Sunday, August 1. A character comedy drama, featuring DOROTHY GISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the "angel" who has backed the show.

THE DEACON'S WHISKERS, (1 Reel Komic)—Release date Sunday, August 1. An unusually interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon's whiskers are caught in the bath house door, his daughter marries the man of her choice.

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News of the Trade

EVERYBODY'S playing it; everybody's singing it; everybody's whistling it. What? you ask, Why, the biggest song hit of the season, entitled, "Like a Diamond from the Sky," written by Leo Bennett and set to music by Leo Wood, in honor of The Diamond from the Sky, the North American Film Corporation's monster prize continued photoplay, in which captivating Lottie Pickford and handsome Irving Cummings have the principal roles.

The Cadillac Music Company, No. 1416 Broadway, New York City, publishers of "Like a Diamond from the Sky," characterize it as the biggest hit of its kind. It has taken New York and other big cities by storm. Leading vaudeville players are getting curtain call after curtain call every time they sing it. It is sending music halls and beach resorts audiences into a wild frenzy of applause every time it is sung.

Fred W. Drosten, for forty years the leading jeweler of St. Louis, president of the F. W. Drosten Jewelry Co., and a director of the Franklin Bank, has just purchased a large block of stock of the Minusa Gold Fibre Screen Co., makers of the famous Minusa Gold Fibre Screen, and has become a member of its board of directors. The business of the Minusa Company has recently increased so rapidly that expansion was necessary, and its force of employees has twice doubled during the last three months.

Mr. Drosten achieved a very enviable distinction among diamond merchants and importers during the World's Fair, at St. Louis, by purchasing the famous World's Fair collection of diamonds. This collection consists of a perfect stone of every known color. There are twenty stones in all. In purchasing this collection, Mr. Drosten outbid the entire world of collectors and importers. He has the collection on exhibition at his store in St. Louis.

When the International Jury of Awards, at the Panama-Pacific Exposition, at San Francisco, gave to the Nicholas Power Co., of New York City, the Grand Prize for the most perfect motion picture projection machine, it placed the stamp of approval on what is universally recognized as the most wonderful machine of this character the world has ever seen. The merits of the Power's machine have been consistently maintained and constantly improved upon for more than fifteen years. They are used in every part of the world and enjoy the highest reputation for machines of this kind.

Watterson R. Rothacker, president of the Industrial Moving Picture Company, leaves next week for a combined business and pleasure trip through the West. He will first go to Venice, Cal., where his wife and daughter have been for the last few months. He intends to make a thorough visit to the studios around Los Angeles and Santa Barbara, and then after viewing the Industrial Moving Picture Company's exhibits at the San Francisco Fair, he will make an extended tour of the larger western cities.

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SAPHO -- 6 Reels
ROBIN HOOD -- 4 Reels

MOTHS -- 4 Reels
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JOSEPH IN THE LAND OF EGYPT
James Cruze as Joseph, Marguerite Snow as Potiphar's wife
4 Reels of Superb Drama

CARDINAL RICHELIEU'S WARD
4 Great Reels, Featuring Florence LaBadie and James Cruze

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4 Splendid Reels, With Florence LaBadie and James Cruze

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"Flying A" Drama - - Released Aug. 2nd
A rattling good detective story, full of striking surprise and lightning-quick action.

Featuring Winifred Greenwood and Edward Coxen
Directed by Henry Otto

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An American "Beauty" Comedy-Drama - - Released Aug. 3rd
The adventures of a chauffeur-lover, and a dandy dude, his rival, enacted with characteristic "Beauty" snap and dash.

Featuring Neva Gerber and Webster Campbell
Directed by Archer MacMackin

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A single reel "Flying A" Drama - - Released Aug. 4th
How the chubby hand of a baby guides a woman who had sinned.
A wonderful screen drama, artfully enacted.

Featuring Helen Rosson and Roy Stewart
Directed by William Bertram

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DYNAMIGHT

It's a new force! A new power! It works on box office receipts only! In hot weather, when the receipts are low, it works terrifically. It boosts things sky-high, knocks the cobwebs off the ticket-chopper, and puts strong marks on the winning side of the ledger. Its other name is

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Wednesday, July 28
Rhea Mitchell & Richard Stanton in The Phantom Extra

Monday, July 26
Fatty Arbuckle in Fido's Tin-Type Tangle (2 parts)

Friday, July 30
Louise Claum & Tom Chatterton in When the Tide Came In

Thursday, July 29
Clara Williams, Margaret Gibson & Harry Keenan in When Love Leads

NEW YORK MOTION PICTURE CORPORATION

KEESSEL & BAUMANN, EXECUTIVES
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALs
The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, AUGUST 14

The Way of a Mother

A drama of the theatre which shows that grease paint is only skin deep

Marguerite Marsh, Josephine Crowell, George Walsh and Joseph Hennaberry are the principals

RELIANCE RELEASE DATES, STORIES AND CASTS

THE BRIDE OF THE SEA. (One Reel)—Release date, Monday, August 2. A silly wife is aroused from indifference to her husband when another woman flirts with him. "Billie" West, Lucille Young and Frank Bennett are principals.

THE LITTLE BOY THAT ONCE WAS HE. (One Reel)—Release date, Wednesday, August 4. His boyish self from out the past reforms one with tainted power. Based upon Zona Gale’s story. Charles West, Marguerite Marsh, Spot-tiswoode Aitken and A. D. Sears have roles.

A WOMAN OF NERVE. (One Reel)—Release date, Friday, August 6. Olga Grey, Margie Wilson and effective cast in drama of intense situation. The woman traps a burglar by pretending not to know he is in the room.

THE CEREMONIAL TURQUOISE. (Two Reels)—Release date, Saturday, August 7. Featuring Charles West and Irene Hunt and employing a strong Reliance cast, including the Indian players, Dark Cloud and Eagle Eye. How a tiny strand of hair in the hands of a determined girl solved a murder mystery.

THE LITTLE ORPHANS. (One Reel)—Release date, Monday, August 9. How a crook's plan to make a criminal out of a little boy resulted only in happiness for the boy and his small sister. Harold Goodwin and Violet Wilkoy, the juvenile players, have the two chief roles.

THE NOON HOUR. (One Reel)—Release date, Wednesday, August 11. An aunt with a shotgun gains the consent of two parents to their daughter’s happiness. "Billie" West is the daughter.

THE WAY OF A MOTHER. (Two Reels)—Release date, Saturday, August 14. Marguerite Marsh, George Walsh, Josephine Crowell and Joseph Hennaberry, the principals, in a story of Broadway, in which two mothers fight for their children and both win.

RELIANCE MOTION PICTURE CORPORATION

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New York

STUDIOS:
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Hollywood, Los Angeles, Cal.
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A Picturized Romantic Novel
By Roy L. McCardell

This wonderful film production—the original continued photoplay in chapters—is the big sensation of Broadway. In the heart of New York's great theatre district "The Diamond From The Sky" plays to the biggest crowds. Throngs clamor night and day for admittance.

Everywhere—in the metropolis—the smaller city—the town—village—everybody goes to see "The Diamond From The Sky."

You exhibitors who have not booked "The Diamond From The Sky"—you are missing the greatest box office success in the history of motion pictures. A new two-act chapter is released each week. Fourteen chapters are now appearing. Book this biggest money-maker in the business!

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North American Film Corporation
JOHN R. FREULER, President
Executive Offices
71 West 23rd Street
New York City

North American Representatives at Every Mutual Exchange in America
By special arrangement with the author and The Bobbs-Merrill Company, publishers, this story has been molded into a wonderful film drama. It will be released August 5th as a MUTUAL MASTER PICTURE. "The Girl From His Town" is a master picture in every sense of the word. Magnificent settings—superb action—perfect photography.

Played By a Cast of Stars

Margarita Fischer - - - C. Elliott Griffen
Beatrice Van - - - Joseph Harris
Joseph Singleton - - - Fred Gamble
-and a host of others.

A wonderful cast! A certain big box-office magnet.
JULY 31, 1915

A Mutual Master Picture
“The Girl From His Town” will be released through all Mutual Film Corporation offices August 5th. The intense story—the gripping plot—the beautiful scenic effects—stamp it as the very highest pinnacle of motion picture production. Remember the DATE OF RELEASE—AUGUST 5th!

Good for a Run of Several Days—Book Now!

Regular American Releases

The Exile of “Bar-K” Ranch
A Two Part “Flying A” Drama—Released August 9th
Featuring Vivian Rich and Roy Stewart
Directed by Reaves Eason

“Jimmy On the Job”
American “Beauty” Comedy-Drama
Released August 10th
Featuring Neva Gerber and Webster Campbell
Directed by Archer MacMackin

“Comrades Three”
A Single Reel “Flying A” Drama
Released August 11th
Featuring Winifred Greenwood and Edward Coxen
Directed by Henry Cito

Book American Productions
Swell Your Box Office Receipts!

Each of these releases is distributed throughout the United States exclusively by Mutual Film Corporation.

American Film Company, Inc.
S. S. Hutchinson, President
CHICAGO ILLINOIS
STRAIGHT from his heart of hearts, General Manager Hathaway, of the Trumount Theater Company (Cambridge, Mass.), fires in a letter of enthusiasm. Like a swift, true shot, his finger goes right to the vitals of film success. He says of a Thanhouser release: "EACH ACTOR IN THAT PICTURE PERFECTLY FITTED THE CHARACTER IMPERSONATED WITHOUT FAULT. I WAS SO IMPRESSED THAT I FELT CALLED UPON TO EXPRESS MY APPRECIATION."

THAT is the milk in the cocoanut! Mr. Hathaway has hit it! The characters are real!—They're true!—They live! They are convincing! THAT'S what makes pathos! THAT'S what makes comedy!

THAT'S the Thanhouser aim! The Thanhouser method! And take Mr. Hathaway's word for it, it's the consistent Thanhouser performance! Take HIS word or the word of ANY exhibitor who KNOWS that Thanhouers and Falstaffs are making good with a rip-roaring hurrah.

Edwin Thanhouser Presents

"When the Fleet Sailed"

It is doubtful whether any release ever represented greater effort than this. Florence La Badie, Peggy Burke and Harry Benham are cast wonderfully in this production, which will be noted for its genuineness. Everything in it is real, from the great battleships to the officers' shoulder-strap, and there is action every sprocket-hole of the way.

Released in Two Reels Tuesday, August 3rd.

"The Revenge of the Steeple-Jack"

Prepare to lose your breath when you see this one. The big punch is a battle 500 feet in the air by two men who love the same girl. No counterfeit thrill effects! You won't need to ask a question after you see the hair-raising work in this film. Mignon Anderson, Harris Gordon and John Lehnert worked with all their might—and they know how!

Released in One Reel Sunday, August 6th.

THANHOUSER FILM CORP.
New Rochelle, N. Y.
The Start of an Adventurous Journey

Lottie Pickford, in a Picturesque Scene from "The Diamond from the Sky," the North American Film Corporation's Mammoth Continued Photoplay, in Which She Is Starring

Responding to the call of her heart, Esther (Lottie Pickford), accompanied by Quabba (W. J. Tedmarsh), her ever faithful servant, deserts Richmond and its social gaieties to go in search of Arthur (Irving Cummings), who, unknown to her, is piling up a great fortune in oil and other successful investments in far off Los Angeles. Esther's departure, in the garb of a gypsy maiden, as here depicted, is but one of the stirring scenes comprising Chapter 13 of The Diamond from the Sky.
PLAIN TALK TO EXHIBITORS
By JOHN R. FREULER
President of the Mutual Film Corporation

I BELIEVE you will agree with me that even in motion pictures no man, no company or no group of companies can lay claim to absolute perfection. We all of us have our weak spots, and it is in this connection that I want to talk to you man to man.

TO BEGIN with I believe from the bottom of my heart to the top of my judgment that the Mutual Film Corporation to-day is the strongest and the best motion picture organization in the world. I believe it is the most progressive. I believe its program is better balanced and that its pictures and its service are the most profitable to exhibitors.

I WANT to go farther and say, that the branch managers of the Mutual Film Corporation, selected with especial care as to their fitness for their responsibilities, are the finest group of men in the field. It is my purpose to work hand in hand with them, just as I have directed them to work hand in hand with Mutual exhibitors, for the benefit and for the continued profit of us all.

THESE things I verily believe with my whole heart and soul, but because I believe them I find no reason why any of us should be content and rest on the laurels of past performances.

I WANT to know every flaw and every mistaken thing in this great big splendid organization. I want to know because I want to remedy such faults as may come to light from time to time. Understand me. I am looking for trouble just as a man with a fine, big automobile of the best make and material, looks for the slightest sound, and investigates in order that he may correct the fault and keep his splendid machine up to the highest point of efficiency and service.

I WANT every Mutual exhibitor to keep in close touch with the managers who know their business, and Mutual managers do know their business. I want every Mutual exhibitor to feel free to communicate with the home office whenever he has a just cause for complaint or for congratulation.

BY THIS I do not mean that I desire to receive complaints based on personal animus or written in the heat of temper, but I do welcome complaints that are just because I can then set about promptly to find the fault and correct the condition that brought it about.

MUTUAL exhibitors are entitled to really helpful service, and by this I mean a nicely balanced program, courtesy, promptness and frank advice on posters and advertising. The closer that the exhibitor and the branch manager get to an understanding of one another the surer will both succeed, and we ALL of us in THE MUTUAL FAMILY must succeed if we are to continue in a mutually profitable relationship.

THE Mutual Weekly special this week contained actual pictures of the Eastland Disaster of last Saturday morning. This picture was the first to be released. The Mutual Weekly shows the news while it is news.
Mr. George Ovey in character poses as seen in the Horsely comedy releases to begin late in August. Mr. Ovey, in the judgment of expert film men, is "THE FUNNIEST MAN IN AMERICA."
F EW exhibitors, especially those of the great Middle West will need any introduction to A. F. Beck, whom President Freuler has just selected to succeed Alfred Weiss as general manager of the Mutual Film Exchange of New York. Mr. Beck, until joining the Mutual, was general manager of the Universal exchanges in St. Louis, Kansas City and surrounding territory, a position he had held since the formation of that organization. He is a veteran motion picture man, and one of those pioneers who made their mark in the early days of the industry.

Mr. Beck was first identified with motion pictures, way back in the "dark tent" days when he was secretary and treasurer of the Greater Cosmopolitan Shows, at that time the biggest carnival company then on the road. He was also with the Bostock-Ferrari Carnival Company and several of the "big tops," receiving the training in the same rugged school and at the same time with many of the men who are today foremost in motion picture affairs.

Later, Mr. Beck became identified with George Kleine, when the Biograph was the leading independent. He organized and managed the Central Film Service Company in Indianapolis, Cincinnati and Louisville, handling the productions of the Motion Picture Distributing and Sales Company, until the formation of the Mutual and Universal, and at different times owned and operated the Rex, Fountaing and Riverside Theaters, all motion picture houses, and also two small film exchanges doing a big business in commercial films in the Indianapolis territory.

Mr. Beck is thirty-one years old, a college graduate, and has had a thorough business training. He is a believer in the principle that "service" in business is not merely the delivery of goods, but a combination of courtesy, co-operation and the application of common-sense ideas in all dealings with customers. His connection with the Mutual is a guarantee that the increasingly high standard of Mutual service will be maintained.

---

**FATE TAKES A HAND**

**Reliance**

TWO REELS

**CAST**

Jim Brant.................Francis J. MacDonald
Broadway Maxine...........Adoni Povieri
Detective................Eleanor Washington
Jim Brant's Father.........Wilbur Higby

**The Tragic Story of a Shot Which Miscarried**

**Detective BLINN**

**American**

**CAST**

Adele Page................Winifred Greenwood
Detective Blinn.............Edward Coxen
Lyman Shaw, jeweler..........George Field
Judge Page..................John Stepping
The Maid....................Beatrice Van

---

**WHEN THE FLEET SAILED**

**Thanhouser**

TWO REELS

**CAST**

Lieutenant Monroe............Harry Benham
Lilian Rolfe, his sweetheart....Florence La Badie
Leila von Briner, the spy.....Peggy Burke
Jack Homer, in love with her...Perry Horton
Admiral Jones................Morgan Jones

**A Romance of Uncle Sam's Ships**

**LIEUTENANT MONROE**, while Uncle Sam's navy is lying in the harbor of New York, entertains his fiancée, Lilian Rolfe, and Leila, a young woman friend of hers, on board his ship. The Admiral takes note of Lilian's friend and warns the lieutenant that she is suspected of being the spy of a European government. Later, he tells Monroe that the Navy Department is in possession of certain facts which have made those in authority extremely suspicious. It is recommended that Lieutenant Monroe ostensibly resign and let the fair spy initiate him into her schemes, as she doubtless will do if she imagines that Monroe has left the service under a cloud. The young officer reluctantly consents. He realizes that he cannot confide his plans to Lilian, and that already she half believes that he is in love with Leila. Monroe manages to get involved with the conspirators, who entrust to him the destruction of certain ships of the fleet lying in a New England port. He takes command of the yacht, which is to carry the mines to the men-of-war marked for destruction, and then communicates with Admiral Jones by wireless. Meanwhile, Lilian is confronted by Jack Homer, the jealous lover of Leila, who,
Detective Play, Sociological Drama and Comedy from American-Beauty

Stories of the New Photoplays

he believes, has cast him off for the lieutenant. Supposing that the forsaken sweetheart of Monroe will side with him, he tells her of a plot to destroy the yacht, which has been dynamited. Lilian rushes to the wireless station. But it is too late. There is a flash, a roar, and the yacht seems to dissolve before her eyes. Lilian puts to sea in a launch. She rescues her lover. He tells her the whole story of his secret mission. Leila is arrested, the young officer honored by the Department, and he and Lilian are married.

BILLIE'S GOAT Majestic
One Reel August 3, 1915

The Majestic Juveniles Hold a Lodge Initiation

CAST
Billie..................George Stone
Dan........................Violet Radcliffe
Boston Bean..................Harry Stone
Billie's Father..................Jack Hull

DAN, father, who is president of his lodge, has a goat delivered at his house for the initiation to take place that evening. Dan hitches the goat to the baby carriage and goes for a drive. On the boulevard he meets Billie, who is taking Mae for a drive in his pony cart. Mae is disinclined. While she and her escort are in an ice-cream parlor, Dan unhitches the pony and leads it away. When Billie and Mae reappear, they are sadly upset by the loss of the pony. Dan offers to take Mae home in his goat cart. She accepts gratefully. Going down hill, the goat becomes unmanageable. Mae is spilled in the dirt, and Billie, who, meanwhile, has given chase in a burro outfit, again wins the fair lady away from his rival. Dan determines to get even. He plans to hold a lodge initiation patterned on the one he has heard the grown-ups talking about. That evening, the affair comes off, and Billie is made the "goat" of the occasion. Billie and his father arrive home from their respective lodge initiations much battered up. They solemnly give each other the lodge high sign, and separately discrete.

CUPID TAKES A TAXI Beauty
One Reel August 3, 1915

A Taxi Cab Elopement

CAST
Bob........................Webster Campbell
Mabel........................Neva Gerber
Clarence....John Sheehan
Bob's Father..................Ray Berger
Mabel's Mother.............Lucille Ward
Clarence's Father............William Carroll

BOB, spendthrift, speeder and heart-breaker, is a source of constant worry to his father. He falls in love with Mabel, a damsel in distress, whom he takes home in his runabout. A few days later, when Bob's father determines to wash his hands of his son, the young man becomes a public chauffeur. A call comes from Mabel's house for a taxi. Forewarned is forearmed with Bob. So he goes to the marriage bureau and equips himself with a license. Then he goes to the mansion of Mabel's papa. He finds that he is to drive Mabel, her parents and Clarence, the suitor of papa's and mama's choice, to the opera. Bob arranges with the fair young girl to meet him between the acts. They run away and are married. There may be compensations in having to get out and drive a cab for a living.

THE LITTLE BOY WHO ONCE WAS HE
One Reel Reliance August 4, 1915

A Strong Drama, Featuring Charles West

CAST
Dan Adams..................Charles West
Alicia..................Marguerite Marsh
Mr. Blake..................Spottawood Aiken
Jim Foley..................A. D. Sears
The Vision Boy..............Buddy Harris

DAN ADAMS goes back to the scenes of his boyhood to get his bearings in life. The spirit of the boy that once was he has companions him, and demands that he account for the way in which he has spent his mature years. Adams reviews his shameless career. He is overwhelmed with repentance. Returning to the city, he seeks out the wife whom he had lost, wins her forgiveness, and persuades her to begin life over again with him.

THE GOLDEN TRAIL Broncho
Two Reels August 4, 1915

The Western Adventures of a Young Pugilist
Starring Richard Stanton
By Thomas H. Ince

CAST
Johnny Firth..................Richard Stanton
Jim Healy..................Robert Kortman
Mary..................Margaret Gibson
"Nutty" Ike..................J. P. Lockney

JOHNNY FIRTH, a professional pugilist, dissipates, and loses the fight. He leaves for the West, whither he is followed by his manager. In Arizona, Firth knocks out a bully, Tim Mason, who has robbed "Nutty" Ike of his nuggets. "Nutty" Ike introduces Firth to his daughter, Mary, and makes him her partner in the mine. Mason trails Firth and Ike. There is a fierce fight. Mary rides for the sheriff and the claim jumpers are subdued. Later, Johnny's old manager arrives. He discovers Firth and Mary in a love scene. "Nutty" Ike assures the manager that Johnny is so rich now that he never will need to fight for a living again. Also, his love for Mary has made him a different man.

THE MIGHTY HOLD American
One Reel August 4, 1915

The Story of a Baby's Unconscious Influence

CAST
Nan..................Helen Rosson
Lewis Caldwell.............Roy Stewart
Helen Wade..................Beatrice Van
Caldwell's Father............Perry Bangs

HELEN WADE, after pleading in vain with Lewis Caldwell to make her his wife for the sake of their child, pins a note to the baby's dress, entrusting it to the care of some compassionate stranger, and, leaving it in its crib, goes down to the river and commits suicide. Nan, a feminine Raffles, finds the baby. She tells her partner, Jim, that she has decided to adopt the child and leave the old life forever. She goes away with the baby. Meanwhile, Caldwell's father has died. Free now to marry Helen, he seeks her far and wide. But five years pass and (Continued Overleaf)
Stirring “Western,” Novel Juvenile Play and Comedy from Majestic-Komic

Stories of the New Photoplays

**THE PROMOTER**

*Domino*

**Two Reels**

*August 5, 1915*

**The Story of a Swindler, Featuring Walter Edwards**

*By Richard V. Spencer and Thomas H. Ince*

**CAST**

John H. Mallard.......... Walter Edwards
Ellen Clayton.......... Elizabeth Burbridge
Jim Howard......... Lewis J. Cody
Mrs. Clayton............ Fanny Midgley
Silas Clayton........ Lewis Morrison

**MALLARD**, a crooked mining stock promoter, swindles **Silas Clayton**, a farmer, out of $3,500. **Clayton** has mortgaged his property to buy **Mallard**'s worthless stock, and later finds himself and his family disposed and almost penniless. The **Claytons** go West to take up a homestead claim. **Jim Howard**, an Arizona ranchman, falls in love with **Ellen Clayton**. She shows him a snap-shot which he happens to have of **Mallard**, and tells him that he is the man who ruined her father. **Howard** runs across the original of the kodak picture in a Tucson hotel. He decoys **Mallard** to an abandoned mine and holds him prisoner while he goes for **Ellen** and her father. They return with **Howard** and identify the swindler. **Howard** tells **Mallard** that unless he puts down $5,000 for Gold Mining stock he will never get out of the mine. **Mallard** comes across with the check on a Tucson bank. **Clayton** cashes it. **Mallard** is set free. The promoter is then presented with the worthless stock which he formerly had sold. **Clayton** starts back across the desert, on foot, eighty miles to Tucson.

**A WOMAN OF NERVE**

*Reliance*

**One Reel**

*August 6, 1915*

**Olga Grey Stars in an Intrepid Rôle**

**CAST**

Blanche Barker........... Olga Grey
Arthur, her husband...... Howard Gaye
Michael Brennan........ John Kohler
Kate......................... Margie Wilson

**THREE FINGERED MIKE** **BRENNAN**, a burglar of renown, for whose capture a $500 reward is offered, reads that **Arthur Baker**, a rich banker, recently presented his wife with a diamond necklace. He eludes the police and, calling upon **Baker** in disguise, applies for a position as gardener on his country estate. The banker tells **Brennan** that he is leaving that evening for Chicago on a business trip, and that he may call again the following week. **Brennan** enters the **Baker** home that night. **Blanche Baker**, sitting with her sewing by the table in the library, notices that the table cover moves slightly. Then she sees a hand with two fingers missing, appear and disappear. She waits a moment, yawns heavily, and then rings for **Kate**, the maid.

“I wish you to take a note,” she says, “to the jeweler, bidding him bring my necklace and other valuables to the house to-night. I desire to put them in the safe.” She writes the note, hands it to the maid, and accompanies her to the door. There she instructs the girl that the note is to be delivered to the captain of police. **Kate** rushes down the street, and her mistress returns to the library. **Mrs. Baker** coolly fingers the piano, sings a little, and avoids glancing toward the table. The officers arrive in time to drag **Brennan** from his hiding-place. The next day the captain of police awards **Mrs. Baker** the $500.

**A PLUGGED NICKEL**

*Falstaff*

**One Reel**

*August 6, 1915*

**All About the Lots of Things It Will Do and Buy**

**CAST**

Mr. Christopher........ Boyd Marshall
Viva, his wife............ Lila Hayward Chester
Their children............. Eland Benham
Dixon, a friend........... N. S. Woods

The **plugged nickel** first attracted the attention of **Mr. Christopher** one Sunday morning while he was getting ready to go to church. He found it in his everyday clothes, and flung it out the window. After that, for a fortnight, that bad coin kept popping up at him in all sorts of unexpected places. When he had thrown it in the river and supposed it lost forever, it turned up again, like Tom Thumb, inside a fish he caught and cleaned. Then **Mr. Christopher** sat down and counted up all the ways, in which, to his own knowledge, that nickel had done good. It had bought his children ice-cream—for when he had first flung it out the window it was the children who had found it and raced off to the ice cream parlor. It had fallen to an old darkey, who had successfully passed it off again to **Mr. Christopher**, who bought himself a glass of beer with it. The bartender had got a car-ride on it, and a fish had dined on it. Doubtless, the nickel was the luck which brought to **Mr. Christopher** the fish. So he cannot make up his mind whether he lost money or made it.

**THE HEART OF JABEZ FLINT**

*Kay Bee*

**Two Reels**

*August 6, 1915*

**A New England Miser at Bay**

*By Richard V. Spencer and Thomas H. Ince*

**CAST**

Jabez Flint............. Jay Hunt
Rev. David Dowling...... Walt Whitman
Widow Ames.............. Fanny Midgley
Mrs. Dowling........... Gertrude Claire
The New Pawnor........... Robert McKim
Flint's Housekeeper...... Virginia Philips

**JABEZ FLINT**, an old miser and pillar of the church, holds in his fist the small New England town where he lives. **Flint** forecloses on the property of **Widow Ames**, thus rousing the indignation of the minister, **David Dowling**. The **Dowlings** take **Mrs. Ames** into their home, and the following Sunday, his text is: “It is harder for a camel to pass through a needle’s eye than for a rich man to enter the Kingdom of God.” **Jabez** leaves in the middle of the sermon. The next day, when a delegation calls on him for (Continued Overleaf)
Love, Romance and Intrigue Dominate Strong Dramas from Reliance Studios

2. Spottiswoode Aitken, Charles West and A. D. Sears in "The Little Boy That Once Was He."  
3. Phil Gasroack and Irene Hunt in "The Ceremonial Turquoise."  
5. "Billie" West, Frank Bennett, Lucille Younge and Betty Marsh in "The Bride of the Sea."  
6. Frank Bennett and Betty Marsh (same).  
7. Olga Gray and Howard Gage in "A Woman of Nerve."  
8. Irene Hunt in "The Ceremonial Turquoise."  
10. George Beranger in "A Bride of the Sea."  
11. Marguerite Marsh, Charles West and Spottiswoode Aitken in "The Little Boy That Once Was He."
Stories of the New Photoplays

THE CEREMONIAL TURQUOISE
Two Reels  Reliance  August 7, 1915

Irene Hunt Solves a Jewel Mystery
Also Featuring Charles West

CAST
Reinhart .............. Eric von Ritzau
Du Boise ............. Charles West
Amy .................. Irene Hunt
Lubbo ................ Philip Gastroak
An Indian ............ Eagle Eye
The Clerk ............ Harriett Dowling

R\nEINHART, senior member of the jewelry firm of
Reinhart and Du Boise, is found murdered in the store.
Suspicion attaches to Du Boise, as the partners' relations
had been strained of late, and Reinhart had forced his
dughter, Amy, to break her engagement to Du Boise. Circumstantial evidence is against the young man. Amy,
however, believes him innocent. She observes that a case
of turquoises has been robbed, and also notices a quantity
of coarse, black hair, evidently torn from the head of the
murderer, lying near the right hand of the dead man. The
hair apparently is that of a Mexican or Indian. Amy learns
that the turquiose mine, owned by both the partners, had
beaten off, from New Mexican Indians, not without
some friction. A clerk testifies that on the day of the
murder, a well-dressed "Spaniard" had visited the store
and bought a few small turquoises. The girl enlists the co-
operation of the sheriff, and they go, with a posse, to the
mine. There the Indians are surprised in the midst of
tribal ceremonies, in which the stolen turquoise plays an
important part. Lubbo, their leader, in attempting to escape,
is mortally wounded. Dying, he confesses to Amy that
he murdered Reinhart. Amy reaches the court-room just
in time to present Lubbo's written confession, which saves
her lover from the chair.

FATHER LOVE
One Reel  Komic  August 8, 1915

Featuring Fay Tinchner in a Villainous Part

CAST
Fay, a chauffeur .............. Fay Tinchner
Archibald .................. Frank Darien
Flunkery .................. Chester Withey
Frances, Archibald's wife .... Olga Gray

A\nRCHIBALD'S wife, Frances, has acquired the club
habit. She neglects to take him to the theater, and he
must pass the lonely evenings tending their infant. Fay,
the chauffeur, out of pity for the slighted husband, falls in
love with him and begs him to elope with her. His duty
to the baby, however, constrains him to decline. Fay makes
up her mind to win Archibald at any cost. She kidnapshim in the auto. The wife, at the club, hears what has hap-
pened and rushes to the rescue. Fay's machine breaks
down. Archibald escapes and flings himself into the sea.
The wife swims out and saves him. Realizing that he has
been faithful to her, even to the point of risking his life,
Frances reassures her spouse that she will show him more
affection in the future.

BIG JIM'S HEART
Majestic
Two Reels  August 8, 1915

A Strong Western Play
Featuring Teddy Sampson and Charles Clary

CAST
Jim Taylor, sheriff ................ Charles Clary
George White .................... F. A. Turner
Elsie, his daughter ............. Teddy Sampson
Tom Smith ...................... Emmett J. Flynn
Mojave Ed ...................... William A. Levvy
Wild Cat .................... Elmer C. Eaton Eye

SHERIFF JIM TAYLOR loves Elsie, daughter of
Ranchman George White. Elsie, however, has given
her promise to Tom Smith, driver of the pony express. Tom
goes out with a Wild Cat, an Indian half-breed, and
when the latter is found dead shortly after, the young
express driver is arrested on suspicion of murder. Elsie
alone believes him innocent. On the day set for the hang-
ing, Mojave Ed, a worthless character, falls ill of fever
in the mountains. Fearing to die, he sends for the sheriff
and confesses to him that it was he who murdered Wild
Cat. The sheriff realizes that his hope of winning Elsie
now is lost—that is, if he chooses to prove the express
driver's innocence. As he stands, later that day, with
the hang rope in his hand, Big Jim finds that he cannot bring
himself to seek by such means his own happiness. He re-
lates Mojave Ed's confession, Tom is freed, and the lovers
reunited.

THE LITTLE ORPHANS
Reliance  August 9, 1915

The Story of a Fortunate Rescue
Starring the Child Actors, Harold Goodwin and Violet Wilkey

CAST
Donald .................. Harold Goodwin
Doris ...................... Violet Wilkey
Lovy, the pawnbroker .... Edward A. Warren
Renwick Morris .......... Richard Cummings
His Wife ................. Elberta Lee
A Crook .................. Charles Goman
Another Crook ............ J. P. McCarthy

W\nHEN their mother dies, Donald and Doris fall into
the hands of Levy, a pawnbroker, who is "fence" for a gang of crooks. Levy forces Donald to sell papers for
a living, and makes Doris his slave. The gang, desiring
to use a small boy in pulling off a jewel robbery, hire
the boy from the pawnbroker. He is compelled to enter
the home of Renwick Morris while the crooks wait outside
for him to open the door. Morris discovers the young
intruder. He recognizes in Donald his newsboy, and wins
from him his story. Morris phones police headquarters, and
the waiting thieves are captured. Meanwhile, Doris has
gone to the police, desperately determined to win help
against Levy. Donald and Doris meet at the station. Levy
has been arrested. Renwick Morris and his wife adopt the
homeless brother and sister.
Scene from Mutual Masterpicture and Stirring Thanhouser-Falstaff Releases

MUTUAL'S NEW COMEDIAN

MR. GEORGE OVEY

Comedians come and go.
This man is COMING

Every picture we have seen him in is better than the one we saw before. George Ovey will be seen in the REGULAR PROGRAM and the first of these comedies, made by David Horsley, will be released Thursday, August 19th.

Brand Name to be Announced Later

George Ovey is in our judgment

The Funniest Man in America

MUTUAL FILM CORPORATION
Use Foresight!
Right NOW
Book the

MUTUAL PROGRAM

because—

The Mutual Program has been established for years and presents only the productions of experienced photoplay producers—
because the Mutual Film Corporation offers exhibitors more advertising co-operation than any other organization—
because the Mutual Film Corporation is financially responsible—
because the Mutual Program producing companies are known throughout the world—
the players are popular—
because the Mutual Program will live and continue to make money for exhibitors—
because the Mutual Program is being expanded—new Horsley comedies and animal pictures and three-reel Broadway Star features will soon be released—
because exhibitors booking the Mutual Program NOW will secure preference in future benefits.

Look up your nearest Mutual Exchange AT ONCE. Let our representatives tell you how the Mutual Program is being expanded—let them tell you about the coming Horsley releases—new comedies and animal pictures and three-reel Broadway Star Features IN THE REGULAR PROGRAM, etc., etc. Quick action may protect you from your competition

Mutual Film Corporation
JOHN R. FREULER, President
Executive Offices—71 West 23rd Street, New York City
Exchanges Everywhere
Mlle. Poppea, of the Imperial Ballet, had fascinated all Calcutta. British and Indian officers alike filled the European theatre with applause of the famous beauty and enchantress. But most conspicuous among her devotees was Captain Drake, of the Royal Singapore Blues. It was not so generally known that Prince Yar Khan, of Her Majesty's Bengalese Dragoons, also was an ardent suitor of this Circean of the West.

Drake and the dancer were well matched. Their infatuation was mutual. One evening, awaiting him in her luxurious apartments, Poppea sat before a golden casket, in whose violet depths reposed coil upon coil of luminous Indian pearls. With fingers quivering with delight, she lifted the necklace and clasped it about her beautiful shoulders. “To the fairest of the fair,” read the card in the casket, “from her devoted slave, Yar Khan.”

Poppea flung back her little, dark head and laughed. To this bewitching music, Captain Drake made his entrance. The captain was only too willing to be reassured by his inamorata that, though she accepted the gifts of the Indian prince, she regarded Yar Khan as the most humorous of her many admirers. She was Drake's, she told the Englishman, and his alone. A few weeks later, Poppea held in her hand Yar Khan's letter of proposal. Any moment he would enter for her answer. The dancer's eyes dilated, her bosom rose and fell. She was weighing in the balance her emotions and her ambition. The image of Drake appeared to her. He was not well off. One could not live, as she was accustomed to live, on the pay of an English army captain. But this Indian! “He is a prince,” she whispered to herself. “He is rich. Why not?”

Within the hour, Yar Khan rode away from their interview, enveloped in that imperceptible calm and gentleness which betrays consummate happiness in the East Indian. Poppea had consented to marry him. With his dark face, framed in the snowly, feather turban of rank, set smilingly straight before him, his erect figure passed majestically through the streets of Calcutta. And simultaneously in the perfumed, dim chamber of Poppea, Drake was demanding the meaning of the priceless, strange ring on her finger. As he learned the truth he turned away, and a spasm of bitterness contorted his features. Drake faced the woman again, his whole expression a humorous pretense of conventional congratulation. For a moment his eyes searched him with her great, lustrous eyes. Then, putting her face close to his, she whispered, “Need my marriage make any difference to us?”

After the honeymoon, Prince Yar Khan and his bride received their “mutual” friend many times at the palace. Drake came and went with the full confidence of Poppea's husband. Then, unexpectedly, the Prince was ordered south. Yar Khan was chagrined and sorrowful that he must take his bride into the sweltering southland, to a lonely villa, away from the luxury, the gaiety and the European friends which meant so much to her.

They had been gone about a month when, one day, Captain Drake was handed a letter. It bore a southern post-mark. He tore it open frantically. The missive spoke to him with all the warmth and extravagance of her passionate nature. She poured out to him her tribulations and her ennui in that far, desolate country. “And I'm sick of it,” the letter concluded, “sick of the heat, the greasy natives, and being worshipped by a fool. If you don't come to me I shall go mad. Poppea.”

The “mutual” friend, absent from the army at Calcutta on a plea of ill health, was made extraordinarily welcome by Prince Yar Khan.

Then, one morning, the Prince, entering his wife's room, saw on the candle-stand by her bed a heap of cigar ashes. The awakening was swift and terrible. True to the code of the Orient, he determined to work secretly. That evening, he contrived to bring the lovers together. Placing a guard over them, Yar Khan retired to his study. He poured out two identical glasses of wine. Then, into one of these, he dropped a quantity of arsenic. Poppea and Drake were led before him.

“Of these is harmless,” he addressed the Englishman, “the other fatal. My wife will choose for you.”

Poppea's bejeweled hand fluttered in an agony of irresolution between the two goblets. At last she waveringly held out toward Drake one of the glasses. Cere moniously, the two men drained the fatal draught. The Indian prince still stood, statuelike and smiling, when with a sudden, horrible writh of his body, Drake fell over on the table, dead.
Strong Dramas and Lively Comedy from Broncho, Domino, Keystone, Kay Bee

2. Ethel Ullman and Jack Nelson (same).
3. Syd Chaplin in "A Lover's Lost Control."
5. Tom Chatterton in "Over Secret Wires."
6. Tom Chatterton, Harvey Clark and Tom Kuribara (same).
UT from the rickety old mansion, long gone to slattern shabbiness as a lodging house, came Detective Tom Blake in his disguise of an overgrown bootblack. He led the dazed and bewildered Esther by the wrist, and after her, forgetting in his excitement the injuries he had sustained, came the devoted Quabba. Blake helped them both into a waiting taxi.

Meanwhile, more stunned than hurt, Blair had escaped from the house, helped himself to an automobile, exchanged his own dusty hat and coat for the togs belonging to the chauffeur, and driven to Mrs. Randolph's. As Esther and Quabba drove up in the taxi, Blair was the first person to greet them. Mrs. Randolph would not believe Esther's indignant account of Blair's part in the fight at the lodging house. That young man himself proclaimed his innocence with an air of half exasperation, half puzzled good nature. Drawing Quabba aside, the girl bade him leave at once for Los Angeles. Then she added in a whisper: "I will follow you."

Esther took train to the Coast a week later. In Los Angeles she and the faithful Italian met. Quabba was dispatched to the offices of the Good Hope Oil Company—only to learn that Arthur Stanley had gone far off into the distant Sierras to acquire some mines. This same information was vouchsafed to Blair, when he called at the Good Hope offices later in the afternoon. He had been sent thither by Vivian Marston, whom he had joined that day.

"There is a refreshing air of youthfulness about your wicked ways," that sophisticated beauty told the scrape-grace, whom she had married for The Diamond from the Sky and from whom she had parted in equal celerity at the loss of it. "Yes, in your way," Vivian continued, "you are most interesting and engaging. For you are the youngest husband I ever had."

Blair's eyes glittered. "Don't go too far with me, Vivian," he warned. "No one knows better than you, that there isn't anything I wouldn't dare for you."

"That's just the trouble," she answered coolly. "There isn't anything you wouldn't dare for me, or for anything else you desire—Esther Harding, for instance."

<table>
<thead>
<tr>
<th>CAST</th>
<th>Chapter Fourteen &quot;For Love and Money&quot;</th>
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<tbody>
<tr>
<td>Esther Stanley</td>
<td>&quot;The Diamond from the Sky&quot;</td>
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<tr>
<td>Arthur Stanley, II</td>
<td>Blair wincéd. After that</td>
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<tr>
<td>Vivian Marston</td>
<td>she had him perfectly in control. He</td>
</tr>
<tr>
<td>Hagar</td>
<td>agreed to every detail of the scheme</td>
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<tr>
<td>Luke Lovell</td>
<td>which she had been busy concocting</td>
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<tr>
<td>Marmaduke Smythe</td>
<td>in the last fortnight. It was</td>
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<td>Quabba, the hunchback</td>
<td>to be a bargain. She desired to</td>
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<td></td>
<td>possess The Diamond from the Sky. Blair</td>
</tr>
<tr>
<td></td>
<td>desired to possess Vivian. Let him</td>
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<tr>
<td></td>
<td>get the diamond for her and she</td>
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<td></td>
<td>was his. &quot;And we two,&quot; said the</td>
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<td></td>
<td>adventuress, &quot;must, first of</td>
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<td>everything, get the upper hand with</td>
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<td>this fabulously wealthy cousin of</td>
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<td>yours, masquerading under the name of</td>
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<td>'John Powell.' We know his kindness of</td>
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<td></td>
<td>heart. Now you go and find him. He</td>
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<td></td>
<td>will be as glad to see you as he was</td>
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<td></td>
<td>in Richmond. He will make you his</td>
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<td></td>
<td>manager or partner. I shall inject</td>
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<td></td>
<td>myself into his affairs in some other</td>
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|                             | way, and we will work together."
|                             | That same hour, Blair                  |
|                             | departed for the mines in an           |
|                             | automobile. But he did not whizz off   |
|                             | down the street before the sharp-eyed  |
|                             | Quabba had remarked his parting with   |
|                             | Vivian. The organ-grinder lost no time |
|                             | in phoning Esther, who took the first  |
|                             | train to the mountains. She was        |
|                             | determined to reach Arthur before      |
|                             | Blair did. And Quabba, respecting his  |
|                             | young mistress's desire to go alone,    |
|                             | followed her by a later express. When  |
|                             | the passengers for the Lady Veronica    |
|                             | mines alighted at a way station, a daily |
|                             | stage was waiting to take them into the |
|                             | Sierras. Esther found herself one of    |
|                             | two travellers. The other was          |
|                             | Marmaduke Smythe. Meanwhile, Blair's   |
|                             | roadster had met with an accident.     |
|                             | Stopping for repairs at a blacksmith   |
|                             | shop, he had encountered Luke Lovell   |
|                             | and learned that Arthur had left       |
|                             | Veronica and gone on to another range  |
|                             | across the wide valley. Just then the  |
|                             | stage coach halted at the door. Blair   |
|                             | distinctly saw Esther within. He       |
|                             | exchanged a word or two in whispers    |
|                             | with Lovell. A few minutes later the    |
|                             | stage continued on its way. The linchpin, |
|                             | which the gypsy had removed to mend     |
|                             | had been cleverly replaced in the      |
|                             | same treacherous condition. On the     |
|                             | crest of the mountain, the broken pin   |
|                             | did its work. Esther and the English    |
|                             | lawyer were hurled down the precipice. |
|                             | Many miles below, at the coast town     |
|                             | where he had missed the stage, Quabba  |
|                             | sat, hauling in a fishing-line. At the  |
|                             | end of the line tugged a great, quivering |
|                             | fish. And in its gills was an antique  |
|                             | chain, supporting The Diamond from the  |
|                             | Sky.                                               |
CLOSE upon the announcement of the alliance of David Horsley with the Mutual, under the terms of which all the productions of the Centaur Film Company and the Bostock Jungle and Film Company are to be released under the Winged Clock, comes news that the mammoth new studio, which Mr. Horsley has had in process of construction in Los Angeles for several months past, is practically complete. Here the new animal pictures, which will be released through the Mutual early in September, will be produced, as well as many of the comedies, which will form no unimportant part of the Horsley contribution to the Mutual program.

The new plant, which covers a space of five acres in all, contains many unique and entirely novel devices and appliances, all of them the product of Mr. Horsley's inventive genius, which never before have been incorporated in studio construction. The most important of these innovations is the "arena," so-called because it is here that all the animal pictures will be taken and which, by reason of its originality of construction and design, may be rated as among the most important of Mr. Horsley's numerous inventions. Here the wild beasts of the jungle, such as lions, tigers, leopards and other members of the treacherous cat family, can perform on the same stage with the human actors without the latter being protected by iron bars or similar safeguards. By means of a wonderfully clever contrivance, it is said Mr. Horsley worked out to his satisfaction only after months of experiment, the wild animals remain absolutely under the control of the cast can perform their parts absolutely without fear of attack from the animals.

In mapping out his plans for the Los Angeles plant, Mr. Horsley followed few precedents in studio construction. Instead, he worked out to his own satisfaction each of the numerous innovations now installed and supervised their construction with an eye which overlooked no detail that affected their value as an aid to the manufacture of distinctive motion pictures.

When, little more than a year ago, Mr. Horsley acquired possession of the Bostock Arena and Jungle, the celebrated collection of wild animals owned by the late Frank C. Bonstock, he realized that to produce animal photoplays, which should be different from all the so-called jungle films, a new type of equipment was necessary. How to hit upon a method whereby human actors and actresses might play their parts in comparative safety while beasts, who were really wild, prowled at hand, was the problem. Mr. Horsley knew well that a toothless, mangy, old lion or a leopard drugged half way into insensibility had long since failed to thrill motion picture audiences. With his magnificent collection of jungle creatures some absolutely new plan was essential, if the public and the exhibitors were to be satisfied.

A dozen or more ideas, originating in Mr. Horsley's brain, were put through a process of elimination or rejected and the "arena" as it stands today is the result. The "arena," as the diagram on this page shows, is hexagonal in shape. It measures 144 x 144 feet in area and is surrounded by walls twenty feet in height. In the center is a concrete platform, on which the camera is mounted at the apex of the six triangles. Around the platform or "island" is a moat, six feet wide and four feet deep, which is constantly filled with water. Iron bars a dozen feet high surround the platform, to protect the director and cameraman from any sudden onslaught of the animals, who are being photographed, while at each junction of the different triangles another row of iron bars extends from the "island" across the moat to the wall behind. These bars extend only a few inches below the surface of the water, when crossing the moat, so that all a performer has to do to escape from a threatened attack of the animals is to dive into the water and come out in the adjoining section of the arena.

The advantages of this unique construction are many and obvious. Not only does it facilitate the escape of the human artists in time of peril and offer complete protection for the director and cameraman, but it also makes it possible for the stage hands to remove one scene and erect another without interfering with the direction of the production, thus minimizing the delays, which hitherto have been a serious factor in the manufacture of animal pictures. All the Horsley animal pictures, which will be released exclusively through the Mutual, are to be screened in the "arena," as will also many of the Mutual Masterpieces now being planned for production at the Los Angeles studios. The Centaur plant at Bayonne, N. J., will be used principally for the manufacture of the single reel comedies, which will also be released through the Mutual program, although many of these will be made at the Western plant.

Among the other interesting and novel improvements at the Los Angeles plant, are the dressing rooms proper, twelve in number, including the office of the chief director. The fronts of these dressing rooms have been built to represent bungalow fronts. They are all of different design, no two doors or windows alike, and have a combination of 144 fronts of different design for exterior work.

The property room measures 70 x 140 feet. It is spanned by sixteen massive steel girders, which carry the diffusers and canvas roof. In the same building are the private offices of the administrative forces, the negative, printing, winding, developing, washing, drying, assembling and patching rooms, as well as the offices of the scenario department.

The first of the Horsley animal pictures, according to present plans, will be released early in September, while the initial comedy is scheduled for the latter part of August.
ONE REEL COMEDIES

are a vital part of a theatre's program, and the quality of such pictures largely determines the success of any theatre. With this in mind the new

HORSLEY COMEDIES,

which will be offered through the Mutual program, are earnestly recommended for your consideration. First release on Thursday, August 19th. You are advised to confer immediately with your nearest Mutual exchange.

DAVID HORSLEY

Studios in Bayonne, N. J., and Los Angeles, Cal.
Mutual Releases

MONDAY—American (2), Reliance, Keystone.

TUESDAY—Thanouser (2), Majestic, Beauty.

WEDNESDAY—Broncho (2), American, Reliance.

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

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

SATURDAY—Reliance (2), Keystone, Royal.

SUNDAY—Majestic (2), Komic, Thanouser.

American

May 11—The Resolve (2)
June 2—The Golden Rainbow
June 13—The Golden Light
June 7—The Right to Happiness (2)
June 9—The Soul of the Vase
June 14—His Obligation (2)
June 16—Her Musical Cook
June 26—Ferry Road to Burglar (2)
June 21—One Woman's Way
June 28—By Whose Hand? (2)
June 30—A Good Business Deal
July 4—A Woman Scorner!
July 5—Mountain Mary (2)
July 6—High Cost of Flirting
July 12—Zaza Lake Mystery (3)
July 14—To Melody A Soul Responds
July 16—The Honor of the District Attorney (2)
July 21—Wait and See
July 25—This Newer Way (2)
July 28—The Deception
July 29—After the Storm
Aug. 4—Detective Biman
Aug. 8—The Many Fold
Aug. 9—The Exile of the "Bar K" Ranch (2)
Aug. 11—Comrades Three

Beauty

May 4—The Face Most Fair
May 11—Life's Sunshine
May 18—Naughty Henrietta
May 21—The Stay-at-Home
May 24—When a Myrtanthemum
June 5—The Redemption of the Jossans
June 9—His Two Wifes Hinge
June 23—A Deal in Diamonds
June 25—Life's Little Basements
June 26—The Guy Upstairs
July 13—Applied Romance
July 20—His College Life
July 23—The Housewife's First Sponge Cake
Aug. 3—Cupid Takes a Taxi
Aug. 10—Jimmy on the Job

Broncho

May 26—Shorty's Trouble Sleep (2)
June 3—The Conversion of Frosty Blake (2)
June 9—The Tavern Keeper's Son (2)
June 16—His Superficial Wife (2)
June 22—The Song of the Semaphore Message (2)
June 30—The Sea Ghost (2)
July 1—Release of the Divine (2)
July 4—The Ruse (2)
July 21—Cash Parrish's Pal (2)
July 28—The Phantom Extra (2)
Aug. 1—The Golden Trail (2)
Aug. 11—Shorty Inherits a Harem (2)
Aug. 18—The Girl from the East (2)

Domino

May 20—Her Alibi (2)
May 22—Yankee Pedlar of the North (2)
June 1—The Scales of Justice (2)
June 3—The Adventure of the Tented Mine (2)
June 17—The Picture of Pierre (2)
June 24—Hearts and Swords (2)
July 4—Love's Failure (2)
July 8—The Age of Hearts (2)
July 9—The Lure of Little Baby (2)
July 22—The Man Who Went Out (2)
July 27—When Love Leads (2)
Aug. 2—The Promoter (2)
Aug. 5—The Proposal (2)
Aug. 10—The $100,000 Bill (2)
Aug. 19—The Lighthouse-Keeper's Son (2)

Kay Bee

May 21—"Bad Buck" of Santa Ynez (2)
May 25—Her Fairy Partner (2)
June 4—A Piece of Amber (2)
June 11—The Pathway from the Past (2)
June 18—The Ghost of Lost River (2)
June 25—The Floating Death (2)
July 2—His Mother's Portrait (2)
July 9—The Hammer (2)
July 16—The Tower of Fortune (2)
July 23—The Play of the Season (2)
July 29—When the Tide Came In (2)
Aug. 6—The Heart of Taffy (2)
Aug. 9—The Secretaries (2)
Aug. 20—The Knight of the Trilob (2)

Keystone

May 8—A Human Hand's Triumph
May 10—No Release
May 15—Our Dare Devil Chief (2)
(Special Release)
May 13—Crossed Love and Swords
May 20—His Mysterious Wife (2)
May 27—A Mother's Love (2)
June 3—Mabel Lost and Won
June 7—Those Bitter Sweets
June 14—The Cannon Ball (2)
(Special Release)
June 21—The Lemon Tree (2)
June 28—Patty's Pucky Pup (2)
July 5—Court House Crooks (2)
July 12—When Ambrose Dared Walrus (2)
July 19—Dirty Work in a Laundry (2)
July 26—The Mystery Tongue
Aug. 2—A Lover's Lost Control (2)

Komic

June 6—Brave and Bold
June 13—Unraveling It
June 15—The Surprised Blow
July 11—Beautiful Love
July 14—Mr. W. Jack's Wallet
July 11—Beppo, the Barber
July 18—A Chase by Moonlight
July 25—Safety First
Aug. 1—The Deacon's Whiskers
Aug. 15—The Fatal Finger Prints
Aug. 22—Faithful to the Finish

Majestic

June 22—The Ash Can
June 28—Hot Shot Bandits
July 2—Children of the Sea (2)
July 29—The Lamest Mammal
July 4—The Old High Chair (2)
July 6—The Tenement Adventure
July 11—The Mountain Girl (2)
July 13—A Ten-Cent Adventure
July 18—The Mystic Jewel (2)
July 20—The Runaways
July 23—The Little Catamount
July 25—Tangled Paths (2)
July 27—The Straw Man
Aug. 1—Victorine (2)
Aug. 3—Billee Goo
Aug. 8—Big Jim's Heart (2)
Aug. 10—The Right
Aug. 17—The Triumph of Courage (3)
Aug. 17—Providence and the Twins
Aug. 20—The Fight All Evil
Aug. 22—The Fatal Hour (2)
Aug. 24—The Child's Cupid
Aug. 29—A Child of the Surf (2)
Aug. 31—Hearts and Flowers

Mutual Weekly

June 11—The Ten O'clock Boat
June 12—The Ten O'Clock Tune (2)
June 14—The Old Batch
June 16—The Housemaid
June 18—The Old Clothes Shop (2)
June 21—The Choir Boys
June 23—The Silent Witness
June 26—A Bad Man and Others (2)
June 28—The Showdown
June 30—In Old Mexico
July 3—Little Miss (2)
July 5—The Healers
July 7—The Fortification Plans
July 9—The Posters Gate
July 10—The Headliners (2)
July 12—The Stolen Heir (2)
July 14—A Breath of Summer
July 16—The Americans (2)
July 19—The Lie
July 21—Mother Grey
July 24—The Pretender (2)
July 26—The Fairy Prince
July 28—Billee's Rescue
July 31—State Takes a Hand (2)
Aug. 2—The Bride of the Sea
Aug. 4—The Little Boy That Once Was He
Aug. 6—A Woman of Sin
Aug. 7—The Coronation Turquoise (2)
Aug. 9—The Little Orphans' Home
Aug. 11—The Noon Hour
Aug. 13—The Way of a Mother (2)
Aug. 16—The Big Brother
Aug. 18—The Independent Woman
Aug. 21—A Bold Imposition (2)
Aug. 25— Farewell to Thee
Aug. 26—Editions De Luxe
Aug. 28—The Little Lumber-Jack (2)
Aug. 30—For His Peace
Sept. 1—The Turning Point

Royal

Apr. 17—When Youth Went Out
Apr. 24—Hungry Hank at the Fair
May 1—War Time Romance
May 8—That Doggone Serenade
May 13—Casey's Tribulations
May 23—When Beauty Came to Kokak
May 29—Oh, Baby!
June 5—His Twin
June 12—An Unlucky Sutor
June 19—Not a Shy Show
June 26—When the House Divided
June 30—One Good Turn (2)
July 15—They Ran for Mayor
July 17—Your Half and My Half

Thanouser

May 21—The Refugee
May 23—Daughter of Kings
May 25—Dandy, Damsel, and Decoy (2)
May 30—The Angel in the Mask
June 1—The Girl of the Sea
June 9—The Baby Benefactor
June 16—A Flight Car for Honeycomb
June 8—The Six-Cent Loaf (2)
June 13—Though Edith Passed Glass—Bud Blossom (Split Reel)
June 15—The Country Girl (2)
June 18—The Arrow Maiden
June 20—the Two-Cent Mystery
June 22—which Shall I Choose? (2)
June 27—Innocence at Monte Carlo
June 29—Crossed Wires (2)
July 4—Fifty Years After Appomattox
July 6—a Maker of Men (2)
July 11—Tracked Through the Snow
July 13—A Man on a Crutch (2)
July 16—His O. U.
July 18—Old Jane of the Bakery
July 21—The Picture of Doctor Gray (2)
July 25—His Two Patients
July 27—Duties of a Secretary (2)
Aug. 1—The Game
Aug. 3—When the Fleet Sailed (2)
Aug. 8—The Revenge of the Steeple-Jack
Aug. 10—A Message, and Cupid in the Golden Temple (2)
Aug. 13—Reigned in the Balance
Aug. 15—the Cogmeme Ruby
Mutual Exchanges
Serving the Mutual Program

<table>
<thead>
<tr>
<th>City</th>
<th>Mutual Film Corporation</th>
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<td>Winnipeg, Manitoba</td>
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Special Productions

NEW MAJESTIC .......................... Sapho
THANHouser .......................... Moths
THANHouser .......................... Robin Hood
THANHouser .......................... A Legend of Providence
KAY BEE .............................. The Battle of Gettysburg
KEYSTONE ............................. Zu, Zu, the Bandleader
THANHouser .......................... Frou-Frou
MAJESTIC ............................. Ruy Blas
THANHouser .......................... Joseph in the Land of Egypt
MUTUAL SPECIAL ........................ Mexican War Picture
THANHouser .......................... Cardinal Richelieu's Ward
THANHouser .......................... Dope
N. Y. MOTION PICTURE .......................... The Wrath of the Gods
THANHouser .......................... The Last Concert

Mutual Program
(Week of Aug. 9th to Aug. 15th, Inc.)

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
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<tr>
<td>Monday, August 9, 1915</td>
<td>AMERICAN ....................................... The Exile of &quot;Bar K&quot; Ranch*</td>
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<td>RELIANCE ...................................... The Little Orphans (Crok Drama)</td>
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<tr>
<td>Tuesday, August 10, 1915</td>
<td>THANHouser .................................. A Message Through Flames* (Two Reel Railroad Drama)</td>
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<td></td>
<td>MAJESTIC ...................................... The Right to Live (Drama)</td>
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<td>REODe ........................................ Aunt Matilda Outwitted (Drama)</td>
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<tr>
<td>Tuesday, August 10, 1915</td>
<td>THANHouser .................................. A Message Through Flames* (Two Reel Railroad Drama)</td>
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<td>MAJESTIC ...................................... The Right to Live (Drama)</td>
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<td>BEAUTY ........................................ Jimmy on the Job (Drama)</td>
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<tr>
<td>Wednesday, August 11, 1915</td>
<td>BRONCHO ...................................... Shorty Inherits a Harem* (Two Reel Comedy-Drama)</td>
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<td>AMERICAN ....................................... Comrades Three (Drama)</td>
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<tr>
<td>Thursday, August 12, 1915</td>
<td>DOMINO ........................................ The $100,000 Bill* (Drama)</td>
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<td>THANHouser .................................. Weighed in the Balance (Drama)</td>
<td></td>
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<td>Saturday, August 14, 1915</td>
<td>THANHouser .................................. The Way of a Mother* (Drama)</td>
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<td>RELIANCE ...................................... To be announced later (Drama)</td>
<td></td>
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<td>Sunday, August 15, 1915</td>
<td>MAJESTIC ...................................... The Kinship of Courage* (Two Reel Romantic Drama)</td>
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<td>KOMIC ........................................ The Fatal Finger Prints (Comedy)</td>
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<td>THANHouser .................................. The Crogomery Ruby (Mystery Drama)</td>
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*Mutual Banner Pictures

MUTUAL WEEKLY No. 30—1915

THE REMAINS OF A POWDER MILL NEAR LOUISVILLE.
Ky., after half a ton of powder explodes, killing three, and causing $40,000 damages.

CENTRAL OREGON FLOODS CAUSE LOSS OF LIFE AND DESTRUCTION OF MILLIONS OF DOLLARS IN DAMAGE.

THOUSANDS PAY FINAL TRIBUTE TO THE LATE ARCHBISHOP QUIGLEY, CHICAGO.

THE MAZAMITA CLUB OF OREGON TO HOLD ANNUAL CLIMB TO SUMMIT OF MOUNT HOOD. 11,252 FEET HIGH.

THE LAST GALLANT OF THE LAST REBEL DRAMA IT IS SAID WILL BE BANNED.

THE MAZAMITA CLUB OF OREGON TO HOLD ANNUAL CLIMB TO SUMMIT OF MOUNT HOOD. 11,252 FEET HIGH.

THE LIBERTY BELL, NEARING END OF ITS JOURNEY, ARRIVES AT SALT LAKE CITY, UTAH, CROWNED BY ONE THIRD OF THE STATE'S POPULATION.

SHRINERS FROM ALL TEMPLES ATTEND 1915 CONVENTION AT SEATTLE, WASH.

NEW YORK POLICEMEN TRY OUT NEW SIGNALS ALLowing traffic to flow five blocks at a time.

LATEST WAR PICTURES CREDITED TO COURTESY OF THE UNION OF FRENCH CINEMATOGRAPHER MANUFACTURERS.

THE MAZAMITA CLUB OF OREGON'S LIFE SAVING LEAGUE GAVE AN EXHIBITION IN AQUATIC SPORTS AT BEAUTIFUL MANHATTAN BEACH, NEW YORK.
<table>
<thead>
<tr>
<th>BRAND</th>
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<td>&quot;The Kinship of Courage&quot;</td>
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<tr>
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<td>&quot;The Way of a Mother&quot;</td>
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<td>KAY BEE</td>
<td>&quot;Over Secret Wires&quot;</td>
<td>AUG. 13</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The $100,000 Bill&quot;</td>
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<td>BROCHOS</td>
<td>&quot;Shorty Inherits a Fortune&quot;</td>
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<td>&quot;A Message Through Flames&quot;</td>
<td>AUG. 10</td>
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<td>&quot;The Exile of ‘Bar K’ Ranch&quot;</td>
<td>AUG.  9</td>
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<td>&quot;Big Jim’s Heart&quot;</td>
<td>AUG.  8</td>
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<td>&quot;The Ceremonial Turquoise&quot;</td>
<td>AUG.  7</td>
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<td>KAY BEE</td>
<td>&quot;The Heart of Jabez Flint&quot;</td>
<td>JULY  6</td>
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<td>&quot;The Promoter&quot;</td>
<td>JULY  5</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Golden Trail&quot;</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;When the Fleet Sailed&quot;</td>
<td>JULY  3</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Detective Bill&quot;</td>
<td>JULY  2</td>
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<td>MAJESTIC</td>
<td>&quot;Victoria&quot;</td>
<td>JULY  1</td>
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<td>&quot;Fate Takes a Hand&quot;</td>
<td>JUNE  31</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;When the Tide Came In&quot;</td>
<td>JULY  30</td>
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<tr>
<td>DOMINO</td>
<td>&quot;When Love Leads&quot;</td>
<td>JUNE  29</td>
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<td>BRONCHO</td>
<td>&quot;The Phantom Extras&quot;</td>
<td>JUNE  28</td>
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<td>&quot;Outcasts of Society&quot;</td>
<td>JUNE  27</td>
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<td>AMERICAN</td>
<td>&quot;The Newer Way&quot;</td>
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<td>&quot;Tangled Paths&quot;</td>
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<td>&quot;The Pretender&quot;</td>
<td>JUNE  24</td>
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<td>&quot;The Play of the Season&quot;</td>
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<td>&quot;The Man Who Went Out&quot;</td>
<td>JULY  22</td>
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<td>&quot;Cash Parrish’s Pat&quot;</td>
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<td>&quot;The Mystic Jewel&quot;</td>
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<td>&quot;The Americano&quot;</td>
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<td>&quot;The Tide of Fortune&quot;</td>
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<td>DOMINO</td>
<td>&quot;The Burglar’s Baby&quot;</td>
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<td>&quot;The Mountain Girl&quot;</td>
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<td>&quot;The Headliners&quot;</td>
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<td>&quot;The Hammer&quot;</td>
<td>JUNE  09</td>
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<td>&quot;The Ace of Hearts&quot;</td>
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<td>BRONCHO</td>
<td>&quot;Tools of Providence&quot;</td>
<td>JUNE  07</td>
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<td>&quot;A Maker of Guns&quot;</td>
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<td>&quot;Mountain Mary&quot;</td>
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<td>&quot;Little Marie&quot;</td>
<td>JUNE  03</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;His Mother’s Portrait&quot;</td>
<td>JUNE  02</td>
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<td>DOMINO</td>
<td>&quot;The Failure&quot;</td>
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<td>BRONCHO</td>
<td>&quot;The Sea Ghost&quot;</td>
<td>JUNE  30</td>
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<td>&quot;Crossed Wires&quot;</td>
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<td>&quot;By Whose Hand&quot;</td>
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<td>&quot;The Soul of Phyno&quot;</td>
<td>JUNE  17</td>
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<td>&quot;His Superficial Wife&quot;</td>
<td>JUNE  16</td>
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<td>&quot;The Country Girl&quot;</td>
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<td>&quot;The Burned Hand&quot;</td>
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<td>&quot;The Strike at Centipede&quot;</td>
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<td>&quot;The Tavern Keeper’s Son&quot;</td>
<td>JUNE  09</td>
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<td>&quot;The Six-Cent Loan&quot;</td>
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<td>&quot;The Right to Happiness&quot;</td>
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<td>&quot;The Living Death&quot;</td>
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<td>&quot;The Celestial Code&quot;</td>
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<td>&quot;A Piece of Amber&quot;</td>
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<td>&quot;The Stories of Justice&quot;</td>
<td>JUNE  03</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Conversion of Frosty Blake&quot;</td>
<td>JUNE  02</td>
</tr>
</tbody>
</table>

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EASTERN OFFICE
Times Bldg., New York, N. Y.
The Majestic Motion Picture Co.
PRESENTS FOR ITS TWO-PART FEATURE
SUNDAY, AUGUST 8

Big Jim's Heart
FEATURING
Charles Clary and "Teddy" Sampson
A western story of more than usual interest

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS
(In which we try to tell only the truth about all Majestic and Komic releases)

THE STRAWMAN. (1 Reel Majestic)—Release date Tuesday, July 27. A comedy drama by the Majestic Juvenile Company, in which the kiddies succeed in capturing the escaped convict.

VICTORINE. (2 Reel Majestic)—Release date Sunday, August 1. A character comedy drama, featuring DOROTHY OISH in a new and exceedingly amusing characterization. Victorine is the human target for the knife thrower and in the end marries the angel who has backed the show.

THE DEACON’S WHISKERS. (1 Reel Komic)—Release date Sunday, August 1. An unusually interesting comedy number by Anita Loos, featuring Fay Tincher and Edward Dillon. While the Deacon’s whiskers are caught in the bath house door his daughter marries the man of her choice.

BILLIE GOAT. (1 Reel Majestic)—Release date Tuesday, August 3. Another child comedy by the Majestic Juvenile Company, in which the children are shown conducting a secret society in imitation of their elders.

BIG JIM’S HEART. (2 Reel Majestic)—Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the Sheriff learns that his rival is not guilty of the murder for which he is to be hung, and saves his life.

FATHER LOVE. (1 Reel Komic)—Release date Sunday, August 8. Another Komic farce in which the ladies of society appear in the roles of the stronger sex.

LOBBY DISPLAY
New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE CO.
STUDIOS: 4500 Sunset Blvd., Los Angeles, Cal.
BUSINESS OFFICES: 71 West 23rd Street, New York, N. Y.
News of the Trade

The July issue of Slide News, published by the Kansas City Slide Co., is a big double number devoted to Motion Picture Advertising Reels—or Real Advertising as the editor is pleased to call them. A number of Stock Films are illustrated, most of which are readily adapted to the advertising of almost any business.

The Kansas City Slide Co. has acquired the business of the Kansas City Motion Picture Co., and is certainly taking front rank as producers of Films for advertising purposes. Their short-length Stock Advertising Films are full of advertising value, while the posing and the picture "story" are on a par with motion pictures of the highest class.

Herbert Griffith, of the Nicholas Power Company, has been in Omaha, Neb., for two weeks, demonstrating new devices on a new model of motion picture machine which will be on the market soon. Griffith came to Omaha from the north section of the country where, he said, business prospects were exceptionally good.

The condition of the motion picture market is always a good indication of whether business is good or bad, he says, and from everything he has been able to observe, it is very good. Griffith is a booster and made a "hit" with exchange men in Omaha.

The management of the Metropolitan Life Insurance Co. Sanatorium, located at Mount McGregor, Saratoga County, New York, has just installed a pale gold mirroroid screen. Owing to certain projection problems, very severe tests were necessary, and the screen was chosen as the ideal screen to overcome these conditions. J. H. Genter Co., Inc., of Newburgh, N. Y., are manufacturers of this screen.

An interesting little booklet on its new automatic ticket selling machine, has been issued by the Automatic Ticket Selling and Cash Register Company, 1478 Broadway, New York. The ticket seller, which is operated by the "press button method" and relieves the cashier of all the labor of selling tickets, except, of course, that of making change, is explained in detail in the booklet, accompanied by illustrations of the machine in action. Progressive exhibitors, whether or not they contemplate installing an automatic ticket seller, will find this booklet of great interest.

The Masterlite Screen Company of Detroit, has moved its offices from 97 Woodward Avenue to more spacious quarters at 265 East Jefferson Avenue. The company is about to start an extensive campaign to introduce its gold woven screens among exhibitors throughout the country. The company has already installed these screens in over forty of Detroit's best motion picture theaters, including the Majestic, the Boulevard, the Victoria, The Grand Circus, the Addison, the Monroe, the Norwood, and the Virginia Park. Under all the various conditions of projection in these theaters the screens are showing remarkably clear pictures.

GUMSTICKUM

An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, $1.00, postpaid.

MADIGAN POWDER WORKS

Clarksdale, Iowa

Rewritten and Revised Scenarios with Market Suggestions 20c. each—$1.00

Scenarios originated with market suggestions, 25c. each—$1.00 All MSS. will be rewritten when remittances are received.

EXCLUSIVE ACTS, $1.

Author's Exclusive Acts written to your exclusive order. $1 each—$5 for 5. Send check and particulars for that Act. Will send you great Mopot Dramaturg and 12 New Family for a Dollar 10c.

E. L. GAMELE, PLAYWRIGHT

East Liverpool OHIO

ARE YOU
Manufacturing Supplies of Interest to Exhibitors? If so

ADVERTISE
IN
Reel Life

You'll Get More Business

300,000 FEET OF LEADER

In first-class condition and properly colored FOR SALE

at $3.75 per thousand feet F. O. B. Chicago CASH WITH ORDER

MUTUAL FILM CORPORATION
350 North Clark Street, Chicago, III.

Player Slides $1.75 Per Dozen
JUST WHAT YOU NEED
NIAGARA SLIDE COMPANY
LOCKPORT N. Y.
Smashing Big Specials

The secret of Hot Weather box-office success is to present pictures that bring the people back to your theatre. This return means money. Continentals have a proved record of success. See your nearest Mutual Exchange today about these cash bringers.

THE LAST CONCERT—\{A Picture for the Populace

The audiences like it and say so.

4 reels of laughter and tears, featuring Ellis F. Glickman and Minnie Berlin. A house filler. Every theatre booking this feature has had requests for a return booking.

BIG WAR SPECIAL

You can't book a better one.

MEXICAN WAR PICTURES

By Special Contract with General Villa, the Big Figure in the Tense Mexican Situation. The People Want to See the Personalities of the Daily Newspaper Reports.

War Pictures Interest Every Patron In Your Section. The Public Is Aroused As Never Before. Give the Public What It Is Most Interested In.

RUY BLAS

Real Stars
Real Story
Real Money

William Garwood and Francelia Billington. From Victor Hugo's Great Romance
3 Reels of Tense Story
Book Proved Successes

Five big sure-fire money getters.

FROU FROU--4 Reels
SAPHO--6 Reels
ROBIN HOOD--4 Reels
MOTHS--4 Reels
DOPE--6 Reels

JOSEPH IN THE LAND OF EGYPT

James Cruze as Joseph, Marguerite Snow as Potiphar's wife
4 Reels of Superb Drama

CARDINAL RICHELIEU'S WARD

4 Great Reels, Featuring Florence LaBadie and James Cruze

LEGEND OF PROVENCE

4 Splendid Reels, With Florence LaBadie and James Cruze

CONTINENTAL FEATURE FILM CORPORATION
71 W. 23rd STREET NEW YORK CITY
A few Mutual Masterplayers and scenes from two forthcoming Mutual Masterpictures

BESSIE BARRISCALE
New York Motion Star appearing in "THE MATING"

MAY ALLISON
American Star appearing in "SECRETARY OF FRIVOLOUS AFFAIRS"

Scene from "THE TOAST OF DEATH"
Released August 12th

SIGNE AUEN
Majestic Star appearing in "A YANKEE FROM THE WEST"

Scene from "THE GIRL FROM HIS TOWN"
Released August 5th

FLORENCE LA BADIE
Thanhouser Star appearing in "GOD'S WITNESS"

MUTUAL FILM CORPORATION, 71 W. 23d Street, New York
The public insist upon good moving pictures—which means—good plays, good staging, good acting, good photography—and judged from these standards—

Mutual Masterpictures are good moving pictures. Satisfied audiences and successful exhibitors prove this statement to be true.

If you are not showing Mutual Masterpictures prove it for yourself by booking them now.

Mutual Film Corporation
71 W. 23d Street, New York City
CHICAGO'S TERRIBLE

EASTLAND DISASTER

First Actual Pictures

Mutual Weekly Special

Go to your nearest Mutual Exchange and book this big beat while it's fresh news and

Give Your Audiences the Live Stuff
JEVER GET WORRIED?

Then Confide in a Friend?
And Get Friend’s Advice?
And Follow It?
And See Your Worries Just Fade Away?

That’s just the effect of the

$20,000,000 MYSTERY

It’s a tonic for a sick ledger. A lifting power for falling gate receipts. Like that friend’s advice, you’ll say of it

“WHY DIDN’T I DO IT SOONER!”

Act Now—Save Regrets!

Thanhouser Syndicate Corporation
71 WEST TWENTY-THIRD STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of “THE MILLION DOLLAR MYSTERY”
DOROTHY GISH—Starred in Majestic-Mutual

August 7

"A YANKEE FROM THE WEST"
FOUR REELS
MAJESTIC

1915
The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, AUGUST 21

The Little Lumberjack

A drama of the great lumber forests with two children as the central figures. A strong Reliance cast including Paul Willis and Mildred Harris, the juvenile players; Bert Hadley and Dark Cloud.

RELIANCE RELEASE DATES, STORIES AND CASTS

THE LITTLE ORPHANS. (One Reel)—Release date, Monday, August 9. How a crook’s plan to make a criminal out of a little boy resulted only in happiness for the boy and his small sister. Harold Goodwin and Violet Willey; the juvenile players, have the two chief roles.

THE NOON HOUR. (One Reel)—Release date, Wednesday, August 11. An aunt with a shotgun gains the consent of two parents to their daughter’s happiness. “Dillie” West is the daughter.

THE WAY OF A MOTHER. (Two Reels)—Release date, Saturday, August 14. Marguerite Marsh, George Walsh, Josephine Crowell and Joseph Hennuberry, the principals, in a drama of the theater in which two mothers fight for their children and both win.

THE BIG BROTHER. (One Reel)—Release date, Monday, August 16. Francelia Billington, Frank Bennett, and the juvenile player, Bobby Fuehrer, in a comedy-drama of original values. How a man tried to reclaim a bad boy by being his “Big Brother,” but was himself reclaimed by the boy.

AN INDEPENDENT WOMAN. (One Reel)—Release date, Wednesday, August 18. The woman finds independence on her government land claim, but in the end she is glad to lean upon Jim, her neighbor of the next claim. “Bobbie” Gouli is the woman. Vester Perry, Jim.

THE LITTLE LUMBERJACK. (Two Reels)—Release date, Saturday, August 21. Little Paul teaches small Mildred woodcraft. Then when she is carried off by a band of her father’s Lumberjacks, she blazes a trail which Paul follows with a rescue party. Paul Willis and Mildred Harris are the juvenile principals.

RELIANCE MOTION PICTURE CORPORATION

EXECUTIVE OFFICES:
71 West 23rd Street,
New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
Mlle. Poppea, of the Imperial Ballet in Calcutta, is wooed by Captain Yar Khan of Her Majesty's Royal Bengalese Dragoons, and overcoming her inborn prejudice against marrying an Oriental, she consents to become his wife as she believes this to be the chance of her life, Yar being very rich and of high social standing. After the honeymoon, Yar Khan is ordered to the command of a native station in the sweltering South Country and Poppea, much against her wishes, is obliged to accompany him. The deadly monotony of it gets on her nerves and she writes to Capt. Drake, an old time lover and a friend of Yar's. Asking him to come to her. Drake arrives and is welcomed by Yar. Poppea pretending to be very much surprised at his arrival. Not long afterwards, Yar awakens to the fact that Poppea is false to him. He plans revenge on Capt. Drake in true Oriental fashion. He fills two glasses with wine. Into one of them he pours a deadly poison. Poppea is forced to choose one of the glasses for Drake, Yar taking the other glass. Yar toasts Capt. Drake, and they drink. Drake immediately falls dead.
The Mutual Film Corporation presents

MARGARITA FISCHER

In Lloyd Osbourne’s Drama of the Stage

INFATUATION
Bobbs-Merrill Company, Publishers

Released Sept. 2d

A Mutual Masterpicture
by a Master Craftsman

Lloyd Osbourne

The Famous Step-son of Robert Louis Stevenson

MUTUAL FILM CORPORATION, 71 W. 23d Street, New York
In securing the picturization of Lloyd Osbourne's great novel "Infatuation," the Mutual has added another distinguished name to the already long list of noted authors who have contributed to the success of Mutual Masterpictures.

Mutual Masterpictures released to date:

- THE QUEST
- THE LOST HOUSE
- THE OUTCAST
- THE DEVIL
- THE OUTLAW'S REVENGE
- ENOCH ARDEN
- A MAN AND HIS MATE
- ON THE NIGHT STAGE
- MAN'S PREROGATIVE
- CAPTAIN MACKLIN
- THE CUP OF LIFE
- A CHILD OF GOD
- THE ABSENTEE
- THE VICTIM
- RUMPELSTILTSKIN
- STRATHMORE
- THE LURE OF THE MASK
- GOD'S WITNESS
- GHOSTS
- THE FAILURE
- THE DARKENING TRAIL
- THE LONESOME HEART
- THE PATRIOT AND THE SPY
- HER SHATTERED IDOL
- UP FROM THE DEPTHS
- THE REWARD
- THE FLYING TWINS
- SECRETARY OF FRIVOLOUS AFFAIRS
- THE FOX WOMAN
- THE MATING
- MILESTONES OF LIFE
- THE GIRL FROM HIS TOWN
- THE TOAST OF DEATH
- A YANKEE FROM THE WEST
The natural law of supply and demand is relentless—IRRESISTIBLE! FALSTAFF COMEDY supplied the demand for legitimate comedy. It blazed its own trail; it made good! CONSISTENCY did it!

Now the market wants MORE FALSTAFFS! Isn't that a perfectly splendid tribute—isn't it as genuine a testimonial of heart-felt satisfaction as ANY man could ask for his work?

By George—IT IS!

EDWIN THANHouser Presents

A Message through Flames TWO REELS
TUESDAY, AUGUST 10

Weighed in the Balance ONE REEL
FRIDAY, AUGUST 12

The Crogmere Ruby ONE REEL
SUNDAY, AUGUST 12

FALSTAFF COMEDY

Gussie, the Graceful Lifeguard
He's a card! He's a stack of cards! And Peggy Burke is the dealer in a timely seashore funalogue.
FRIDAY, AUGUST 13

THANHouser FILM CORP.
New Rochelle, N. Y.
Introducing the Mutual’s Performing Leopards

A Group of Trained Leopards, Part of the Great Collection of Performing Jungle Actors, Owned by the Bostock Jungle and Film Company, of Los Angeles, Who Are to be Featured in Novel Animal Pictures to be Released Through the Mutual Early in September.

These magnificent specimens of the leopard family are said to be the most highly trained of their kind now in captivity. Mlle. Ora Cecil, their trainer, has taught them to perform wonderful tricks, such as riding bicycles, walking a tight rope, etc. These leopards, together with the great number of other trained animal actors, making up the famous collection owned by the Bostock Jungle and Film Company, will shortly make their bow to Mutual audiences, in new and novel animal pictures to be released exclusively through the Mutual Film Corporation.
PLAIN TALKS TO EXHIBITORS
By JOHN R. FREULER
President of the Mutual Film Corporation

I confess that I belong to that great American majority that would rather laugh than cry. By this I do not mean that I scorn drama or that I do not enjoy drama, I fully appreciate its importance and its popularity with the great masses that constitute motion picture audiences. But I am a great believer in a hearty laugh. When I attend a motion picture theater, and I do attend with great regularity wherever I happen to be, and when the entertainment provided gives me humor of the genuine laugh compelling sort, I always go back to that theater.

I believe I have this idea in common with the people that go to make up the regular motion picture theater audiences. It is for this reason that I have arranged by contract to add five new and refreshing comedies each week to the Regular Mutual Program and every one of these five new brands is good.

The first of the new comedy offerings are the Cub Comedies, made by David Horsley with the inimitable George Ovey as the star comedian, exclusively for the Regular Mutual Program.

Mr. Ovey is described by the experts who have sat in severe judgment upon his work, daring him to make them laugh, as "The Funniest Man in America." Personally, I am willing to let the exhibitors decide for themselves as I am satisfied that he is to be the season's comedy sensation with the motion picture public.

The first Cub Comedy is "a bear" and elsewhere in this issue of REEL LIFE the date and the title are set forth.

But one comedy doesn't make a program any more than one swallow makes a summer. Consequently there is to be a new Falstaff comedy each week and Boyd Marshall is the star of the first release.

A new company of players, especially selected by Mr. Edwin Thanhouser, will present the succeeding comedies of this new addition to the fun side of the regular program.

Then there will be an entirely new Beauty comedy release with a company picked by Mr. S.S. Hutchinson, solely upon their merit as fun makers.

Besides these there will be two other comedies made under the direction of a world famous man with star actors who will be brand new to the American public. They have been brought to this country for the Mutual Program's exclusive benefit and although their talent comes high, nothing ever has been too good for the Mutual.

Absolutely satisfied that the important element of comedy in the regular Mutual Program is to surpass all of the Mutual's previous efforts, and I speak this very earnestly, I have now completed arrangement by long contracts for two superb three-reel features for each week for the regular program. These will have Broadway stars in the leading roles and when these stars are announced, as they will be shortly, you will be more than gratified.

I have also contracted for a split reel each week of a cartoon series syndicated simultaneously in 200 newspapers and the other half of the reel will consist of splendid scenic subjects under the general title "Seeing America First." The first of the cartoons will be the famous "Axel and Flooey" series, drawn by Mr. Clyde Forsythe, whose cartoon name is "Vic." Mr. Forsythe is one of America's most distinguished and popular cartoonists and the film presentations of his work are the very best of their kind.

With the two-reel Banner features, the three-reel features with Broadway stars, the five additional comedies, a new Western brand, "The Mustang," of the highest quality two-reel subjects, together with the wonderful Bostock Animal pictures and other surprises I have in store, will give to Mutual Exhibitors the finest, best balanced and most profitable program ever offered since motion pictures began. And despite the thousands of dollars of additional cost to the Mutual, all these features will be on the Regular Program without extra charges.

I am moved to a feeling of honest pride in the successful outcome of our program negotiations and I cannot but congratulate the thousands of Mutual Exhibitors, who will be the big profit sharers in the newer, bigger, better service.
Heart Throbs and Laughs Galore in Latest American-Beauty Releases

Stories of the New Photoplays

ENTERS the Cub Comedy into the arena of motion pictures. It goes without saying—it's a bear. The first of this newest Mutual brand, which is to be the trade name of the single reel comedies, produced by David Horsley, owner of the Centaur Film Company and the Bosstick Jungle and Film Company, will be released Thursday, August 19th. Thereafter, a Cub Comedy will be released in the Mutual Program on Thursday of each week.

The initial release of the new brand is entitled The Little Hero, and its humor is of the sprightliest. George Ovey, who won the sobriquet of "The Funniest Man in America," long before he made his debut in front of the camera, has the title rôle, and he brings to the part every attribute which won him his reputation as a laughmaker. When it is set forth that Milton Fahnrey directed The Little Hero every exhibitor and most of the public will know that the first Cub Comedy will, in very fact, set a new pace for screen humorists to follow.

A LOVER'S LOST CONTROL Keystone
Two Reels August 2, 1915

A Tale of Judgment
Featuring Syd Chaplin and Phyllis Allen

GUSSLE and his wife go shopping. While Guusle's wife is trying on a suit, Mr. and Mrs. Lewis enter. Guusle starts a flirtation with Mrs. Lewis. Lewis wanders to another part of the store, and Mrs. Lewis discovers that she has no money with which to pay for her purchases. Guusle comes gallantly to the rescue. He and Mrs. Lewis leave the store together, get into an auto and drive away. Mrs. Guusle and Lewis pursue them in another car. A wild ride takes the wrongly assorted couples over mountains and across gullies—till at last one of the machines goes over a precipice and is smashed into a thousand pieces. A minute later the other car drops off a pier into the ocean and floats out to sea, its inmates clinging on like barnacles.

THE EXILE OF "BAR-K" RANCH American
Two Reels August 9, 1915

The Stirring Story of a Friend's Responsibility

Burt Towner, rescues Dave Burton from Tex, a drunken Mexican. Dave swears to Burt that if ever he gets the chance, he will make it up to him for saving his life. Burt then returns to Millie Donald, his sweetheart, whose sick mother and excitable father are preventing her marriage with Towner, to plead once more with her to disobey her unreasonable parents and become his wife. Meanwhile Millie's mother has died. Millie confides to her lover a secret, and he rides off, exultant, to get the marriage license. On his way back, he is shot by Tex. In the throes of death, Burt scratches a message to Dave Burton, begging him to make reparation to Millie. Jack Donald, the girl's father, finds Towner dead, and Millie confesses to him her secret. The old man drives her from home. Months later, Burton finds the girl almost dead by the roadside. He takes her to a woman who cares for her and the child. Burton has no idea who the outcast is. Some weeks later, he discovers her identity. By this time he has come to love Millie deeply. Already she has given her heart to her rescuer. They are married.

THE RIGHT TO LIVE Majestic
One Reel August 10, 1915

A Play Based on Problems of the Hour
Featuring Majestic Juveniles

CAST
Piccino, the "newsie"........George Stone
Bettina, the wai..............Carmen De Rue
Jo, the bully.................Violet Radcliff
Lawyer Hillbrand.............Edwin Harley
Montgomery, the capitalist...Jack Cosgrave
Policeman....................Jack Hull

PICCINO, a hustling little "newsie," takes a half-starved waif, Bettina, home with him to his tenement room. They invite in the old, blind lawyer across the hall to share their feast. Next morning, Piccino finds that Jo, the bully, has stolen his corner where he sells papers. Warning disconsolate, he sees an automobile strike down Bettina, who is peddling papers to help out. The injured child is carried to the tenement. In desperation, Piccino steals a loaf of bread from a baker's cart. The boy is captured, and a few days later taken before the Juvenile Court. By chance, Bettina and the rich employer of the chauffer, who ran her down, also are present. Old Lawyer Hillbrand pleads the newsboy's case. Montgomery, the capitalist, learns, for the first time, of his chauffeur's criminal carelessness. He asks permission of the court to make reparation. Piccino is vindicated, and Montgomery sends a message to Bettina and Lawyer Hillbrand, to a pleasant home of their own in the country.

JIMMY ON THE JOB Beauty
One Reel August 10, 1915

The Romance of a Young Automobile Salesman

CAST
Jimmy Vernon.................Webster Campbell
Mabel Mason.................Neva Gerber
Jasper Swayne...............William Carroll
His Wife.....................Lucille Ward

JIMMY has not sold a car in months. Just as he is getting somewhere in his courtship of Mabel Mason, his employer fires him. Meanwhile, Farmer Swayne, who is destined to play an important part in Jimmy's life, has arrived in New York with a fat bank roll. He is decoyed by confidence men into taking a joy ride. At a lonely spot on the road, the "Welcome Committee" relieve the farmer of his wealth. Jimmy and his sweetheart happen to be a few yards behind in another car. Mabel bids her lover overtake the machine ahead, promising that she will then buy the car of Jimmy. The young salesman speeds up, and is just in time to keel over the crooks, save Jasper's wad, and find another purchaser of a machine in the grateful farmer. Two big sales in the same day result in reinstating Jimmy at the head of the salesman force. Jimmy and his sweetheart are married.

(Continued Overleaf)
David Horsley's Jungle Actors Soon To Be Seen In Mutual Releases

Some of the world famous collection of trained animal actors of the Bostock Jungle and Film Company, of Los Angeles, owned by David Horsley, who are soon to make their bow to Mutual audiences in new and novel animal photoplays. In the center, to the left, is Vera Robson, a celebrated lion tamer and her favorite pet, "Nero." To the right is another of the female trainers of the Bostock aggregation, putting one of her lions through his act.
Stories of the New Photoplays

**A MESSAGE THROUGH FLAMES**

One Reel

Thanhouser August 10, 1915

Mignon Anderson Stars in an Heroic Role

CAST

Kate, the blind girl.................................. Mignon Anderson
Mrs. Folsom......................................... Carely L. Hastings
John, her son........................................ Bert Delaney

Kate, a blind girl, is adopted by Mrs. Folsom, whose son, John, a station agent, teaches her foster-sister the telegraph code. Kate soon realizes the importance of many of the messages which she sends, and how, in some cases, failure to transmit the magic signs would mean death to hundreds of passengers. One night she finds John lying unconscious from a fall on the floor of the station, a broken lamp by his side. She also smells burning wood. The telegraph key is clicking insistently, and Kate fights her way through the smoke to the key. She learns that a freight train and the Western Express are in danger of collision. Rushing out of the burning depot, the blind girl unlocks the switch and swings it open. The freight slips into the siding just in time to let the big passenger train go thundering by in safety. Kate is promoted by the officials of the road to a high position in their central office.

**SHORTY INHERITS A HAREM**

Broncho

Two Reels

August 11, 1915

The Broncho Hero in the Funniest Plight Yet

By Thomas H. Ince

CAST

Shorty................................................ Jack Hamilton
Zelda.................................................. Lorena Gross
Fatimeh............................................. Diana Corrillo
Bill Forbes......................................... Robert McKim
Maharajah of Cawnapore........................... R. E. Smith

Shorty, travelling with Selby's Wild West Show, in India, goes hunting in the jungle with Bill Forbes, a former bunkie of his, now serving in the British Army. In the wilds, he becomes separated from Forbes, who believes he has been killed by a tiger. Shorty succors a dying Indian prince, and is made successor to his kingdom of Cawnapore. Going to take up his new duties at the palace of the Maharajah, the cowboy discovers that he has forty wives. He becomes smitten with the youngest, thus causing Fatimeh, the former favorite to commit suicide. He then is informed that the customs of the country demand that he shall bury himself alive with his dead wife. Shorty objects, shoots up the palace and escapes.

**THE NOON HOUR**

Reliance

One Reel

August 11, 1915

Featuring an Old Lady Who is a Crack Shot

CAST

Aunt Sarah......................................... Florence Elmore
Ada, her niece...................................... "Billie" West
John, her lover.................................... O. MacDiarmaid
Ada's Father....................................... James Cosgrave
Ada's Mother....................................... Cora Drew
Ada's Brother...................................... G. M. Blue

A DA PRENTICE, a knitting mill girl, is forbidden by her parents to marry John Horrocks. She confides in her Aunt Sarah, the oldest employee in the mill. Aunt Sarah tells Ada that she has a perfect right to live her own life and to marry a man of her own choosing. The old lady knows whereof she is talking, for in her youth she had given up her chance of happiness by refusing the one man whom she ever was able to love. That evening, John comes around to Ada's house, and is sent about his business by her angry father and brother. John is willing to leave, but he is determined to take Ada with him. They escape to Aunt Sarah's. The old lady faces Ada's father and brother from the doorway, gun in hand. As Aunt Sarah is the crack shot of the region, she easily wins the father's consent to Ada's marriage and, moreover, extracts from him a promise to attend the wedding.

**COMRADES THREE**

American

One Reel

August 11, 1915

A Romance of the Dusty Trail

CAST

Stanley Ward................................. Edward Cozen
Ginger............................................. Winifred Greenwood
Bob.................................................. George Field
Hobs.................................................. John Stepping

GINGER, disguised in boy's clothes, runs away from the drunken old woman who has made the foundling her slave ever since she was left upon her doorstep, a baby of three years. Ginger falls in with a homeless lad, who, like herself, is escaping from cruelty and abuse. They both are befriended by Stanley Ward. Ward, self-appointed king of the hoboes—who is really a perfectly reputable young man out for an adventure—supplies his followers, the tramps, and the young pair he has picked up on the road, with the one real meal of their lives. Ginger's long hair comes to light, and Stanley has to prove his muscle to save the girl from the hoboes. He is seriously hurt. Two days later, when he revives, the boy, Ginger's friend, tells him how she has devoted herself to him while he lay delirious. Stanley takes them both home with him. He finds a position for the boy and gives him a good start in the world. Then he tells Ginger that he loves her.

**THE $100,000 BILL**

Domino

Two Reels

August 12, 1915

The Exciting Story of a Money Hunt, Featuring Walter Edwards

CAST

Guy Roberts................................. Walter Edwards
Oly, the crook..................................... Robert Kortman
Ruth Duncan..................................... Ethel Ulman
Goldie............................................. Leona Hutton
Soapy Smith................................. Lewis Durham

Guy ROBERTS, an Alaskan prospector, comes into Nome with two hundred ounces of coarse gold to cash at the sub-treasury, and is given a one hundred thousand dollar bill by the superintendent. The news spreads like wild fire, and Soapy Smith and his gang get busy. Roberts takes passage on the "Circle City" for Seattle. Soapy and his pals dope some of the sailors from the ship, change clothes with them, and go aboard. They drug Roberts, but cannot find the bill. Later, he pretends to give the money to Ruth Duncan, the skipper's daughter, with whom he has fallen in love. The crooks get the girl in their power, but again are baffled in their efforts to steal the bill. They then determine to torture Roberts into confes­sion (Continued Overleaf)
Majestic-Komic Stars Score in Two Strong Dramas and Clever Comedy

Stories of the New Photoplays

REEL LIFE

fessing its hiding-place and make their getaway in the life-boats. But Ruth calls the crew to the rescue. The crooks are captured, and Robert's has the satisfaction of showing them where he has concealed the one hundred thousand dollar bill under the steamship label on his trunk.

GUSIE, THE GRACIOUS LIFEGUARD

One Reel

A Seashore Comedy, Starring Peggy Burke

CAST
Daisy, the cashier..................Peggy Burke
Ted Jerrold..................................George Renovant
Tom, Daisy's brother...............Kenneth Clarrindon
Charlotte Keen...........................Carey L. Hazings
Inn Keeper..................................George Welch

Ted Jerrold, a young and extremely good-looking clerk, is enjoying himself at the seashore, when he receives word from his employer that his services will no longer be needed. Daisy, the pretty cashier at the hotel, suggests to the proprietor that Ted be taken on as lifeguard. "The girls all lose their hearts to him," she says. "He'll pack your hotel to the roof." So it is arranged. Ted, as a matter of fact, cannot swim a stroke. Daisy's homely brother, Tom, had patrolled the beach alone formerly. Now his irresistible sister persuades him to co-operate in her scheme. "All you need do," she tells Ted, "is look handsome and save the old ladies and children who fall into shallow water. My brother will do the work." All goes well, until Ted, his head turned by the flattery of fair summer visitors, attaches himself to Miss Charlotte Keen, a rich old maid. Daisy is incensed. She confides in her brother. Tom swims out under the boat in which Ted has taken Miss Keen for a row, and deftly upsets them. He then saves them both. Miss Keen cannot forgive Ted for being an imposter. And he, seeing that lady's false hair float off in the water, also is sadly disillusioned. Expecting to be fired, he goes back shamefacedly to Daisy. But she tells him not to worry about losing his job. Then it dawns upon the young man that the little cashier is worth a whole beach full of summer girls.

WEIGHED IN THE BALANCE

Thanhouser

One Reel

A Young Man Proves He Is Made of the Right Stuff

CAST
John Hastings.........................Claude Cooper
Henry Hastings, his uncle...............Morgan Jones
Mrs. O'Hara..............................Mrs. Palmer
Policeman.................................Sam Niblock

A wealthy business man discovers that a young kinsman of his, whom he has given a place in his office, is associating with a gang of counterfeiters and is passing fake money. The boy, John Hastings, only recently has come from the country to New York, and Henry Hastings, the uncle, determines to give John a fair try-out before deciding that he is anything more than the dupe of the criminal bunch, into whose society he has drifted. John is robbed. The thieves, finding that the fat wad contains only counterfeit bills, throw it under the table in a saloon, where it is found by Mrs. O'Hara, a scrub woman. She discovers John's card inside, and determines to restore the money to its owner. The boy's uncle sees the woman return to John the bursting pocket-book, and also sees him give her several bills as a reward. Knowing by the size of the purse that something is wrong, Henry Hastings causes the arrest of the woman. At first John, confronted by Mrs. O'Hara, the officer and his uncle, denies having given the prisoner any money. But when the policeman is in the act of putting handcuffs on the poor scrub woman's wrists and taking her away to jail, the boy breaks down and confesses. Mrs. O'Hara is set free. The uncle changes the boy's money for legal tender. He then tells John that he has been weighed in the balance and not found wanting.

OVER SECRET WIRES

Kay Bee

Two Reels

A Dramatic Tale of War Spies, Featuring Thomas Chatterton

By Thomas H. Ince

CAST
Amos Dyer............................Thomas Chatterton
Ralph Bell..............................Harvey Clark
Pedro Vasquez............................Thomas Kirihara

A Mos Dyer is informed by Washington that wireless messages are being sent secretly from a point in Oregon to foreign battleships off the Pacific coast. Dyer goes with his assistant, Calhoun, to the place, where, disguised as an invalid, wheeled about in a chair by his assistant, he interviews the wireless operator. The government's suspicions are verified. Dyer learns that a certain electrical supply house in Portland has recently sold a powerful radio equipment to Ralph Bell, an artist. The secret service agent discovers Bell, the supposed painter, sketching the mission of Santa Rosa. Disarmed by Dyer's appearance, Bell takes him into his confidence. That night Dyer and Calhoun explore the mission tower, but can find no incriminating evidence. A few evenings later, however, they observe a light in the tower. Bell is aloft, transmitting messages to the British fleet, and a defeat for the Germans is in progress. Dyer and his man climb the vines. They are on the point of taking Bell into custody when a boat of lightings strikes the English spy dead. At the same instant, the wireless apparatus is entirely demolished.

THE WAY OF A MOTHER

Reliance

Two Reels

A Love Story of Unusual Appeal

CAST
Gladys Ducane..........................Marguerite Marsh
Robert Harding..........................George Walsh
Mrs. Harding..............................Josephine Crowell
Henry Bartlett............................Joseph Henabery

Robert Harding, a country boy, who has come to New York to earn his living, falls in love with Gladys Ducane, an actress. Gladys, despite her associations, is a woman of principle and courage. She supports herself and child by her own talent, her voice. Henry Bartlett, a man about town, covets Gladys. He writes to Robert's mother, warning her of the danger her son is running in allowing himself to be fascinated by an actress. The letter brings Mrs. Harding to New York. She goes straight to the young woman's apartment. There she finds Gladys caring for

(Continued Overleaf)
Three Unusually Powerful Dramas in Latest Releases from Reliance Studios

Stories of the New Photoplays

her very sick child. The two women are drawn to one another by an intense sympathy, and Mrs. Harding suggests that they both pray for the baby's recovery. Gladys promises that if the child's life be spared to her, she will give up Robert. In a few minutes the fever leaves the little one and it falls into a peaceful sleep. Mrs. Harding leaves. In the ante-room, however, she hears her son enter the apartment. Then ensues a conversation which assures her how honestly the actress is living up to her promise, and how heart-broken the boy is at the thought of their final separation. The mother re-enters the room. She owns that she is completely won over. "And now, my children," she says, "come back home with me and celebrate the wedding."

THE KINSHIP OF COURAGE Majestic

Two Reels

The Story of a Young Reactionary

CAST
Carlos Dunning.................. W. E. Lawrence
Olive Temple.................. Francelia Billington
Mr. Hammond.................. Wilbur Hughy
James Temple.................. William H. Brown
Detective.................... Walter Brown
Helen......................... Mildred Marsh
Heida (seven years younger).... Violet Wilkey

Carlos Dunning is the lawless son of the most famous lawmaker in the State of Arizona ever had. At last he meets Olive Temple. He resolves to behave himself. But his old associates in the West will not let him alone. Dunning goes to New York to begin life over again. There he once more meets Olive. The shadow of an old disgrace, however, falls between the two young people, and Dunning is about to give up his fight to live an honest life. But the cloud is dissipated as suddenly as it came and the Arizonan and his sweetheart are happily married.

THE FATAL FINGER PRINTS Komic

One Reel

A Bride Bears the Tell-tale Evidence

CAST
Nell....................... Fay Tincher
Ben...................... Edward Dillon
Mr. Spear................. Max Davidson
Mrs. Spear.............. Jennie Lee
Aunt Ellen............... Eleanor Washington
Austin Force............ Frank Darien

Nell and Ben are happily betrothed and all goes well until the advent of Austin Force. Austin's flashing black eyes and silky jet moustache cause Nell to throw over Ben and promise to marry her new admirer the following afternoon. Nell's Aunt Ellen goes to the jeweler's and buys a beautiful necklace for the bride-to-be. Austin spies her. As the mysterious bridegroom's vocation is taking other people's things, and as he is ignorant of Aunt Ellen's identity, he shadows her home and resolves to pay her a midnight call. Austin enters the house and secures the necklace. Nell, who is spending the night with her aunt, surprises him, however. As it is dark, they fail to recognize one another. Force is obliged to slap Nell's face in order to make his getaway. The following day, Austin gives the necklace to Nell's father with instructions that it shall not be presented to the bride until time for the ceremony.

Nell appears with the finger-prints, priceless evidence, still on her face. Austin realizes that if the aunt identifies the necklace it will go hard with him. He tries many ruses to recover the gems before her arrival, and to prevail upon Nell to wash her face. Ben's suspicions are aroused. He does a little detective work, the guilty Austin is exposed, and Nell takes refuge in Ben's arms.

THE BIG BROTHER Reliance

One Reel

One Incident of the "Big Brothers" Movement

CAST
Frank........................... Frank Bennett
Lillian Watkins............... Francelia Billington
Scraps, of Angel Alley........... Bobby Fuehrer
Henry Watkins................ William Brown
George.......................... George Beranger
J. C. Parks.................... Ben Lewis

LILLIAN WATKINS works among the families of a wretched tenement district, where she becomes interested in Scraps, a boy of twelve. Scraps is a born trouble maker. He is acquainted with all the crooks of the neighborhood, and often goes on small errands for them. Lillian, anxious for the boy's future, prevails upon Frank Allen, her sweetheart, to act as "Big Brother" to the little tough. Frank himself has not altogether stopped sowing his wild oats. But he soon finds that if he is to inspire Scraps with the right ideas of conduct, he will have to drop some of his own bad habits. Lillian watches the double reformation with secret joy. Frank also gets Scraps a position in his office. Some months later, the firm finds Frank $900 short on the books. He protests his innocence. Lillian is horrified. Scraps stands by his "Big Brother" unflinchingly. The boy thinks hard over the thing. At last he goes in search of Joe Egan, a famous crook. He brings him to the office, and asks that George Steel, a clerk associated with Frank, be sent for. George has given Joe the double cross on one of their jobs. Joe bullies the clerk into confessing that he altered Frank's books. Frank and Lillian congratulate Scraps, telling him that they are honored by his friendship.

PROVIDENCE AND THETwins Majestic

One Reel

When Paper Dolls Were Not Legal Tender

CAST
Miss Abigail..................... Gladys Brockwell
Lisby.......................... Elmer Stone
Caleb Lacey................. Joseph E. Henbery
The Twins..................... Nimon Fovleri
Beulah Burns....................

ABAGAIL DEAN, a sweet maiden lady, is tricked by Caleb Lacey, an old lover, into an agreement to marry him secretly and to invest all her small fortune in a pretended business deal, in which he says he is interested. Just in the nick of time, the Twins are sent to stay with their Aunt Abigail. They are instantly suspicious of Caleb. They exchange the money in the bag, which their aunt gives her deceiver, for paper dolls, and when the old ne'er-do-well and spendthrift tries to pay some back debts with the contents of the bag, paper dolls not being negotiable, he goes to jail. Abagail tearfully celebrates her narrow escape.
Absorbing Dramas and Beach Comedy, from Thanhouser-Falstaff

HERE’S NEWS!

Beginning about September 1st, The Mutual Film Corporation will release throughout the country two

3-Reel Star Features On the Mutual Program Every Week!

These productions will be features in the fullest sense of the word—film interpretations of big stories capably portrayed by Broadway Stars. They will be produced by a few of America’s greatest producing companies including the Gaumont Co., producers of

Knickerbocker Star Features

Watch for these sensational 3-reelers. Ask about them at your nearest Mutual Exchange. And TIE UP with the Mutual Program NOW if you want these big, box-office attractions, without extra cost.
Watch for the CUB COMEDY
"It's a bear"

New One-reel Comedy Release Every Week
On the Mutual Program
Featuring the Famous Comedian GEORGE OVEY
Produced by DAVID HORSLEY
First Release Thursday, August 19th
"The Little Hero" A Screaming Film Farce
Book It—On the Mutual Program
MUTUAL FILM CORPORATION
JOHN R. FREULER
President
Executive Offices
71 W. 23d Street, N. Y. City
Exchanges Everywhere
"A Yankee from the West"

A Four Part Mutual Masterpicture, of Strong Heart Appeal, Adapted from Opie Read's Celebrated Novel

CAST

Billy Milford, alias "Hell-in-the-Mud"....Wallace Reid
Gunhild, a Norwegian girl.................Signe Auen
Jim Dorsey, Milford's pal...Tom Wilson
Mrs. Stuvic, an Illinois matron........Josephine Crowell
Professor Emerson..................Chris Lynton
Jim Hågbärg, Gunhild's uncle.....Bill Brown
Whitney Mills, R. R. Superintendent...Al W. Filson
Sheriff Dick........................George Siegmann

Produced at the Majestic Studios, Starring Signe Auen

He carried with him the memory of one fleeting moment when he had held Gunhild, flushed and yielding, in his arms. For an instant, it had seemed to him, the gates of happiness swung wide. Then, between him and that paradise, stepped the dark form of Sheriff Dick—his own guilt loomed to obliterate all. He had resolved that her faith in him, at least, never should be overthrown.

Two years later found Milford making good on his hired farm in Pennsylvania. Dorsey, baffled in his wooing of Gunhild, meanwhile had joined a travelling theatrical company. Gunhild, obliged to find other work, had become companion to the wife of Professor Emerson, who, as it happened, chose to spend the summer in a Pennsylvania village. So, by the merest coincidence, Milford and Gunhild again met. At the same time, Dorsey turned up at the local theater. The girl insistently repelled him. At last the former pals met to fight it out. Milford had been in training for this event every day previous for a week. He succeeded in knocking out his adversary.

The girl now had the truth from Milford himself. She knew that he had been working for two years to repair the wrong. At last he had the money, every cent of it. That same night she left for the West with the man she always had trusted.

The superintendent of the railroad received Milford coldly, but when that young man laid before him the amount of the stolen pay-roll his attitude changed. "The money may appease the road," he said, "but it will not satisfy the law."

The young couple, chilled at the thought of the prison, so soon to mar their happiness, stood with bowed heads before the magnate. Gunhild was weeping softly. Milford turned to her and placed his arm affectionately about her shoulder. Then drawing her close to him, he kissed her repeatedly, and turning around, faced the man who was before him. "Give me an hour's leave," pleaded Milford—and got it.

In exactly that time he returned. He introduced to Mills the woman who, fifteen minutes before, knowing all, had become his wife.

Mills studied them both a moment. Then he held out to Gunhild the envelope of bills which, an hour before, her husband had put in his hands.

"Here is a wedding gift," he said, "to the wife of an honest man."

It was a Godforsaken town, sure enough! Billy Milford, the young station-master, popularly known as "Hell-in-the-Mud," drew hard upon his pipe, a trophy of Harvard days, and dreamed back into that happy, irresponsible time when he was the most popular man in his class. He had had ambitions then. And it had seemed to him that in the West he would find opportunities. He had failed to reckon, however, with his bosom enemies—an easy-going disposition and an over-fondness for looking on the wine when it is red. Besides, Addertown hadn't any attraction to boast of save old Hågbärg's saloon.

The westbound train rumbled in and pulled out again. But Milford did not move. It had all got to be an old story to him long ago. Presently, however, he rose and sauntered outside. Jim Dorsey and a pal were loafing against the building, amusing themselves at the expense of a young stranger who, evidently, had just alighted from the train. She stood some little distance down the platform, helpless among her boxes and bundles, a shrinking, girlish figure in Norwegian peasant dress. From under her tightly drawn black hood, a strand of rippling golden hair escaped; and fluttered in the breeze like a signal of distress. With a withering glance at his pals, Milford strode over to the girl. Timidly, she drew back. Then, disarmed by his reassuring smile, she let him examine the tag fastened to her shawl.

"Gunhild," it read. "Addertown, Mont. Care of Jan Hågbärg." A few days later Milford lost his job. For months he had been unsteady. A stranger succeeded him. All the worst passions in Milford's undisciplined nature awoke. When Dorsey, working upon his friend's vindictiveness, urged him to help hold up the superintendent and his assistant with the pay-roll of the company coal mines, Milford, well braced with drink, consented. The robbery was boldly pulled off, and the treasure hidden under the floor of Milford's shack. Though suspicion fell upon the disgruntled ex-station-master, the sheriff was obliged to let Milford off, for no evidence could be found on which to convict him. Gunhild, moreover, protested before everybody that he was innocent.

Gunhild had become, in the brief space of a fortnight, the most respected, and the most ardently admired, young woman Fate ever had brought to Addertown. Her faith in himself had a strange effect upon Billy. The next morning, at sunrise, he rode away out of that country forever.
THE crashing of the stage coach down the mountain came clearly to the ears of Blair and Luke. Panting with exertion and excitement, they sped down the steep hillside to witness their work, nor stopped until they stood beside the shattered old coach body. There, prone amid the wreckage, lay Esther and Marmaduke Smythe. Esther’s eyes were closed, but she had been thrown out providentially, it would seem, along with a cushion from the coach, which had saved her even from shock and bruise.

At the approach of her enemies, she turned, stirring as one half conscious and in pain. Slipping the Stanley document from her bosom, she hid it under a stone. She could not doubt that the tragic accident to the coach was Blair’s work. As she felt him stooping over her, she stirred, sat up, and gazed resolutely at both Blair and the gypsy. Instantly, Luke picked her up in his arms. “You bring her baggage,” he commanded of Stanley, roughly. “She isn’t dead, thank God!” In this way she was borne back to the blacksmith shop.

When Esther professed to know nothing about the Stanley document, and declared that no such paper was upon her person, her latter statement at least was respected by her kidnappers. Blair forced open the suitcase he had brought with him. Esther could hardly restrain a smile, despite her desperate situation, when the bag proved to contain a pair of striped pajamas, some shirts and collars, a flask, and other male belongings, very evidently the property of Marmaduke Smythe. Neither one of her captors trusting the other to guard their prey, the two worthies tied her securely and went back to the wrecked coach to find the right suit case, and, as they hoped, the document. Meanwhile, however, the eccentric English lawyer had come to his senses. Clutching the only piece of baggage in sight, and still clinging to his stag’s head and gun, he had trotted off into the wilderness. When Blair and the gypsy reached the place they could find no trace of Esther’s belongings.

Back in the blacksmith shop, the girl, having freed herself of her bonds, was beating upon the door and crying for help. Quabba, climbing the mountain on Esther’s trail, heard and recognized her voice. Instantly, his dark broodings over the loss of The Diamond from the Sky which, before his very eyes, had been snatched by a swooping pelican from the gills of the fish which the organ-grinder had been in the act of hauling within reach, vanished as suddenly as had that slippery gem. Seizing a sledge which stood by the door of his cabin, he hurried to the rescue. A score of miles later, they found her, and her captors, among the dark indents of the mountain side.

When Esther awoke in the cabin of the blacksmith, she found herself in the company of Prince Quabba, the Hottentot. The moment her eyes were opened, he seized her hand, crying, “The Diamond from the Sky!” And then, with a bound, he ran down the steep mountain side.

But not for Esther. She was not so easily outwitted. She had learned one lesson from her experiences in the mountains. She would not trust Prince Quabba, or any man. She would carry the diamond herself. And she did, in her own strength. For a score of miles on the mountain trail, she kept her prize, until her captors, in their eagerness to catch her, were left far behind.

But they were determined to have the diamond. They followed her on the trail, and when, at length, she attained the summit of the mountain, they came within a few yards of the girl. She dropped the diamond, and watched as it was picked up by a black ferret.

This was the end of the unfortunate Prince Quabba. He had seen the diamond, and he had desired it. He had gone out of his way to help Esther. He was not willing to yield it to her. He was not content to leave the mountain with it. For this, he paid the penalty.

The girl who had possessed the diamond was not far behind the black ferret. She was not willing to leave it on the mountain. She was not content to let it go. She was not willing to yield it to her captor. For this, she paid the penalty.

But the girl who had possessed the diamond was not content to let it go. She was not willing to yield it to her captor. For this, she paid the penalty.
Automobile Row, One of the Interesting Features of the Reliance-Majestic Studios, at Hollywood, California

Real Tales About Reel Folk

"Automobile Row," lining the boulevard which skirts the Reliance-Majestic studios, is one of the sights of Hollywood, Cal. Here gather early every morning the cars which carry the players to "locations" many miles away in the mountains or along the coast, their drivers attendant upon the orders of the film directors and the character of the weather. Added to these are the machines of the many visitors to the great Griffith plant, and the private cars of several of the actors and actresses. Sometimes twenty-five or thirty autos will be lined up along the studio front.

A difficulty, which for awhile threatened to be insurmountable, was met with in filming the uniquely effective Mutual Masterpicture, The Fox Woman. A Japanese baby, indispensable to the story, could not be had in all Los Angeles. An exhaustive search showed that Japanese mothers have a superstitious objection to having their babies photographed. At last, in a small fishing village on the outskirts of Santa Monica, a Jap father and mother were persuaded to loan their infant to the Hollywood companies in exchange for a large sum of money. Little Teddy Sampson, who plays the Japanese wife in the drama, and whose part it is to mother the baby, went to elaborate pains to assure the real mother that she would take the very best care of her child all the time it stayed with the studio folk, whom, evidently, the Japanese woman regarded as a wild and irresponsible lot. For three days, Miss Sampson was tied to her little charge. She washed and dressed and fed the baby, saw to its daily nap, and watched over it with a sweet solicitude which would have completely soothed the fears of the Japanese mother. The child was returned to its parents in even better condition, if possible, than when it was received, the youngest and the costliest "extra" on the Reliance-Majestic pay-roll.

An almost daily visitor at the American studios at Santa Barbara is a little old lady whom the players call "Mother Y." A nurse brings her in a wheel chair from the Old Ladies' Home, and she is permitted to sit and watch scenes in the making for the delight of thousands of film fans all over the country. Neva Gerber is a great favorite of "Mother Y." The other day the pretty young actress was going through the ball-room scene in A Deal in Dias-

"Clarence" is a widely travelled Simian. In his extreme youth, he trod the quarter deck of the Japanese battleship, "Asama," which recently went ashore on the coast of Lower California. He was brought on board by an officer from one of the islands in the South Pacific. When the battleship touched an American port on its trip southward on that fatal last voyage, "Clarence" was carried ashore. In the town he was lost. He fell into evil ways. Later, he was picked up by an Italian organ-grinder in Pasadena, who at last was glad to sell the mischief-maker to the daughter of an Eastern railroad magnate. "Clarence," the magnate and his young daughter made the journey to Santa Barbara in their private car. The railroad man decided, after the first mile, that the monkey was no sort of pet for a little girl. On reaching Santa Barbara, they happened to meet S. S. Hutchinson, president of Flying "A," who instantly saw in "Clarence" a Simian star of the first magnitude. Animals on the screen invariably win all hearts. But the amount of heart interest "Clarence" inspires is best shown by the thousands of letters received at the studios asking for his picture.

Carey L. Hastings—at the studio they call her "Caddy"—began to study fun when she came to the old Thanhouser Stock Company, in Milwaukee. Miss Hastings was one of the first of the clever actresses to leave the legitimate and devote herself entirely to pictures. She can play a lady of quality, an old hag, a spinster, or just one of those impossible women of whom married men complain, with equal success. A versatile character actress, with an unfailing gift for "putting over" the humor, Miss Hastings is a strong factor in the popularity of Falstaff comedies.
THE QUEST
An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Star: MARGARITA FISCHER. Released March 22, 1915.

THE LURE OF THE MASK
An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Starring: ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

GOD'S WITNESS
A Romantic Drama of Love, Mystery and Adventure. In Four Reels. Produced by Thanhouser, Starring: FLORENCE LA BADIE. Released May 24, 1915.

THE DARKENING TRAIL

THE LONESOME HEART
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

THE PATRIOT AND THE SPY
A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting JAMES CRUZE and MARGUERITE YUKON. Released June 7, 1915.

HER SHATTERED IDOL

UP FROM THE TOMBS
A Drama of Love and Redemption in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting CORTENAY FOOTE and GLADYS BROCOWELL. Released June 17, 1915.

THE REWARD
A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting BESSIE BARRISCALE. Released June 24, 1915.

THE FLYING TWINS
A Photoplay of the Circus in Four Parts. Produced by the Thanhouser Film Corporation. Featuring MADELINE and MARION FAIRBANKS. Released July 1, 1915.

MILESTONES OF LIFE

THE FOX WOMAN

THE MATING

THE SECRETARY OF FRIVOLOUS AFFAIRS
A Society Drama in Four Acts. Produced by the American Film Company. Featuring MAY ALLISON and HAROLD LOCKWOOD. Released July 5, 1915.

THE GIRL FROM HIS TOWN
A Drama of the Stage in Four Acts. Produced by the American Film Company. Featuring MIGNON ANDERSON. Released July 28, 1915.

THE TOAST OF DEATH
**Mutual Releases**

**MONDAY—**American (2), Reliance, Falstaff.

**TUESDAY—**Thanhouser (2), Majestic, Beury.

**WEDNESDAY—**Broncho (2), American, Reliance.

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

**FRIDAY—**Kay Bee (2), Falstaff, American, Reliance, Thanhouser or Majestic.

**SATURDAY—**Reliance (2), Keystone, Beauty.

**SUNDAY—**Majestic (2), Komic, Thanhouser.

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**American**

Kay Bee

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>June 4</td>
<td>The Guiling Ligh</td>
</tr>
<tr>
<td>June 9</td>
<td>The Soul of the Vase</td>
</tr>
<tr>
<td>June 14</td>
<td>His Obligation</td>
</tr>
<tr>
<td>June 16</td>
<td>Her Musical Cook</td>
</tr>
<tr>
<td>June 21</td>
<td>Valley Lyon, Burglar (2)</td>
</tr>
<tr>
<td>June 23</td>
<td>One Woman's Way</td>
</tr>
<tr>
<td>July 30</td>
<td>A Good Business Deal</td>
</tr>
<tr>
<td>July 2</td>
<td>A Woman Scorned</td>
</tr>
<tr>
<td>July 9</td>
<td>The Parcel Mary (2)</td>
</tr>
<tr>
<td>July 12</td>
<td>The High Cost of Flirting</td>
</tr>
<tr>
<td>July 14</td>
<td>To Melody a Soul Responds</td>
</tr>
<tr>
<td>July 15</td>
<td>The Case of the District Attorney (2)</td>
</tr>
<tr>
<td>July 21</td>
<td>Walt and Sea</td>
</tr>
<tr>
<td>July 28</td>
<td>The Deception</td>
</tr>
<tr>
<td>July 30</td>
<td>After the Storm</td>
</tr>
<tr>
<td>Aug. 2</td>
<td>The Detective Blond (2)</td>
</tr>
<tr>
<td>Aug. 4</td>
<td>The Might Hold</td>
</tr>
<tr>
<td>Aug. 9</td>
<td>The Case of the &quot;Bar K&quot; Ranch (2)</td>
</tr>
<tr>
<td>Aug. 11</td>
<td>Comrades Three</td>
</tr>
<tr>
<td>Aug. 16</td>
<td>The Jilt (2)</td>
</tr>
<tr>
<td>Aug. 18</td>
<td>The Assayer of Lone Gap</td>
</tr>
</tbody>
</table>

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**Beauty**

May 11—Life's Staircase
May 18—Naughty Henrietta
June 1—Nurse at Homes
June 6—Little Chrisyanthemum
June 8—The Redemption of the Jasons
June 15—The Mouldy Moll
June 22—A Deal in Diamonds
Aug. 4—An Unknown Mystery
July 6—The Guy Upstairs
July 9—The Lucky Square
July 20—His College Life
July 28—The Phantom Extra
Aug. 3—Cupid Takes a Taxi
Aug. 10—Jimmy on the Job
Aug. 17—The Honeycombers

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**Broncho**

May 26—Shorty's Trouble Sleep (2)
June 9—The Conversion of Fotsky Blake (2)
June 16—The Tavern Keeper's Son (2)
June 16—The Superfluous Wife (2)
June 23—The Shadowgraph Message (2)
July 7—The Sea Ghost (2)
July 14—The Enchanted Ring (2)
July 21—Cash Parish's Pal (2)
July 28—The Phantom Extra (2)
Aug. 15—The Golden Trail (2)
Aug. 18—Shorty Inherits a Harem (2)
Aug. 24—The Girl from the East (2)

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**Domino**

May 20—Her All (2)
May 27—An Affaire of the North (2)
June 5—The Scales of Justice (2)
June 16—Mr. Alexander's slavish Miss (2)
June 17—The Soul of Phyn (2)
June 24—A Street Without a Name (2)
July 1—The Failure (2)
July 9—Breezes of the Night (2)
July 15—The Burglar's Baby (2)
July 20—When Love Leads (2)
Aug. 5—The Promoter (2)
Aug. 16—$10,000 Bill (2)
Aug. 19—The Light House Keeper's Son (2)

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**Keystone**

Kay Bee

<table>
<thead>
<tr>
<th>Date</th>
<th>Title</th>
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<tbody>
<tr>
<td>May 21</td>
<td>&quot;Bad Luck&quot; of Santa Ynez (2)</td>
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<tr>
<td>May 28</td>
<td>The Season of the Camel (2)</td>
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<td>June 4</td>
<td>A Piece of Amber (2)</td>
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<td>June 11</td>
<td>The Pathway From the Past (2)</td>
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<td>June 18</td>
<td>The Lost Ring (2)</td>
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<td>The Floating Death (2)</td>
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<td>July 2</td>
<td>The Yellow Brick Road (2)</td>
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<td>The Heart of Jabez Flint (2)</td>
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<td>Aug. 12</td>
<td>Over Secret Wires (2)</td>
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<tr>
<td>Aug. 20</td>
<td>The Knight of the Trails (2)</td>
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</tbody>
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**Komic**

May 10—Our Devilish Chief (2)
May 13—Crossed Love and Swords
May 15—Miss Fatty's Seaside Lovers
May 17—No Release
May 25—He Wouldn't Stay Down
May 28—For Better But Worse
May 31—Those College Girls (2)
June 3—Those College Girls (2)
June 7—Those Bitter Sweets
June 14—Miss Fatty (2)
(Special Release)
June 21—The Little Teacher (2)
June 28—Fatty's Fluky Pup (2)
(Special Release)
June 29—Bugle and Won
July 5—Court House Crooks (2)
(Special Release)
July 12—Amongst the Sheep Dared Walrus (2)
July 19—Dirty Work in a Laundry (2)
Aug. 2—Miss Fatty's Seaside Lovers (2)
Aug. 2—A Lover's Lost Control (2)
Aug. 9—A Million of Woolish Ways (2)
Aug. 16—The Battle of Ambrase and Walrus (2)

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**Cub Comedies**

Aug. 19—The Little Hero
Aug. 26—Jerry's Busy Day

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**Reliance**

June 26—A Bad Man and Others (2)
June 26—The Showdown
June 30—In Old Mexico
July 3—Little Marie (2)
July 5—The Healers
July 9—The Fortification Plans
July 9—At the Frontier Gate
July 10—The Headliners (2)
July 12—The Arrow Maidens
July 14—The Breath of Summer
July 17—The Americans (2)
July 19—The Vagabonds (2)
July 21—Old Mother Grey
July 24—The Prisoner (2)
July 26—Her Fairy Prince
July 28—Billie's Rescue
July 31—Fate Takes a Hand (2)
Aug. 2—The Bride of the Sea
Aug. 4—The Little Boy That Once Was He
Aug. 6—A Woman of Nerve
Aug. 7—The Ceremonial Turquoise (2)
Aug. 9—The Little Orphans
Aug. 11—The Vagabonds (2)
Aug. 14—The Way of a Mother (2)
Aug. 16—The Big Shots (2)
Aug. 18—An Independent Woman
Aug. 21—The Little Lumberjack (2)
Aug. 23—Merry Tree
Aug. 25—Editions De Luxe
Aug. 26—A Date with Destiny (2)
Aug. 30—For His Pa
Sept. 21—Turning Point
Sept. 3—Hidden Crime

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**Royal**

Apr. 17—When You Won Out
Apr. 21—Hurry Up Time at the Fair
May 1—Locked Out
May 8—That Dopey Serenade
May 15—Casey's Tribulations
May 21—When Beauty Came to Koskob
May 29—Oh, Baby!
June 3—His Twin
June 15—An Unlucky Spilot
June 19—Not a Ghost of a Show
June 26—The Man's Nervous Breakdown
July 3—One Good Cook
July 9—The Major's Toy
July 17—Your Half and My Half

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**Thanhouser**

May 30—The Angel in the Mask
June 1—The Girl of the Sea
June 6—The Baby Benefactor
June 8—The Six-Cent Loaf (2)
June 13—A Freight Car, Honeymoon
June 15—A Strange Glass—Bud Blossom (Split Reel)
June 15—The Country Girl (2)
June 18—In the Valley
June 20—The Ghost in the Castle
June 22—Which Shall Je Be? (2)
June 27—Innocent at Monte Carlo
June 29—Tango Wires (2)
June 31—Fifty Years After Appomattox
July 1—A Simple Man
July 11—tracked Through the Snow
July 14—The Breakfast Club
July 16—His F. O. U
July 18—Old Isaac of the Gayety
July 20—The Picture of Dorian Gray (2)
July 23—Two PO's Brothers
July 27—Outcasts of Society (2)
Aug. 1—The Game
July 20—All the Sleet Sailed (2)
Aug. 8—The Revenge of the Steeple-jack
Aug. 10—The Queen of Hearts, and Cupid in the Olden Time (2)
Aug. 13—Wanted: The Man
Aug. 15—The Cregmore Ruby
Aug. 17—When Francis met Helen (2)
Aug. 23—In a Japanese Garden
Aug. 24—Snapshots

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**Falstaff**

June 25—The Stolen Anarkhor
July 2—The Silent Cult (2)
July 9—Moonlight Beauty Doctor
July 16—Dot on the Dayline Boat
July 23—A Lonely Witness
July 30—Getting the Gardener's Goat
Aug. 6—A Clue of Hearts (2)
Aug. 13—Guslie, the Graceful Life Guard
Aug. 16—A Man Who Went Out (2)
Aug. 20—Help! Help!
Aug. 23—This Doughnut (2)
Aug. 27—That Poor Damp Cow
Aug. 30—A Massive Movie Mermaid

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**Mutual Weekly**

June 3—No. 22
July 15—No. 38
July 20—No. 25
July 29—No. 36
July 31—No. 29
Aug. 10—No. 25
Aug. 12—No. 32
Aug. 19—No. 33
Mutual Exchanges
Serving the Mutual Program

Mutual Program
(Week of Aug. 16th to Aug. 22nd, Inc.)

<table>
<thead>
<tr>
<th>Monday, August 16, 1915</th>
</tr>
</thead>
<tbody>
<tr>
<td>AMERICAN...</td>
</tr>
<tr>
<td>RELIANCE...</td>
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<tr>
<td>FALSTAFF...</td>
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<tr>
<th>Tuesday, August 17, 1915</th>
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</thead>
<tbody>
<tr>
<td>THANHOUS...</td>
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<tr>
<td>MAJESTIC...</td>
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<th>Wednesday, August 18, 1915</th>
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<tbody>
<tr>
<td>BRONCHO...</td>
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<th>Thursday, August 19, 1915</th>
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<td>DOMINO...</td>
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<th>Friday, August 20, 1915</th>
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<tr>
<td>KAY BEE...</td>
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<tr>
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*Mutual Banner Feature

MURAL WEEKLY No. 31—1915

COWBOYS AT PRESCOTT, ARIZ., RE-ENACT WILD WEST STAGE DURING THE ANNIVERSARY CELEBRATION.

Sub: The pony express relay race.

Sub: Governor's Annual Celebration.

F. P. O. ELKS ARE CHEERED BY GREAT LOS ANGELES CROWDS AS THE ORDER MARCHES IN A PARADE AT ANNUAL CONVENTION.

CANADIAN CONTINGENT LEAVES FOR THE FRONT, SAN FRANCISCO, CAL., THE SHOONEER "HARDY" AFTER BEING RAMMED BY THE S. S. "SHASTA," IS RUN AGROUND ON THE GOLDEN GATE BEACH.

PROFILM STAR AND "MOJO" MAGNATES ATTEND FIFTH ANNUAL CONVENTION IN SAN FRANCISCO.

FIVE HUNDRED THOUSAND CHECKING SAN FRANCISCANS WELCOME THE OLD LIBERTY BELT AS IT ENDS ITS TRIUMPHANT JOURNEY ACROSS THE CONTINENT.

MEMBERS OF BOSTON'S CHAMBER OF COMMERCE HAD A BIG PARTY AT THE CLUB.

MISS JANE ADAMS AND MISS LILLIAN D. WAHL VISIT PRESIDENT WILSON AND HUSBAND. WHILE AT WASHINGTON, GAVE A REPORT ON THE PEACE CONFERENCE AT THE HAGUE.

SUBMARINES FOR ENGLAND'S NAVY ARE LAUNCHED AT QUINCY, MASS.

OUR NEW SECRETARY OF STATE, ROBERT LANSING, ARRIVING AT THE STATE DEPARTMENT, WASHINGTON, D. C.

WITH THE SEA NEMESIS AT NEW YORK'S GAY BEACHES DURING THE BEAUTIFUL SUMMER SEASON.

Sub: French bathing machine machines in appearance at Montauk Point, N. Y.

WATERLOO DAY, FIELD MARSHAL LORD GRENFELL HONORED BY THE MILITARY IN VICTORY CEREMONIES.

THE IRISH CAPTAIN, A FILM SCENIC WON BY BALTOFEBIT.

LATENT WAR PICTURES, BY COURTESY OF UNION OF FRENCH ELECTRO-CINEMATOGRAPH MANUFACTURERS.

Sub: Trompette, a French film.

Sub: Field Mass for French troops. At the left may be seen a cannon, a gas-projector used by the Germans.

Special Productions

NEW MAJESTIC...Sapho
THANHOUS...Moths
THANHOUS...Robin Hood
THANHOUS...A Legend of Provence
KAY BEE...The Battle of Gettysburg
KEYSTONE...Zu, Zu, the Bandleader
THANHOUS...Frou-Frou
M. A. E...THE BAND
THANHOUS...Joseph in the Land of Egypt
MUTUAL SPECIAL...Mexican War Pictures
THANHOUS...Cardinal Richelieu's War
THANHOUS...Dope
N. Y. MOTION PICTURE...The Wrath of the Gods
THANHOUS...The Last Concert

AUGUST 7, 1915
Twenty-Three
### MUTUAL'S BANNER PROGRAM FEATURES

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fatal Hour&quot;</td>
<td>AUG 22</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Bold Impulse&quot;</td>
<td>JULY 25</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Knight of the Rails&quot;</td>
<td>AUG 20</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Lighthouse Keeper's Son&quot;</td>
<td>AUG 19</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Girl from the East&quot;</td>
<td>AUG 18</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;When Hungary Plumed&quot;</td>
<td>AUG 18</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Jilt&quot;</td>
<td>AUG 16</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Kinship of Courage&quot;</td>
<td>AUG 15</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Way of a Mother&quot;</td>
<td>AUG 14</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Your Secret &quot;</td>
<td>JULY 12</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The $100,000 Bill&quot;</td>
<td>JULY 12</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Inherits a Harem&quot;</td>
<td>JULY 11</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;A Message Through Flames&quot;</td>
<td>JULY 10</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;The Exile of &quot;Bar K' Ranch&quot;</td>
<td>JULY 9</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;Big Jim's Heart&quot;</td>
<td>AUG 8</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Ceremonial Turquoise&quot;</td>
<td>JULY 7</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Heart of Jabez Flint&quot;</td>
<td>JULY 6</td>
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<tr>
<td>DOMINO</td>
<td>&quot;When Promotions Fail&quot;</td>
<td>JULY 5</td>
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<td>BRONCHO</td>
<td>&quot;The Golden Trail&quot;</td>
<td>JULY 4</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;When the Fleet Sailed&quot;</td>
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<td>AMERICAN</td>
<td>&quot;Detective Blinks&quot;</td>
<td>JULY 2</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;The Man of a Thousand Faces&quot;</td>
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<td>RELIANCE</td>
<td>&quot;Fate Takes a Hand&quot;</td>
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<td>KAY BEE</td>
<td>&quot;When the Tide Came In&quot;</td>
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<td>&quot;When Love Leads&quot;</td>
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<td>BRONCHO</td>
<td>&quot;When the Phantom July&quot;</td>
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<td>&quot;Outcasts of Society&quot;</td>
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<td>AMERICAN</td>
<td>&quot;The Newer Way&quot;</td>
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<td>MAJESTIC</td>
<td>&quot;Tangled Paths&quot;</td>
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<td>RELIANCE</td>
<td>&quot;The Pretender&quot;</td>
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<td>KAY BEE</td>
<td>&quot;The Play of the Season&quot;</td>
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<td>DOMINO</td>
<td>&quot;The Man Who Went Out&quot;</td>
<td>JULY 1</td>
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<td>BRONCHO</td>
<td>&quot;The Land of the Blazing Path&quot;</td>
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<td>&quot;The Picture of Dorian Gray&quot;</td>
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<td>AMERICAN</td>
<td>&quot;The Honor of the District Attorney&quot;</td>
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<td>MAJESTIC</td>
<td>&quot;The Mystic Jewel&quot;</td>
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<td>&quot;The Americano&quot;</td>
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<td>&quot;The Burglar's Baby&quot;</td>
<td>JULY 1</td>
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<td>BRONCHO</td>
<td>&quot;The Ruse&quot;</td>
<td>JULY 1</td>
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<td>THANHOUSER</td>
<td>&quot;Mercy On a Crutch&quot;</td>
<td>JULY 1</td>
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<td>&quot;Zaca Lake Mystery&quot;</td>
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<td>&quot;The Mountain Girl&quot;</td>
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<td>RELIANCE</td>
<td>&quot;The Headliner&quot;</td>
<td>JULY 1</td>
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<td>&quot;The Ace of Hearts&quot;</td>
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<td>BRONCHO</td>
<td>&quot;The Tools of Providence&quot;</td>
<td>JULY 1</td>
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<td>THANHOUSER</td>
<td>&quot;A Maker of Guns&quot;</td>
<td>JULY 1</td>
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<td>AMERICAN</td>
<td>&quot;Mountain Mary&quot;</td>
<td>JULY 1</td>
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<td>MAJESTIC</td>
<td>&quot;The Old High Chair&quot;</td>
<td>JULY 1</td>
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<td>RELIANCE</td>
<td>&quot;Little Marie&quot;</td>
<td>JULY 1</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;His Mother's Portrait&quot;</td>
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<td>&quot;The Failure&quot;</td>
<td>JULY 1</td>
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<td>BRONCHO</td>
<td>&quot;The Sea Ghost&quot;</td>
<td>JUNE 30</td>
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<td>THANHOUSER</td>
<td>&quot;Gossed Wires&quot;</td>
<td>JUNE 29</td>
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<td>&quot;By Whose Hand?&quot;</td>
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<td>MAJESTIC</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;A Bad Man and Others&quot;</td>
<td>JUNE 26</td>
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<td>KAY BEE</td>
<td>&quot;The Floating Death&quot;</td>
<td>JUNE 25</td>
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<td>&quot;Hearts and Swords&quot;</td>
<td>JUNE 24</td>
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<td>BRONCHO</td>
<td>&quot;The Shadowgraph Message&quot;</td>
<td>JUNE 23</td>
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<td>&quot;Which Shall It Be?&quot;</td>
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<td>&quot;Peggy Lynn, Burglar&quot;</td>
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<td>MAJESTIC</td>
<td>&quot;The Woman From Warrens&quot;</td>
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<td>&quot;The Bold Imposter&quot;</td>
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<td>&quot;His Superficial Wife&quot;</td>
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<td>&quot;The Country Grl&quot;</td>
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<td>&quot;His Obligation&quot;</td>
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<td>MAJESTIC</td>
<td>&quot;The Hungry Hills&quot;</td>
<td>JUNE 13</td>
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<td>&quot;Hearts United&quot;</td>
<td>JUNE 12</td>
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<td>KAY BEE</td>
<td>&quot;The Pathway from the Past&quot;</td>
<td>JUNE 11</td>
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<td>&quot;The Strike at Centepede&quot;</td>
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<td>BRONCHO</td>
<td>&quot;The Tavern Keeper's Son&quot;</td>
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<td>THANHOUSER</td>
<td>&quot;Six Cents Loose&quot;</td>
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### Notes of the Trade

In the death of Samuel Long, president of the Kalem Company, who died on Wednesday, July 28, after an illness of less than a month, the motion picture industry has lost one of its most prominent figures. At the time of his death, following a siege of typhoid fever, Mr. Long was in the prime years of an exceptionally useful and busy life. His loss to his associates and to the great industry to which he devoted his talents will be very great.

The funeral was held on Friday from his residence on Riverside Drive and burial followed in Woodlawn Cemetery. Motion picture manufacturers, all of whom had been personally acquainted with Mr. Long during his long association with the industry, attended the services in large numbers, a striking tribute to the esteem in which they held him.

Mr. Long entered the motion picture industry in 1897 as technical expert and head of the factory of the Biograph. He remained with the Biograph for ten years. In 1908, in association with Frank Marion and George Kleine, he founded the Kalem Company. He was elected president of the company, holding that position up to the time of his death.

As president of the Kalem Company, Mr. Long introduced many features, numerous of which are still in vogue. He was the originator of the plan of advertising the players and sending producing companies to points deemed advisable to get the proper exterior scenes.

Miriam Cooper, entirely recovered from an attack of illness, is again at work in Hollywood. After her recent hurried trip to New York, Miriam was threatened with a nervous breakdown. Under skilled medical care, however, and a good rest, her health has been restored. Now she says that she feels better than ever before.

Harold Lockwood, handsome American star, who is featured with May Allison in The Secretary of Frivolous Affairs, a four-part Mutual Masterpicture, recently posed for some new photographs. Now fans, take your pen in hand and get busy. Harold is the most generous man with his photographs in the profession.

Madeline and Marion Fairbanks, who are featured in The Flying Twins, a Mutual Masterpicture screened by Thanhouser, are preparing for a long summer vacation in the mountains. These celebrated little film stars have been kept very busy during the past few months, and surely deserve a well-earned rest.

Roy L. McCandell, former New York newspaper man and author of The Diamond from the Sky, is on his first vacation since reaching California, to watch the production of his prize play. Roy, Mrs. McCandell and all the little McCandells (some of whom aren't so very little, after all) have gone away up into the mountains for a long rest.

Eugenie Forde, portraying Hagar, the gypsy queen in The Diamond from the Sky, leaves shortly for an extended vacation in the Santa Ynez mountains, some miles from Santa Barbara. She will spend practically all her time fishing. Lottie Pickford, who is starring in the monster continued picture novel, will join Miss Forde later.
To Exhibitors:

The comedy pictures produced by David Horsley and distributed through the Mutual will be known under the brand name of

CUB COMEDY

"It’s A Bear"

The first of these is a cracker-jack laugh-provoker, in one reel, called “The Little Hero” and will be released Thursday, August 19. It is directed by Milton H. Fahrney and features George Ovey, “the funniest man in America.” Exceptionally compelling one and three sheet posters in addition.

Book this through your Mutual Exchange
The Majestic Motion Picture Co.

PRESENTS FOR ITS TWO-PART FEATURE

SUNDAY, AUGUST 15

The Kinship of Courage

A melodrama of exciting interest featuring Francelia Billington

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

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

BILLIE GOAT. (1 Reel Majestic)—Release date Tuesday, August 3. Another comedy by the Majestic Juvenile Company, in which the children are shown conducting a secret society in imitation of their elders.

BIG JIM'S HEART. (2 Reel Majestic)—Release date Sunday, August 8. Featuring Charles Clary and "Teddy" Sampson in a story of early Western life, in which the Sheriff learns that his rival is not guilty of the murder for which he is to be hanged, and saves his life.

FATHER LOVE. (1 Reel Komic)—Release date Sunday, August 8. Another Komic farce, in which the ladies of society appear in the roles of the stronger sex.

THE RIGHT TO LIVE. (1 Reel Majestic)—Release date Tuesday, August 10. A juvenile comedy drama featuring the children of the Majestic Company. The little newsboy discovers that it is wrong to take bread when one is hungry. Through his childish efforts, the old blind man and a little girl are made happy.

THE KINSHIP OF COURAGE. (2 Reel Majestic)—Release date Sunday, August 15. Featuring Francelia Billington and William Lawrence, the bad man of the Mexican border is reclaimed and wins the Eastern heiress.

THE FATAL FINGER PRINTS. (1 Reel Komic)—Release date Sunday, August 15. Featuring Fay Tincher, a crook, masquerading as a gentleman of quality, has his identity discovered in a peculiar way, and the young girl who is about to become his wife is saved from an awkward situation.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE CO.

STUDIOS:
4500 Sunset Blvd.,
Los Angeles, Cal.

BUSINESS OFFICES:
71 West 23d Street,
New York, N. Y.

ABOVE ALL QUALITY
MUTUAL PROGRAM
Have You Seen Our Cats?

YOU OUGHT TO HAVE ALL THREE OF 'EM
Beautifully Printed Handsomely Illustrated
One's named:—"Some Slides"—84 pages
One:—"Some More Slides"—48 pages
T'other:—"Some Comic Slides"—28 pages
They're thoroughbred Cats. all right.
Send FREE—Write for 'em today—All three or any one you want.
Address Kansas City Slide Co.
Cat. Dept. Kansas City, Mo.

GUMSTICKUM

An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, $1.00, postpaid.

MADIGAN POWDER WORKS
Clarksville, Iowa

The Mortimer Film Life Saving Station
At FREEPORT, MAINES
is filling the air with wireless messages from Maine to Prisco, answering calls for help from managers who are compelled to run dirty, oily films through their projecting machines, gumming it up, and throwing a blurry picture on the screen. Not a moving picture magazine published is large enough to print the endorsements of the wonderful little film cleaner. Once installed, it remains a permanent feature in the booth, ask Fulton, Chicago.

Mortimer Film Life Saving Station

News of the Trade

WATTERSON R. ROTHACKER, president of the Industrial Moving Picture Company, was the principal speaker at the meeting of the Cook County Real Estate Board, held at the Hotel Sherman, Chicago, recently. He was introduced by Mr. Carroll, president of the Hyde Park State Bank, and entertained the two hundred real estate men present by a very instructive and interesting illustrated lecture on the advertising and educational value of motion pictures.

The Speed Controller Company of New York City, manufacturers of the Arc Controller, announces that George Breck, 70 Turk Street, San Francisco, California, has been appointed distributor of this device on the Pacific Coast. A number of prominent photoplay houses throughout the country have recently installed the Arc Controller, among them being the Hippodrome, Astor and Proctor's Fifth Avenue, New York; the Madison, Brooklyn; the Strand, Syracuse; Keith's Indianapolis; Chestnut Street Opera House, Philadelphia; the Liberty, Cleveland; Keith's and the Bijou Dream, Jersey City; Shea's Hippodrome, Buffalo; the Strand, Keith's and the Family, Cincinnati; the Colonial, Richmond; the United States, Hoboken; the United States Garden, Elizabeth; and the Hippodrome, Baltimore.

J. L. Kempner, of the Radium Gold Fibre Screen Company, was called to Chicago a few days ago to close a number of contracts for screens, which resulted from the placing of a Radium Gold Fibre screen in the Colonial theater, Chicago, which recently turned to the photoplay policy under the direction of Jones, Lincleek & Schaffer. The show at the Colonial has made quite a success and the screen installed is given considerable credit for the splendid projection which is being secured. Radium Gold Fibre sales in the Chicago territory are directly controlled by the Central Film Company, but Mr. Kempner, of the New York Radium office, is in charge of the yearly sales campaign which is being conducted at the present time.

Before his return to New York, Mr. Kempner expects to visit a number of the other important cities of the Middle West, for the purpose of establishing regular commercial sales offices to aid in the wider distribution of Radium Gold Fibre Screens.

The Strand Theater, Akron, O., has installed a new Minusa Gold Fibre screen. The work was done by the Theater Specialty Mfg. Co., of Cleveland, agents for the Minusa Cine Products Company in that territory.

H. C. Winters, manager of the Strand, has used four Gold Fibre screens made by the Anderson method since he has been in the motion picture exhibition business.

COOL & VENTILATE BY TYPHOONS

Send for Catalogue

TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant

TYPHOON FAN CO
1544 Broadway, N.Y.
A Picture for the People

THE LAST CONCERT

Four reels of laughter and tears. Featuring Ellis F. Glickman and Minnie Berlin.
The appeal of this feature picture is to the masses and the masses like it tremendously.
If your theatre reaches the masses BOOK IT.

Victor Hugo's Classic Romance

RUY BLAS


Alphonse Daudet's Masterpiece

SAPHO

The book attracted thousands.
The play drew hundreds of thousands.
The picture is showing to millions.
Six smashing reels.
EASTLAND DISASTER

Mutual Weekly's Special with the first and the best actual pictures of Chicago's terrible tragedy

LED THE PROGRAM at the Strand Theatre New York and thrilled enormous crowds

BOOK THIS Great money making Special and advertise it Big. Your Mutual Exchange will take care of you if you act promptly

Gaumont made it—The Mutual Books it

MUTUAL FILM CORPORATION
American Film Company, Inc., Releases

**THE JILT**

A Two-Part "Flying A" Drama

A tense picture — situations that surprise — straight-from-the-shoulder action — scenes of wonderful beauty. A petulant flirt toys with men's hearts and is punished.

Featuring

Winifred Greenwood and Edward Coxen

Directed by Henry Otto

Date of Release Aug. 16th

**The Honeymooners**

An American "Beauty" Drama

Clean — vivacious — pretty. A film that is bound to please. It has the appeal — the punch — that everybody loves.

Featuring

Neva Gerber and Webster Campbell

Directed by Archer MacMackin

Date of Release Aug. 17th

**The Assayer of Lone Gap**

A Single-Reel "Flying A" Drama

A burglar's visit makes a coward of an unborn child. The inborn fear is throttled and a maiden's love is won.

Featuring

Vivian Rich and Walter Spencer

Directed by Reaves Eason

Date of Release Aug. 18th

**BOOK AMERICAN FILMS THEY DRAW THE CROWDS**

Distributed throughout the United States exclusively by Mutual Film Corporation

American Film Company, Inc.

S. S. Hutchinson, President

CHICAGO, ILLINOIS
One of the countless thrills in "The Diamond From the Sky," the wonderful continued photoplay in chapters. Esther (Lottie Pickford) and Quabba (W.J. Tedmarsh) escape their pursuers in this breath-taking manner. A thrill from chapter 15, appearing now in leading theatres.

The Greatest Ever! $10,000 for a Suggestion!

That is the unanimous public verdict everywhere concerning "The Diamond From the Sky." Mr. Exhibitor: You can’t afford not to book this stupendous box-office success. A new, two act chapter is released each week.

This huge cash prize will be awarded for the most suitable suggestion for a sequel to "The Diamond From the Sky." Think of it! A $10,000 prize! ACT NOW! Book this Proven Success; then watch the money pour in at your box-office.

For booking information write, wire or see at once the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

NORTH AMERICAN FILM CORPORATION
JOHN R. FREULER, President
Executive Offices: 71 West 23rd Street, New York City
North American Representatives at Every Mutual Exchange in America
IMITATIONS OF Gundlach Projection Lenses

Warning

These are very poor lenses, mounted to resemble ours so closely that this can only be done with one object—to mislead the purchaser.

All genuine Gundlach Projection Lenses are engraved with our full name and address. This engraving is your protection. Look for it.

Gundlach Projection Lenses guarantee a perfect picture. They do not cost enough more than ordinary lenses to make the difference in price worthy of consideration.

Gundlach-Manhattan Optical Company
848 Clinton Ave., So., Rochester, N. Y.
A MATTER OF COLD DOLLARS IN HOT WEATHER!

EVERY DAY THAT PASSSES SEES THE

$20,000,000 Mystery

more and more valuable! The terrific advertising campaign that stands behind it makes it of cumulative benefit.

It’s the U. S. Volunteer Life-Saving Corps to sinking box offices.

And there never was a better time than NOW!

Thanhouser Syndicate Corporation
71 WEST TWENTY-THIRD STREET
NEW YORK CITY

Produced by THANHOUSER FILM CORPORATION, NEW ROCHELLE, N. Y.
Producers of "THE MILLION DOLLAR MYSTERY"
A New Mutual Actor

August 14
1915
The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, AUGUST 28

A Bold Impersonation

A romantic drama in which true love overcomes all obstacles and every pictorial possibility of the screen is realized.

A delicate bit of love making across the footlights, a leap of the heroine on horseback from a cliff into the sea, a long and hazardous swim to a yacht, and a happy wedding aboard—some of the pictorial effects.

RELIANCE RELEASE DATES, STORIES AND CASTS

THE BIG BROTHER. (One Reel)—Release date, Monday, August 18. Francelia Billington, Frank Bennett and the juvenile player, Bobby Fuehrer, in a comedy drama of original values. How a man tried to reclaim a bad boy by being his "Big Brother," but was himself reclaimed by the boy.

AN INDEPENDENT WOMAN. (One Reel)—Release date, Wednesday, August 18. The woman finds independence on her government land, but in the end she is glad to lean upon Jim, her neighbor of the next holding. "Bobbie" Gould is the woman; Vester Perry, Jim.

THE LITTLE LUMBERJACK. (Two Reels)—Release date, Saturday, August 21. Little Paul teaches small Mildred woodcraft. Then when she is carried off by a band of her father’s lumberjacks, she traces a trail which Paul follows with a rescue party. Paul Willis and Mildred Harris are the juvenile principals.

FAREWELL TO THEE. (One Reel)—Release date, Monday, August 25. A drama of Hawaii with a background of native superstition. The fidelity of the native wife of a planter is rewarded at last. Lucille Young, Bessie Buskirk, Alberta Lee and Bert Hadley are principals.

EDITIONS DE LUXE. (One Reel)—Release date, Wednesday, August 25. A detective story with the utmost rapid action. A woman criminal makes a great sacrifice for the man she loves. "Billie" West, A. D. Sears, G. M. Blue, Richard Cummings and Eleanor Washington have roles.

A BOLD IMPERSONATION. (Two Reels)—Release date, Saturday, August 28. A manly young actor wins a count’s daughter after many adventures, one of which is his impersonating in actual life another man. Olga Gray, George Walsh, Francis McDonald, Maxfield Stanley, Carl Formes, Jr., appear prominently.

RELIANCE MOTION PICTURE CORPORATION

EXECUTIVE OFFICES:
71 West 33rd Street,
New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
SIGNE AUEN and WALLACE REID
PLAY THE LEADS IN
"A Yankee from the West"

A Four Part Majestic Masterpicture
Opie Read, the Author

How a "ne'er do well" goes wrong—repents—makes good—and wins the girl whose love and high ideals turned him from the high road of destruction to the path that led to happiness and success.

Get this Masterpicture—written by a Master Author and played by Master Players—for your theater and be sure to get the advertising helps that go with it.

Book it NOW
through the
Mutual Film Corporation

Majestic Motion Picture Company
71 West 23d Street, New York City
American Film Company, Inc.
Pre<ref>SENT</ref>

DRAWING THE LINE

A two part "Flying A" drama, rich in pathos and the kind of action that marks great sacrifice and loving devotion—A girl goes blind—A lover errs—An underworld man effects a re-union.

Featuring
Vivian Rich — Walter Spencer — Jack Richardson
Release Date—August 23rd — Directed by Reaves Eason

HIS MYSTERIOUS PROFESSION
An American "Beauty" comedy-drama—a mixture of romance and baseball. Because he wears spiked shoes, Tom Blake is called a porch-climber.

Featuring
Neva Gerber — Webster Campbell — Lucille Warde
Release Date—August 24th—Directed by Archer MacMackin

MIXED WIRES
A single-reel "Flying A" drama—a tangle of Smiths and telegrams.

Featuring
Winifred Greenwood—Edward Coxen—George Field
Release Date August 25th — Directed by Henry Otto

A QUESTION OF HONOR
A single-reel "Flying A" drama—a father's sacrifice to save his daughter's husband.

Featuring
Vivian Rich—Walter Spencer—Jack Richardson
Release Date—August 27th
Directed by Reaves Eason

A Special Beauty Release!
WHAT'S IN A NAME?
A "Beauty" comedy-drama—a cracker jack!

Featuring
Beatrice Van — John Sheehan — John Stepling
Release Date—August 21st
Directed by John Stepling

Watch Your Profits Grow
Distributed throughout the United States exclusively by Mutual Film Corporation.

Book American Films

American Film Company, Inc.
S.S. Hutchinson, President
Chicag<ref>sent</ref>o, Illinois
CRASH!

The swift and graceful pleasure yacht strikes the tiny sail boat. The small craft is crushed like an eggshell. Its only occupant—a woman—is thrown into the deep, cold waters of the bay! In a flash the gallant owner of the yacht plunges to the rescue! A life is snatched from a watery grave.

A Picturized Romantic Novel
By Roy L. McCardell Directed by William D. Taylor

This is a breath-taking thrill from chapter 16 of "The Diamond From the Sky." Chapter 16—"The Path of Peril"—is now appearing. A new, two-act chapter is released each week. You exhibitors who haven't booked "The Diamond From the Sky"—you are missing the greatest money-maker the film business ever produced. ACT NOW! Get in on this stupendous box-office success.

For booking information write, wire or see at once the North American Film Corporation representative at your nearest Mutual Exchange—or write or wire the

North American Film Corporation
JOHN R. FREULER, President
71-West 23rd Street
New York City

North American Representatives at Every Mutual Exchange in America
THEY TREATED MEH SHAMEFULLY!

I, SIR, AM LANCELOT FORTESQUE, TRAGIC ACTOR! MEH VERY NAME SYNONYMIZES DRAMATIC ART!

FOR TWENTY LONG YEARS HAVE I FACED UNFLINCHINGLY EVERY FORM OF FRUIT AND VEGETABLE THIS BROAD DOMAIN CAN PRODUCE!

BUT CEDARVILLE! AH, CEDARVILLE! THEIR AIM WAS AS TRUE AS THEIR EGGS WERE STALE—THE WRETCHES! FOUL VIPERS, WHOSE ART IS CONFINED IN TOMATO-CANS!

'TWAS BITTAH—BITTAH! BUT MY REVENGE WILL BE SWEET—FOR I SHALL NEVAH PLAY CEDARVILLE AGAIN!

THE STORY OF THIS THESPUS'S SORROWS WILL BE TRUTHFULLY RELATED IN A TWO-REEL COMEDY ON TUESDAY, AUGUST 17TH, WHEN

EDWIN THANHouser PRESENTS

"WHEN HUNGRY WANTED FLED"

For Sunday, August 22nd, a walloping drama of romantic Nippon. Real Japanese actors and settings

"IN A JAPANESE GARDEN"

Falstaff Comedies

A WEEK "THE MIRTH OF A NATION" 2 A Week

"A MARVELOUS MARATHONER"

Boyd Marshall runs a Marathon, wins by a mile, then keeps right on running. If you saw the face of the dame in pursuit, you'd do the same.

RELEASED IN ONE REEL MONDAY, AUGUST 16TH

"HELP! HELP?"

It solves the servant problem—also the grouch problem. Riley Chamberlain heads the big company of funmakers.

RELEASED IN ONE REEL FRIDAY, AUGUST 20TH

Thanhouser Film Corp.
New Rochelle, N. Y.
Rehearsing a Scene for "Monsieur Lecoq"

This is but one of the many important scenes in "Monsieur Lecoq," a four part Mutual Masterpicture, to be released August 26th. William Morris and Florence La Badie are featured. It was adapted from the famous detective story written by Emile Gaboriau, and screened at the Thanhouser studios.

COMING MASTERPICTURES

| Oct. 7 | To be announced. |
PLAIN TALKS TO EXHIBITORS
By JOHN R. FREULER
President of the Mutual Film Corporation

I WANT to begin my straight talk with a reference to a subject that I would not refer to at all if it were not of the very greatest importance to exhibitors.

I am a great believer in competition, in the open fair struggle for the prizes of success and for the rewards of honest business. Through this real red blooded active competition the great business with which we are all intensely concerned will grow into a bigger, better business with a finer product and greater honor for the art as well as for the business of it.

I WELCOME a competitor who bends every nerve and energy and every ounce of ability that’s in him to do better than I do. This is sportsmanship in its best sense and it is showmanship in its highest realm. But I have no use whatever for the man who doesn’t play fair. I will not knowingly tolerate any unfair tactics from any Mutual employee from the top all the way down the line to the smallest and youngest boy in a film exchange. I will not tolerate unfairness from the Mutual Film Corporation to the exhibitor or to the general public because, aside from the morals of it, it is bad business.

No more will I permit unfairness in a competitor to go unnoticed or unproclaimed.

IT HAS come to me from Mutual exhibitors that agents or employes of competitive selling organizations have endeavored to deceive them by misrepresentation regarding the future quality of the Motion Picture Program, thereby hoping to win them away from a profitable business relationship. As far as the Mutual Program is concerned, I have no fears whatever. I know precisely what films are coming to the exhibitor, and I know that in quality, in supreme appeal, in variety, in novelty that they combine to form the greatest program in the whole successful history of motion pictures. I know because I have seen and because my judgment in these matters has made me successful as an exhibitor, as an exchange man and as a manufacturer of motion pictures. I say I have no fear, not even a tremor, about the newer, bigger, better Mutual Program, but I am concerned about exhibitors who may be misled into an unprofitable association through the misrepresentations to which I have referred.

I DO NOT for one moment believe that the great competing firms are responsible for the over-eageress of some of their employes or representations. I know them as honorable, and fair men. But the actual announcements of the great things coming on the regular Mutual Program have made some of the underlings afraid and, being afraid, they have resorted to misrepresentation in order to tie exhibitors hard and fast before they could get a chance at the new benefits of the regular Mutual Program. I feel sure that this frank talk will be sufficient to defeat any further efforts along this line.

I HAVE the greatest confidence in the discretion and the plain business sense of the thousands of intelligent, industrious, enthusiastic exhibitors now forming a part of the rapidly growing Mutual family. I believe they know that I am a man of my word and that when I assure them the finest and the most profitable program, they not only know that I mean every word of it, but that I know exactly what I am talking about.

THE Mutual Film Corporation is the solid rock of quality, the mountain of square dealing from which flow the head waters of the rushing stream of prosperity.
American Beauty Players Score in Powerful Dramas and Mirthful Comedy

Stories of the New Photoplays

ONE by one all the foremost publications of the country are taking note of the menace contained for American liberties in the hydra-headed censorship laws passed and pending in many States, which, ostensibly, are aimed at the motion picture industry. Under the heading, "The Motion Picture Censor," the Saturday Evening Post, in its issue of July 24th, is the latest of these to recognize the element of danger to American institutions in these ill and oftentimes, evilly conceived attempts to legislate the motion picture out of business. The editorial, which speaks for itself, follows:

"The instinct to look after your neighbor's morals—however unsuccessful you may be in looking after your own—is ineradicable in human nature. If printing were a new art— invented, say, in the nineteenth century—it would undoubtedly be under a comprehensive censorship. There would be a college of censors in the postal department to scrutinize every printed sheet that went through the mails. There would be State censors, whose political activities had been of such nature as to inspire the governor with great faith in their general discretion.

"New York, Chicago and other large cities would have local boards, probably affiliated with the police departments, and very zealous in seeing that the minds of the young were not corrupted by printed words which tended to raise doubts of the police department's intelligence and integrity. Recent issues of Chicago newspapers containing information that policemen had been indicted for grafting would have appeared with the corrupting columns carefully blacked over in the Russian manner.

"Motion pictures are a new art, and a complicated system of censorship is growing up around them. There is no particular reason for censoring motion pictures more than anything else, except that they are new and their unsettled status gives the censorious instinct a chance to assert itself. Crime of all sorts is constantly described in print that is within the reach of any literate child possessed of a penny. It is constantly shown on the stage, the illusion of which is much more powerful than that of the motion picture. Motion-picture men themselves set up and supported the National Board of Censors, because they wished the public to be assured that the entertainments were such as the public's wives and children could see without offense. A lot of State and city censors, each with his own notion of what is advisable for his neighbor to see, cannot fail to become in the end an impertinent nuisance."

**The REVENGE of the STEEPLE-JACK**

Thanhouser

AUGUST 8, 1915

*A Fearful Tragedy of Revenge*

CAST

**Joel Frazer**... Harris Gordon
Ben, the steeple-jack... John Lehmbarg
Marguerite Frost... Mignon Anderson
Her Aunt Mary... Carey L. Hastings

J OEL FRAZER, a civil engineer, and Ben, a steeple-jack, who always had been friends, fall in love with Marguerite Frost. Ben's jealousy makes of him an insane man. He purposely directs Marguerite into the sinking-sands, and then, from the top of the tower, whither comes Fraser to inspect Ben's job, the steeple-jack compels the engineer to look abroad and see his fiancée going to her death. Ben pulls a revolver, and there is a scuffle far above the ground. The steeple-jack loses his footing and falls to his doom. Fraser, galloping to Marguerite's rescue, is barely in time to save her.

**LOVE AND LABOR**

Thanhouser

AUGUST 15, 1915

*A New Version of "Everybody Works But Father."

CAST

Pa Slakey... John Stepping
Daughter Dot... Beatrice Van Urban
Algy... John Sheehan

P A SLAKEY goes to the country for a rest. He takes with him Dot, his daughter, whose affair with Algy he wishes to break off. Pa does not find the country any too restful. While he is slaving at the wood pile, two country admirers of Dot, Alec and Smart, appear. She tells them that her father wants her to marry a "worker"—and they relieve Slakey of the saw and axe. Pa remarks to Dot that either one of these admirable young fellows would make an ideal husband. The next day, Pa, wishing a place to keep his summer drinks cool, starts to dig a cellar. Algy arrives. Dot has put the country suitors to work again on the wood pile. She now tips off Algy, who throws off his hat and coat and goes at the digging. Pa steals back to the house to rest. The dirt roof caves in, and Algy has a narrow escape. This gives the lovers an idea. Placing the city youth's hat and coat near the cave-in, Algy and Dot hastily disappear. Pa Slakey comes to see how the cellar is progressing. He shouts to Alec and Smart to come excavate "the city chap." They are working frantically when Algy and Dot return with the announcement: "We are married." Pa is so relieved not to have a murderer on his conscience, that he gives the pair his blessing.

**THE CROGMEERE RUBY**

Thanhouser

AUGUST 15, 1915

*An Amazing Detective Story*

CAST

"Sherlock Holmes"... Mr. Dion
"Inspector Bolton"... Ethylle Cooke
Jack Morrison... George Marlo
Police Captain... David Keeber
Max, the wireless operator... Frank Gerathy
Nurse... Violet Hite
Gray, a wealthy old man... Mr. Walton
Lynn, his grandson... Leland Benham

T HE Crogmere ruby has disappeared. The New York police receive word from England that a thief supposed to have escaped is on board a certain transatlantic liner, and that Inspector Bolton, of Scotland Yard, also is aboard. The captain of the police meets the boat. When he asks for Inspector Bolton, a tall personage, the veritable impersonation of Sherlock Holmes, presents himself, and shows credentials from Scotland Yard. He then points out to the New York authority a certain Mr. Morrison who, he declares, is the jewel thief. Mr. Morrison's state-room is searched, and the gem is found in a cake of soap. He (Continued Overleaf)
George Ovey, Mutual's Newest Comedian, in Two Rollicking Cub Comedies

George Ovey, the "Mutual Cub," recognized as the "funniest man in America" and the Mutual's newest comedian, is shown here in laugh-provoking scenes from "The Little Hero" and "Jerry's Busy Day," first of the new Cub Comedies to be released in the regular Mutual Program. The Cub Comedies, produced by David Horsley, will feature Ovey, supported by an exceptionally clever cast of gloom dispellers. "The Little Hero" will be released August 19, and "Jerry's Busy Day," August 26. Thereafter, a Cub Comedy will be released on Thursday of each week in the regular Mutual Program.
Stories of the New Photoplays

is arrested. A young woman interferes. She asks to see the ruby. Miss Maye looks at the stone and coolly announces, "It is glass." She then points to the pipe in the mouth of the Sherlock Holmes individual. "It is the first time since we left the other side," she whispers to the captain, "that the man's pipe has not been lit." The next instant she has seized the pipe and emptied the bowl. Out falls the tobacco—and the authentic ruby. "You're a bright girl, and you ought to be on the force yourself," says the admiring captain. "I am on the force," she answers demurely. "I'm Inspector Bolton, of Scotland Yard. I've been watching this fake, who stole my name, all the way over."

A MARVELOUS MARATHONER
Falstaff

WALTER BODEWICK, a young business man, has the misfortune to fall madly in love with Vivian Webster, whose father, an Olympian hero of the last generation, positively stipulates that his daughter shall marry none but an athlete. Bodewick is bored to death by games. However, he tries to win over his sweetheart's parent by escorting Vivian to contests and out-of-door sports, where he works himself into a white heat of enthusiasm. Meanwhile, he takes every possible opportunity to propose to the girl, but in each attempt is forestalled. At last, one day, by mistake, he proposes to a spinner, whom he mistakes for Miss Webster. Miss Carlotta Cummings rapturously accepts him. Though Walter makes his escape, he is haunted by the disappointed lady. At the command of Vivian's father, Bodewick enters the Marathon race. Miss Carlotta pursues him to the course. Bodewick dashes off with the starter's pistol, possessed of the single thought of flecing the insistent spinner. He runs rings around everything on the road and makes a new record for Marathoning. Walter wins Vivian. But Miss Carlotta, transferring her affections to old Mr. Webster, Bodewick comes in for an unwelcome mother-in-law.

THE JILT
American

Starring Winifred Lane in an Extraordinary Character Study

CAST
Allan Boyd..........................................................Edward Cson
Marie Thompson..................................................Winifred Lane
Roy Norman..........................................................George Field
Julia Boyd..........................................................Lilette Thorne
Mr. Thompson.......................................................John Stepping
Mrs. Thompson.....................................................Lillian Knight

JOHN WARNER, a wealthy young man, and Rhoda, his bride, leave for a quiet honeymoon at Westwater. Meanwhile, Arthur Hicks, a shoe clerk, and Stella, his bride, also honeymooning, go to Westwater. Rhoda's mischievous brother, who also knows Hicks, makes up his mind to mix matters. Hicks and Stella have arranged with Farmer Free and Mrs. Dean to pay the expenses of a month in the country by working as farm-hand and cook, respectively. At the Westwater station, the Farmer insists upon dragging off Warner and Rhoda. Complications follow thick and fast. At last, Hicks saves the other man's bride from drowning. The two couples become fast friends. And the apparently hopeless snarl is disentangled.

(Continued Overleaf)
Majestic-Komic Stars Present Two Powerful Dramas and Clever Comedy

Stories of the New Photoplays

AN INDEPENDENT WOMAN
Reliance
One Reel
August 18, 1915

A Western Woman's Pluck

CAST

Jane Andrews...................."Bobbie" Gould
Jim Brandon....................Vester Perry
The Mother.....................Elinor Stone
The Parson.......................Augustus Carney

N E D EVANS, a young assayer, is obsessed by an un conquerable fear of a gun, and the cow-boys at Lone Gap have much fun at his expense. Belle Dugan, who really loves Evans, becomes prejudiced against such a coward. One day "Buck," a cow-puncher, roaring full, proceeds to shoot up the whole settlement. Evans sees him making for Belle and her crippled aunt. Ned dashes at the crazy man. There is a struggle. "Buck's" gun explodes harmlessly in the air. Then Ned lays him flat in the dust. Evans' fear of a gun is vanquished forever. And Belle is won.

THE LITTLE HERO
Cub Comedies
One Reel
August 19, 1915

Featuring George Ovey, "The Funniest Man in America"

CAST

Jerry.......................George Ovey
The Director...................Jefferson Osborne
Colonel Smilax................Luit Fiteroy
His Wife.......................Jane Sully
Their Daughter...............Goldie Colwell

C OLONEL SMILAX rescues Jerry from the police and takes him home with him. The Colonel's daughter recognizes in Jerry just the type for a play which the amateur dramatic society, to which she belongs, is producing. The Colonel's protégé becomes the centre of attraction at rehearsals. On the night of the performance, Jerry is stricken with stage fright. The audience howls with delight. A policeman mounts the stage to silence the uproar, and Jerry, suddenly galvanized into action by the propinquity of his ancient foe, pitches into the ghastly cop. The only solution is a quiet cell in the station for Jerry.

OXEN HANBY, the son of the lighthouse keeper, loves Mary Sands, a beautiful girl in the fishing village. Mary, however, loses her heart to John Benson, an artist of the summer colony, marries him and goes back with him to the city. Soon Benson returns to his wild Bohemian life. Loie, a model of Benson's, whom he has wronged, re-

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Western, Juvenile and Sociological Dramas, Latest Reliance Releases

Solves to be avenged. She entrap the artist and Yvette, a pretty French girl, in the studio and then sends for Mary. The young wife, her romance shattered, returns to her father. Owen believes that she still may be won back to himself, but Mary makes it clear to him that, despite what has happened, she loves only Benson. Some time later, when she is about to become a mother, Mary, dangerously ill and delirious, calls incessantly for her husband. The doctor tells Owen that her one chance of life lies in her seeing Benson. Owen seeks the artist in the city. Finding Benson unwilling, the islander forcibly kidnaps him. They start back in Owen's sloop. A heavy sea arises. The fury of the wind and darkness increases. There is but one life preserver aboard, and this Owen forces upon Benson, compelling him to jump into the water. Benson reaches shore. Sobered by his tragic experience and by the other man's self-sacrifice, he sees Mary. Fatherhood still further rouses the real man in him. He and Mary are reconciled.

THE ROOT OF ALL EVII

Majestic

One Reel

August 20, 1915

A Convulsing Comedy, Starring Jennie Lee and Spottiswoode Aitken

CAST

Farmer Billings............................Spottiswoode Aitken
Mother Billings, his wife..................Jennie Lee
Circus Kelly.....................................Emo Lincoln
His Pal............................................Juanita Hanson

On the thirtieth anniversary of their wedding, Farmer Billings and Nancy, his wife, are each presented with a check for $10,000. The checks are the gift of a philanthropist who has offered a prize for the happiest married couple in Nevada. When they get home the old pair quarrel. Mother Billings, now financially independent, wishes to adopt a pet pig, like Mrs. Vanderlip in the society columns—and Farmer Billings objects. He brings Toothless Thompson, his friend, and justice of the peace, to the house to arrange about a divorce. Mother Billings compels them to beat a hasty retreat at the point of a Colt. He and his divorce is secured. The farmer and his wife live apart in a double-house on a ranch. Billings advertises for a housekeeper. "Circus" Kelly, a fakir, and his woman pal, take advantage of the ad to get the old man's money. Mother Billings finds out just in time what the two frauds are putting over on her former husband. She goes to his rescue. Billings realizes that Nancy is indeed his one and only soul mate, and decides to make her happy. So he restores the pet pig to her lap, differences are forgotten, and the old couple once more come into their title as the happiest married pair in Nevada.

A KNIGHT OF THE TRAILS

Kay Bee

Two Reels

August 20, 1915

A Strong Western Love Story, Starring William S. Hart

By Richard V. Spencer and Thomas H. Ince

CAST

Jim Treen.........................William S. Hart
Molly Stewart......................Leona Hutton
Bill Carey............................Frank Borzage

Jim Treen, a road agent, is engaged to Molly Stewart, who has no notion of his secret profession. When she discovers Jim's hidden treasure cache, she breaks their engagement. Though he pleads with her, promising to reform, Molly will not marry the bandit. Bill Carey, interested in Molly's savings, woos and wins her. The evening they are to be married, she entrusts to Carey her bank account, asking him to invest it for her. Carey beats it out of town on the night stage. Jim Treen is notified that Carey has left Molly in the lurch. The former road agent, rides after the stage. Carey bribes the driver with a bonus of one hundred dollars to make the east bound limited. Treen, however, by taking a perilous short cut over the mountains, stops Carey at the train, snatches away his gun, and compels him, at the point of his own weapon, to hand over Molly's money. Jim restores her savings to the woman he still loves, and Molly becomes his wife.
Two Stirring Western Dramas From Broncho and Kay Bee Studios

Monsieur Lecoq, the famous detective, while sauntering about Paris one evening, heard a succession of shots coming from the "Pepperbox," an ill-favored inn kept by old Mother Chupin. Several gendarmes were within call and Lecoq reached the spot in time to capture the man whose revolver had laid lifeless at his feet two notorious criminals. Their slayer did not attempt to deny his guilt. "But," he insisted, "I shot those blackguards in self-defense."

"And so he did, so he did," mumbled Mother Chupin. "In my house, gentlemen shoot only that they may defend themselves." Lecoq's keen eye roved over the man before him. Despite his rough clothes bearing out the prisoner's own story that he was a laborer out of work, the detective observed the ineffaceable marks of good breeding. He was convinced that his mysterious captive was a person of rank and distinction. When the man had been marched off by the gendarmes, Lecoq lingered in the inn, looking over the premises carefully. The gleam of a valuable jewel caught his eye. Picking from the floor a diamond ear-ring, the detective hurried out of doors. The dainty footprints of a woman were traceable for some distance. Then they became coupled with the heavy, uneven prints of a man. Apparently her companion limped. A patch of brown wool, caught in the rough bark of a tree where he had been leaning, furnished further evidence. But by the time Lecoq reached headquarters, he learned that a lame man in a brown overcoat, who had been locked into the same room with the slayer on a charge of drunkenness, only a few minutes before had regained his senses and been set at liberty.

"The accomplice, without doubt," Lecoq told himself. "He deliberately plotted a means of getting himself locked up, in order to map out with the prisoner a liner of defense which the latter should follow. The first step is to hunt down the man in the brown overcoat."

But this mysterious character successfully evaded the best laid traps of the cleverest sleuth in Paris. Lecoq changed his tactics. He spied upon the prisoner, and soon satisfied himself that the slayer was in communication with someone outside. A note in book cipher was intercepted. As there was but one book in the cell, Lecoq had no difficulty in working out the message. The prisoner asked for tools with which to make his escape. The detective, adopting desperate measures, persuaded the authorities to let the man get away, assuring them that he, Lecoq, would always be at his heels. He found them conspiring, he shadowed them to the walls of the garden surrounding the ancient palace of the Duc de Sairmuse. Suddenly, the overcoated man lifted the other and dropped him over the wall. Lecoq grappled with the accomplice. The time help had come, an investigation of the Sairmuse estate yielded nothing. The Duke, just home from abroad, rendered every assistance possible. But Lecoq had formed a definite suspicion—he believed that the Duke and the slayer were one and the same.

At the same time Lecoq knew that it would be useless to make such a charge against a powerful nobleman. He pondered the situation. A clue presented itself in the conduct of Maurice d'Escortal, the first judge, who immediately after seeing the prisoner, had been mysteriously stricken ill, and had handed over the case to one of his colleagues. The following day, Lecoq played his last card. A messenger, who insisted upon delivering a letter to the Duke in person, was received by de Sairmuse. The note was signed M. d'Escortal. It stated that the judge, on recognizing His Grace, had shielded him. It also requested a loan of money, and the grateful Duke sat down immediately to pen a reply. He had written some dozen lines when the letter was snatched from him. Lecoq removed his disguise.

"I now have all the evidence I need," said Lecoq. The nobleman broke down completely. He pleaded with Lecoq. The de Sairmuse name had been at stake. He had risked his life, his honor, for his house, one of the oldest and proudest in France. The Duchesse Cecile was a woman of humble birth, but their marriage had been happy until de Sairmuse had come upon a blackmail letter condemning her to bring a large sum of money to Mother Chupin's inn, under penalty that her husband "learn all." He had followed his wife on the appointed night, reaching the inn just in time to see two rough characters attack her and drag from her ear one of her diamond ear-rings. The Duke had gone to Cecile's rescue, and in defending her and himself, he had shot down the two blackguards, one of whom he then learned was his wife's brother, a convict.

"So, the honor of the de Sairmuse name now rests with me?" said Lecoq, as His Grace finished speaking. Then the detective turned, and throwing the incriminating letters into the fire, held out his hand to the Duke.
Novel Detective Play and Mirthful Comedies in Thanhouser-Falstaff Releases

The path of peril leads through the heart of the mountains. The path of peril is across the deeps where the dimpling of the waters shows the footsteps of the wind upon the sea. Through the heart of the mountains, in the dark and dripping tunnel of the mine, went the dingy little electric motor, bearing Esther and Quabba, the hunchback. Behind them, plodding through the darkness, relentless as they were desperate and determined, came Luke Lovell, the gypsy outlaw, and the ne'er-do-well, Blair Stanley.

Where the path of peril lies upon the sea, Vivian Marston floats, feigning unconsciousness. It was a desperate chance she had taken. She had done well, she thought, to take the path of peril to find the diamond by throwing herself in the arms of Arthur Stanley, alias "John Powell." So Vivian sighed with vague contentment and clung, seemingly unconscious, to Arthur, as they were hauled into the lifeboat.

No such exultation in Esther's breast offset for her the terrible risks to which she and her faithful Italian friend were exposed in their flight through the bowels of the earth. The operation of a mine electric motor is simple enough, but when the car balked in the inexperienced hands of Quabba, then, indeed, the dangers of this path of peril grew manifold. At last the motor stopped altogether. Under an electric light in the wide part of the tunnel, Quabba strove to turn his intimate knowledge of the mechanism of street pianos into repairing a balky electric motor.

"Do be careful!" cautioned Esther, pointing to a sign at the side, which read: "Danger! Blast ready!" Even to Esther's inexperienced eyes the purpose of the grim-looking little box and the coils was apparent. Quabba fussed and perspired in his vain efforts to locate the trouble in the motor and get out of the danger zone. Then Esther, straining her ears, heard through the darkness behind them the sound of pursuing feet.

"They are coming!" she cried. "Oh, what shall we do?"

The face of the hunchback changed. It took on a set expression of murderous determination strange to Esther's eyes. "This time I kill them," he said, under his breath, "wait and see."

Pushing and panting, he drove the heavy little machine down the tracks. Then he rushed back under the electric light, and seizing the blast battery by its leather handle, and uncoiling the loops of wire, he slipped back through the darkness, calling in a whisper to Esther to crouch in concealment with him behind the motor. The frightened girl obeyed. Luke and Blair pressed forward with exultant shouts. Quabba, a hundred yards away, shielded by the motor, drove the plunger of the battery down swiftly and hard.

There was a deafening boom and crash, a burst of fire, the sound of showering rocks, a heavy fall of earth and débris—then a choking fog of blast smoke, and silence. Whatever had been the matter with the motor, the jar of the explosion had uplifted the loosened wire across the place. When Quabba and Esther clambered aboard, it set off like a live thing. Far, far ahead gleamed daylight.

That night Esther and Quabba told their story by the fire in the shack of the kindly mine boss. A search party, sent back to investigate the fate of Lovell and Blair, had returned without having found any trace of the girl's enemies. Meanwhile, on Santa Barbara Bay, the moon shone upon the languorous beauty of Vivian Marston, reclining in a steamer chair, piled with pillows, upon the deck of Arthur's yacht. That young man, seated by her side, was fast falling under the spell of her eyes and voice. The magic of the moonlight lay over all.

Arthur bent over the woman and murmured:

"I would give you anything in the world!"

Her cheeks flushed. "Then," she whispered, "get me The Diamond from the Sky."

Marmaduke Smythe dreamed by a dying fire that a horrid savage leered at him through a monocle. Even as he was about to scalp Marmaduke, the latter was conscious that his would-be murderer was attended in a faultless dress-coat. Then the lawyer woke with a shriek, and discharged his gun into the thicket. When he investigated, there lay the corpse of his foeman, a great green frog. And nearby, caught in a low tangle of shrubbery, gleamed upon the bewildered sight of the English barrister, The Diamond from the Sky, and cared not what nor whom it might be tempting.
Masterplayers in Mutual Masterpictures

Alfred D. Sears, film favorite, though a villain, is distinguishing himself and bringing honor to the Mutual by his strong work in Masterpictures produced by the Reliance-Majestic forces. In the four-part drama, The Failure, and in The Absentee, in five parts, he figured recently as Isaac Shuman, a Samson Rhodes. "Whenever a part calls for a tall, striking-looking man with a horrid disposition," said one of his colleagues, lately, "Sears is the first person suggested." Perhaps no more repugnant character than Shuman, the crooked theatrical manager, has appeared on the screen. Sears' creation is a recognizable type. It shows up the corruption and tyranny, which frequently prevail "back stage," and poetic justice, dealt in the finale, though coupled with a tragedy, comes as a welcome relief. Samson Rhodes, the grafting boss of a big manufacturing plant, also is a convincing portrait in the hands of this capable leading man. Because of Sears' remarkable popularity with his audiences, and because, being a native of San Antonio, Texas, he is familiar with the history of the stirring days of 1836, this eminent actor recently has been promoted from villainous parts to the splendid role of David Crockett, in The Martyrs of the Alamo, a forthcoming Reliance release.

Elmo Lincoln, unique character lead with the Reliance-Majestic, is featured in Her Shattered Idol, a Mutual Masterpicture in four parts. In this charming, laughable comedy-romance, Lincoln plays the bull in the china shop, with dainty Mae Marsh as the deluded young woman who believes that she has fallen in love with sheer muscle and bravado. Lincoln is a bluff bison-slayer, a good-natured Hercules, with swelling biceps and Homeric table-manners. He commits some odd blunders in the home of his aristocratic fiancée and her wealthy guardian. Though strong man roles are his specialty, he also can play the boor and the booj to perfection. In one of the scenes, his impersonation of a pre-historic caveman lends zest to The Shattered Idol. In this unusual play, Lincoln has given us a memorable taste of his comic-herculean talents.

Boyd Marshall, Thanhouser leading man, always in demand, very realistically portrays a young father on the verge of insanity in The Flying Twins, a stirring four-part Mutual Masterpicture of circus life. Marshall loses his beautiful twin daughters, played by Marion and Madeline Fairbanks, who run away to become trapeze performers under the big top. The situation calls for some pretty intense scenes in which the distraught father is featured. Marshall was the popular lead with the Princess playlets, and enjoys the reputation of being one of the handsomest men on the screen. He has appeared in opera, musical comedy and in Elmira, N. Y., musical stock, where he was a great favorite. He was baritone juvenile at the Hippodrome for one year. More than a hundred Thanhouser dramas stand to his credit. When a film featuring Marshall goes to Elmira, they bill it like Forepaughs.

Olga Gray, with the Reliance-Majestic studios, soon after her recent debut on the screen, was featured in The Failure and The Absentee, both Mutual Masterpictures. In the former, Miss Gray plays Rose Beaudet, the ambitious young actress, and in The Absentee, she is Portia Farwell, typifying Justice. The roles are strong, emotional parts which the charming, dark-eyed photoplayer interprets skilfully. Miss Gray is of Hungarian parentage. Her birthplace was Budapest. Miss Gray was educated in New York, where she devoted herself to music. It was at the wish of her father that she became a violinist. The stage always was her own choice of a profession. But never, until lately, did Miss Gray find an opportunity to test her abilities in any except amateur productions. A trifle over six months ago, she went West with her father. Despite his objections, she secured an engagement at the Little Theater, in Los Angeles, with Arthur Maude and Constance Crawley. She had previously taken a course in a New York dramatic school, and her initial performance attracted much favorable comment. D. W. Griffith met her one day in the studio, where she was calling on some friends, and persuaded her to pose for a scene in The Birth of a Nation. To-day, she is realizing her dramatic ambitions before the camera.

Two fascinating little actresses who have charmed photoplay lovers the world over, are Marion and Madeline Fairbanks, the Thanhouser Twins. These beautiful, refined little girls, are thirteen years old. Their expressive dark eyes and oval faces framed in soft, dark, curling hair, are familiar to thousands who have followed their screen work for several years at the New Rochelle studios. The Flying Twins, a Mutual Masterpicture in four reels, has been produced especially for these youthful stars. The Flying Twins is a thrilling, laughable, also pathetic story of two little daughters of wealthy parents, who ran away with a circus and became trapeze artists. There are plenty of vivid emotional moments when the Twins hold their own with more mature actresses. And throughout the four reels, their winsome personalities delight all ages in the audience.

Mona Thomas, who stars in the early scenes of The Darkening Trail, a Mutual Masterpicture in four parts, produced by the New York Motion Picture Corporation, is an actress of exceptional ability. Finding herself wronged and deserted by Jack Sturgess, scamp and libertine, the scene of her agonized confession to her parents is strong and convincing. The opportunity for repressed tragedy in the dramatic interview between Ruth and her father on the one side, and Sturgess, Sr., and his son on the other, by no means has escaped this capable young leading woman. Though seldom taking part in the conversation, into her large, expressive eyes, and her colorless, sensitive face, she has succeeded in putting a world of eloquence. The appeal she makes is intensely sincere. Rarely has so young an actress been called upon to convey a more difficult, complexly emotional mood.
### Mutual Exchanges
Serving the Mutual Program

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<td>Philadelphia, Pa.</td>
<td>Mutual Film Corporation</td>
<td>953 Filbert St., 4th Floor</td>
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<td>Pittsburgh, Pa.</td>
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<td>953 Filbert St., 8th Floor</td>
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<td>301 E. Nell Bldg.</td>
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<td>Salt Lake City, Utah</td>
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<td>San Francisco, Cal.</td>
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<td>St. John, N. B.</td>
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### Mutual Program
(Week of Aug. 23rd to Aug. 29th, 1915)

<table>
<thead>
<tr>
<th>Day</th>
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<tbody>
<tr>
<td>Monday</td>
<td>AMERICAN... Drawing the Line*</td>
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<tr>
<td></td>
<td>RELIANCE... (Two Reel Sociological Drama)</td>
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<tr>
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<td>FALSTAFF... Gloriana’s Getaway</td>
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<tr>
<td>Tuesday</td>
<td>THANHouser... (Two Reel Drama)</td>
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<tr>
<td></td>
<td>MAJESTIC... The Little Cupids (Juvenile Comedy-Drama)</td>
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<tr>
<td></td>
<td>BEAUTY... His Mysterious Profession (Beach Code)</td>
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<tr>
<td></td>
<td>BRONCHO... Mixed Wires (Comedy-Drama)</td>
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<tr>
<td></td>
<td>RELIANCE... Editions De Luxe (Creek Drama)</td>
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<tr>
<td>Wednesday</td>
<td>THANHouser... (Two Reel Western Drama)</td>
</tr>
<tr>
<td>Thursday</td>
<td>DOMINO... Jerry’s Busy Day (Comedy)</td>
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<tr>
<td>Friday</td>
<td>MUTUAL WEEKLY... No. 34</td>
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<td></td>
<td>CUB...</td>
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<tr>
<td></td>
<td>KAY BEE... Friday, August 27, 1915</td>
</tr>
<tr>
<td></td>
<td>FALSTAFF... That Poor Damp Cow</td>
</tr>
<tr>
<td>Saturday</td>
<td>THANHouser... August 28, 1915</td>
</tr>
<tr>
<td></td>
<td>RELIANCE... A Bold Impersonation*</td>
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<tr>
<td></td>
<td>BEAUTY... Uncle Heck, by Heck (Comedy)</td>
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<tr>
<td></td>
<td>MAJESTIC... A Child of the Surf*</td>
</tr>
<tr>
<td></td>
<td>KOMIC... Shocking Stockings</td>
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<td>THANHouser... The Vagabonds</td>
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### Special Productions

<table>
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<tr>
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<tr>
<td>NEW MAJESTIC</td>
<td>Sapho</td>
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<tr>
<td>THANHouser</td>
<td>Motha</td>
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<tr>
<td>THANHouser</td>
<td>Robi</td>
</tr>
<tr>
<td>THANHouser</td>
<td>Hood</td>
</tr>
<tr>
<td>THANHouser</td>
<td>A Legend of Providence</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>The Battle of Gettysburg</td>
</tr>
<tr>
<td>KEYSTONE</td>
<td>Zu, Zu, the Bandleader</td>
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<tr>
<td>THANHouser</td>
<td>Frou-Frou</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>Ruy Bal</td>
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<tr>
<td>THANHouser</td>
<td>Joseph in the Land of Egypt</td>
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<tr>
<td>MUTUAL SPECIAL</td>
<td>Mexican War Pictures</td>
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<tr>
<td>THANHouser</td>
<td>Cardinal Richelieu’s Ward</td>
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<tr>
<td>THANHouser</td>
<td>Dope</td>
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<tr>
<td>N. Y. MOTION PICTURE</td>
<td>The Wrath of the Gods</td>
</tr>
<tr>
<td>THANHouser</td>
<td>The Last Concert</td>
</tr>
</tbody>
</table>

### MUTUAL WEEKLY No. 32—1915

**CHICAGO'S "BLACK WEDNESDAY."**

The city weeps as cortège of trucks and wagons bear coffins of the "pioneers" of the film industry to their graves.

Sub: Secretary William C. Redfield, who is conducting the government's investigation of the film industry, and two thousand others.

**300,000 BARRELS OF OIL GO UP IN SMOKE WHEN**

tank is struck by lightning near Tulsa, Okla.

**THE "FINLAND" SAILS FROM NEW YORK WITH**

Harvard Alumni bound for the San Francisco Exposition.

Sub: Theodore Roosevelt arrives at San Francisco to deliver his famous "Chimney America" speech.

**JACK NESS, CHAMPION COAST LEAGUE, BEATS TCOBB'S RECORD**

for safe hits in 49 consecutive games.

**BEAUTIFUL HORSES WIN BLUE RIBBONS AT THE**

Long Branch, N. J. Horse Show.

**CHILDREN OF ROCHESTER, N. Y., HOLD A FAIRY**

Pageant at Washington."
## Mutual's Banner Program Features

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;A Child of the Surf&quot; (2)</td>
<td>AUG. 29</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Bold Impersonation&quot; (2)</td>
<td>AUG. 28</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>Not announced.</td>
<td></td>
</tr>
<tr>
<td>DOMINO</td>
<td>Not announced.</td>
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</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Pinto Ben&quot; (2)</td>
<td>AUG. 25</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;Snapshots!&quot; (2)</td>
<td>AUG. 24</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Drawing the Line&quot; (2)</td>
<td>AUG. 23</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fatal Hour&quot; (2)</td>
<td>AUG. 22</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Bold Impersonation&quot; (2)</td>
<td>AUG. 21</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Knight of the Trails&quot; (2)</td>
<td>AUG. 20</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Lighthouse Keeper's Son&quot; (2)</td>
<td>AUG. 19</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Girl from the East&quot; (2)</td>
<td>AUG. 18</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;When Hungry Hamlet Fled&quot; (2)</td>
<td>AUG. 17</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Jilt&quot; (2)</td>
<td>AUG. 16</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Kinship of Courage&quot; (2)</td>
<td>AUG. 15</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Way of a Mother&quot; (2)</td>
<td>AUG. 14</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;Over Secret Wires&quot; (2)</td>
<td>AUG. 13</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The $100,000 Bill&quot; (2)</td>
<td>AUG. 12</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;Short Inhabitants of Harrow&quot; (2)</td>
<td>JULY 30</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>&quot;A Message Through Flames&quot; (2)</td>
<td>JULY 29</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Exile of 'Bar K' Ranch&quot; (2)</td>
<td>JULY 28</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Big Jim's Heart&quot; (2)</td>
<td>JULY 27</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;The Ceremonial Turquoise&quot; (2)</td>
<td>JULY 26</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Heart of Jabez Flint&quot; (2)</td>
<td>JULY 25</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Promoter&quot; (2)</td>
<td>JULY 24</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Golden Trail&quot; (2)</td>
<td>JULY 23</td>
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<tr>
<td>THANHOUSER</td>
<td>&quot;When the Fleet Sailed&quot; (2)</td>
<td>JULY 22</td>
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<td>AMERICAN</td>
<td>&quot;Detective Blinn&quot; (2)</td>
<td>JULY 21</td>
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<tr>
<td>MAJESTIC</td>
<td>&quot;Victorine&quot; (2)</td>
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<tr>
<td>RELIANCE</td>
<td>&quot;Fate Takes a Hand&quot; (2)</td>
<td>JULY 19</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;When Sleep Came In&quot; (2)</td>
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<tr>
<td>DOMINO</td>
<td>&quot;When Love Leads&quot; (2)</td>
<td>JULY 17</td>
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<td>BRONCHO</td>
<td>&quot;The Phantom Extra&quot; (2)</td>
<td>JULY 16</td>
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<td>THANHOUSER</td>
<td>&quot;Outcasts of Smeltol Street&quot; (2)</td>
<td>JULY 15</td>
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<td>AMERICAN</td>
<td>&quot;The Newer Way&quot; (2)</td>
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<td>&quot;Tangled Paths&quot; (2)</td>
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<td>RELIANCE</td>
<td>&quot;The Pretender&quot; (2)</td>
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<td>KAY BEE</td>
<td>&quot;The Play of the Seasons&quot; (2)</td>
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<td>DOMINO</td>
<td>&quot;The Man Who Went Out&quot; (2)</td>
<td>JULY 10</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;Cash Parrish's Pal&quot; (2)</td>
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<td>THANHOUSER</td>
<td>&quot;The Picture of Dorian Gray&quot; (2)</td>
<td>JULY 8</td>
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<td>AMERICAN</td>
<td>&quot;The Honor of the District Attorney&quot; (2)</td>
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<td>MAJESTIC</td>
<td>&quot;The Mystic Jewel&quot; (2)</td>
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<tr>
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<td>&quot;The American Game&quot; (2)</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Tide of Fortune&quot; (2)</td>
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<td>DOMINO</td>
<td>&quot;The Burglar's Baby&quot; (2)</td>
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<td>&quot;The Rustle&quot; (2)</td>
<td>JULY 2</td>
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<td>THANHOUSER</td>
<td>&quot;Zaza Lake Mystery&quot; (2)</td>
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<td>MAJESTIC</td>
<td>&quot;The Mountain Girl&quot; (2)</td>
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<td>&quot;The Hammer&quot; (2)</td>
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<td>&quot;The Ace of Hearts&quot; (2)</td>
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<td>&quot;Tools of Providence&quot; (2)</td>
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<td>&quot;A Maker of Guns&quot; (2)</td>
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<td>&quot;Little Lamb&quot; (2)</td>
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<td>&quot;The Failures&quot; (2)</td>
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<td>&quot;The Sea Ghost&quot; (2)</td>
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<td>&quot;Crossed Wires&quot; (2)</td>
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<td>&quot;By Whose Hand&quot; (2)</td>
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<td>&quot;Children of the Sea&quot; (2)</td>
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<td>&quot;A Bad Man and Others&quot; (2)</td>
<td>JUNE 16</td>
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<td>KAY BEE</td>
<td>&quot;The Floating Death&quot; (2)</td>
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<td>&quot;Hearts and Swords&quot; (2)</td>
<td>JUNE 14</td>
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<td>&quot;The Shadowgraph Message&quot; (2)</td>
<td>JUNE 13</td>
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<td>&quot;Which Shall It Be?&quot; (2)</td>
<td>JUNE 12</td>
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<td>&quot;Peggy Lynn, Burglar&quot; (2)</td>
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<td>&quot;The Woman From Warners&quot; (2)</td>
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<td>&quot;The Old Clothes Shop&quot; (2)</td>
<td>JUNE 9</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Secret of Lost River&quot; (2)</td>
<td>JUNE 8</td>
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<td>DOMINO</td>
<td>&quot;The Soul of a Rancher&quot; (2)</td>
<td>JUNE 7</td>
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<td>THANHOUSER</td>
<td>&quot;His Superflcial Wife&quot; (2)</td>
<td>JUNE 6</td>
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<tr>
<td>AMERICAN</td>
<td>&quot;The Country Girl&quot; (2)</td>
<td>JUNE 5</td>
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## Between Takes

WINIFRED KINGSTON, well remembered for her work in "The Servant in the House," also as a member of the all-star cast of "Thais," and who, at times, was leading woman for Cyril Scott and other noted stars of the legitimate, recently became a member of the Thanhouser stock company. It is almost certain that Miss Kingston will make her debut to Mutual audiences in a three-reel Thanhouser release, which is being prepared for her by Phil Lönnergan.

Miss Kingston, is, however, not unknown to film fans, for, under the Paramount trade-mark, she was starred in several feature productions released by that concern.

Miss Kingston has been in this country about six years. In London, where she was the featured player in a number of notable stage successes, Miss Kingston won an enviable name for herself. For several seasons she played leading roles at the Scala Theatre. Later she scored one of her biggest successes in "Hypocrites," which was presented under the management of Charles Frohman.

Signe Auë, captivated little Majestic player, who makes her latest appearance as Gershūld, in A Yankee from the West, a Mutual Masterpicture in four parts adapted from Opie Read's celebrated book of the same name, has all but completed an interesting story she is writing on the great European struggle. The book has been accepted by a large New York publisher, and will be placed on the market about November 15th.

Harold Lockwood and May Allison, who scored such a tremendous success by their wonderful work in The Secretary of Frivolous Affairs, a four-part Mutual Masterpicture produced at the American Film Company's studios, are to be featured in another multiple reel subject to be released in the near future.

Director William D. Taylor, with Irving Cummings, Lottie Pickford, William Russell, Charlotte Burton, George Periolat and William J. Tedmarsh, members of the all-star cast of The Diamond from the Sky, recently spent two days cruising about the Pacific on the palatial yacht "Ituna," on which a number of scenes for one of the chapters recently released were enacted. Although they had several spells of bad weather and frequently a very rough sea, not one of the players was inconvenienced.

Peggy Burke, of the Thanhouser studios, has been elected manager of the studios' feminine baseball team. Miss Burke, who is an all-round athlete, does the pitching as well as the managing and has scored a great success in both positions. A diamond, on which they practice, has been laid out immediately in the rear of the New Rochelle studios. Up to this time they have vanquished a team composed of male members of the studio, beaten a nine comprised of college girls, played a tie with a semi professional team and been defeated twice. Pretty good record.
ANOTHER volume has been added to film history. The Mutual Film Corporation announces the completion of the NEW MUTUAL PROGRAM—an all-feature, all-star program comprising the releases of the world's most noted film producers at no increase in rental prices. Beginning the week of September 13th, the Mutual Program will carry in its regular service, two three-reel Broadway Star releases every week; five two-reel Banner Features every week; nine one-reel Feature Comedies every week; two one-reel All-Star Dramas every week; one one-reel Mutual Weekly of World Events every week. In these productions ON THE REGULAR MUTUAL PROGRAM you'll find stars whose fame in film circles and on the speaking stage is world-wide. It will be the policy to put into single reel productions the same high quality found in four- to six-reel productions—the same great stars, the same expensive costumes, the same costly settings, and the same high-priced direction. And this quality policy will be maintained always in all Mutual Program releases whether they be single reel productions or those of greater length.

EIGHT MILLION DOLLARS will be expended annually to make the Mutual Program the greatest boxoffice attraction exhibitors have ever had. Think of it! An Eight Million Dollar Mutual Program—and no increase in rental prices. You exhibitors who believe in reading "the handwriting on the wall"—TIE UP NOW to this bigger, better, stronger, all-feature, all-star MUTUAL PROGRAM before your competitors beat you to it. Get full information at your nearest Mutual Exchange and watch for startling announcements of releases.
Here Are the Brands That Make Up The New Mutual Program

AMERICAN FILM CO., Inc.
Producers of Flying “A” Photoplays.
American Beauty Comedies and Dramas.

BOSTOCK JUNGLE AND FILM CO.
Featuring the Great Collection of Bostock Animals.

GAUMONT COMPANY
Producers of Knickerbocker Star Features
All-Star Comedies.

DAVID HORSLEY PRODUCTIONS
Comprising Cub Comedies
Centaur Sensational Features.

MUSTANG FILM COMPANY
Producing Mustang Western Features
Prominent Screen Star Photoplays.

RELIANCE MOTION PICTURE CORP.
Producers of Reliance Star-Cast Two and Three-Reel Features.

THANHOUSER FILM CORPORATION
Producers of Thanhouser Feature Plays
Falstaff Comedies.

These producers represent combined facilities of enormous proportion. They already employ nearly 200 leading stars and this list is now being greatly expanded; they own some of the largest studios in America and Europe; they represent millions of dollars of capital—ample financial strength to carry out the plans to make the Mutual Program the greatest power in Filmdom.

See Next Page
The new Mutual Program which will be in full swing throughout the country by September 13, will actually represent an annual expenditure of Eight Million Dollars—a program so complete, so diversified, so well-balanced, that exhibitors will find it the most economical means to operate a high-class motion picture theater. The new Mutual Program releases will include:

**Two 3-Reel Broadway Star Features Every Week**

Produced by The American Film Co., Inc., featuring such stars as Harold Lockwood, May Allison and others; Gaumont Co. (Producers of Knickerbocker Star Features), featuring such stars as Mary Nash, Gertrude Elliott and others; Broadway fame; David Horsley Productions, featuring many stars known on the screen; Mustang Brand, featuring big stars in Western Dramas and film interpretations of famous books; Reliance Motion Picture Corporation, featuring a great group of prominent stars in thrilling dramas of deep heart interest and emotional appeal; Thanhouser Film Corporation, featuring such stars as Florence La Badie, William Morris, Julia Blake, Grace De Carlton and others.

**Five 2-Reel Banner Features Every Week**

Produced by The American Film Co., Inc., featuring Winifred Greenwood, Ed Coxen, Vivian Rich, Robyn Adair, Anna Kromann, Joseph Singleton, Nan Christy, Joe Richardson, Harry Von Meter and others; Bostock Jungle and Film Co., featuring the largest collection of trained animals in the world; Mustang Brand, featuring many film favorites in gripping Western plays; Reliance Motion Picture Corporation, featuring artistic film reproductions of short stories; Thanhouser Film Corporation, featuring such stars as Lorraine Huling, Mignon Anderson, Morris Foster, Arthur Bauer, the Fairbanks Twins, Helen Badgley and others.

**Nine 1-Reel Feature Comedies Every Week**

Comprising Beauty Brand Productions, featuring such stars as Neva Gerber and Webster Campbell; Cub Comedies, featuring America's funniest comedian—George Ovey; All-Star Comedies, featuring Broadway Comedians in a new variety of comedy films; Falstaff Comedies, featuring such stars as Boyd Marshall, Riley Chamberlin, Claude Copper and Arthur Cunningham; Gaumont Cartoon Comedies—split reels carrying 300 feet of scenic, educational or industrial pictures and 500 feet of cartoons drawn by one of the nation's greatest cartoonists whose work is syndicated through several hundred newspapers and is known to millions.

**Two 1-Reel Dramas and One 1-Reel Mutual Weekly Every Week**

The dramas to comprise "Flying A." Beauty Brand, and other productions. The Mutual Weekly to carry local news events in co-operation with big newspapers throughout the country.
In addition to the regular Mutual Program the Mutual Film Corporation will release every week one Mutual Masterpicture in four or five reels—a production of such magnitude as to make it impossible to produce it in one, two or three reels. These Masterpictures will be produced by special arrangements with America's greatest theatrical magnates and will bring to the screen film portrayals of great literary masterpieces.

Featuring Big Broadway Stars

Mutual Masterpictures will be tremendous, inspiring works of art interpreted by the most famous of American and European stage-stars. Releases will be announced soon.

This, then, sums up the NEW MUTUAL POLICY—a policy of bigger, better motion picture productions combined in an ALL-FEATURE, ALL-STAR MUTUAL PROGRAM; colossal feature productions as Mutual Masterpictures; all re-enforced by powerful capital and a policy of advertising co-operation that is bound to mean BIGGEST PROFITS TO EXHIBITORS.

Are you ready NOW to book this ALL-STAR, ALL-FEATURE Mutual Program or will you wait and lose out? Apply at once to your nearest Mutual Exchange or write us.

Mutual Film Corporation
John R. Freuler, President,

Executive Offices: 71 West 23d Street, New York City

Exchanges Everywhere

Trude Elliot
Gaiumont

Ralph Stuart
Gaumont

Grace De Carlton
Thanhouser
## Mutual Releases

### American
- **June**
  - 4—The Guiding Light (2)
  - 9—The Heat of Happiness (2)
  - 15—The Little Lighthouse-Keeper's Son (2)
  - 21—The Medusa of Mink (2)
  - 26—The Mystery of the Red Hair (2)
- **July**
  - 2—The Silent Co-Ed (2)
  - 9—Mr. Blanche, Beauty Doctor (2)
  - 15—On the Dayline Boat (2)
  - 22—The Lost Gold of Fortun (2)
  - 29—The Little Cupids (2)
- **August**
  - 5—The Hand of Destiny (2)
  - 12—The Little Cupids (2)
  - 19—The Silent对照 (2)

### Falstaff
- **June**
  - 25—The Stolen Antherium (2)
  - 30—A Massage of Mermaid (2)
- **July**
  - 2—The Right to Live (2)
  - 9—The Kinship of Courage (2)
  - 15—The Memorial to Despair (2)
  - 22—The Voice of the New Age (2)
  - 29—The Mighty Little (2)
- **August**
  - 6—A Plague of Nickels (2)
  - 13—The Warping of Mars (2)
  - 20—The Half-Breed (2)
  - 27—The Wraith of Destruction (2)
  - 3—The Half of Mars (2)

### Kay Bee
- **May**
  - 21—The Madam (2)
- **June**
  - 2—Bide Back of Santa Ynez (2)
  - 9—Her Easter Hat (2)
  - 16—A Piece of Amber (2)
  - 23—The Dayway from the Past (2)
  - 30—The Secret of Lost River (2)
- **July**
  - 7—The Devil Takes Death (2)
  - 14—His Mother's Portrait (2)
  - 21—The Hammer (2)
  - 28—The Phyll of the Season (2)
  - 5—The Tide Came In (2)
- **August**
  - 12—The Heart of Jezebl Flint (2)
  - 19—Over Secret Wires (2)
  - 26—The Knight of the Trails (2)

### Keystone
- **May**
  - 10—Our Dare Devil Chief (2)
  - 17—The Brave Avenger (2)
  - 24—The Lost Coast (2)
- **June**
  - 1—Cocked Love and Swords (2)
  - 8—The Extraordinary Adventure (2)
  - 15—The House of the Dead (2)
  - 22—The Madam (2)
  - 29—The Ghost of the Past (2)
- **July**
  - 6—Mabel Lost and Won (2)
  - 13—The Canyon Ball (2)
  - 20—The Doctor's Babies (2)
  - 27—The Lucky Lovers (2)
  - 4—The Golfer's Voice (2)

### Komic
- **June**
  - 6—Brave and Bold (2)
  - 13—The Drowsy Doctor (2)
  - 20—The Man from Mars (2)
  - 27—The Sailor's Floridian (2)
  - 3—The False Finger Prints (2)
  - 10—The Lighthouse-Keeper's Son (2)

### Mutual Weekly
- **June**
  - 12—The Lighthouse-Keeper's Son (2)
  - 19—The Little Hero (2)
  - 26—Jerry's Busy Day (2)

### Reliance
- **June**
  - 20—In Old Mexico (2)
  - 27—The Six-Cent Loaf (2)
  - 13—Through Edith's Looking Glass—Red Blossom (2)

### Thanouser
- **June**
  - 29—The Kid Magicians (2)
  - 4—The Old High School (2)
  - 11—The Mystic Jewel (2)
  - 18—The Little Catamount (2)
  - 25—The Little Cupids (2)
  - 32—The Lighthouse-Keeper's Son (2)

### Majestic
- **June**
  - 29—The Kid Magicians (2)
  - 4—The Old High School (2)
  - 11—The Mystic Jewel (2)
  - 18—The Little Catamount (2)
  - 25—The Little Cupids (2)
  - 32—The Lighthouse-Keeper's Son (2)

### Thanouser
- **June**
  - 29—The Kid Magicians (2)
  - 4—The Old High School (2)
  - 11—The Mystic Jewel (2)
  - 18—The Little Catamount (2)
  - 25—The Little Cupids (2)
  - 32—The Lighthouse-Keeper's Son (2)
“The Standardized”

Theatre Chairs

Do you want a life-saving Chair?

Do you want a space-saving Chair?

Do you want a sanitary Chair?

Do you want a scientifically-built, double-standard Chair?

We operate the Largest Exclusive Theatre Chair Factory in the world, and STILL DIRECT TO YOU.

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Advertise in

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You’ll Get More Business

GUMSTICKUM

An odorless powder paper paste, gathering no rats, mice, flies or other vermin; always ready; good to the last drop, and not injured by being left in open receptacle. A joy for theater managers. Quart package size, 25 cents; five packages, $1.00, postpaid.

MADIGAN POWDER WORKS

Clarksdale, Iowa

HELP -- HELP -- HELP

That is the cry of one-half of the Moving Picture Managers. They are tired of seeing blurry pictures on their curtain. The operator, he is kicking. After he has spent an hour cleaning his machine along comes eight or ten reels from the exchange, wreaking with oil and dirt, nothing for him to do but run them through his machine which he has worked so hard to clean. He says to himself: “Oh, how’s the use of spending my time cleaning this machine?” Just tell your manager to send for one of the

MORTIMER FILM CLEANERS

then you will not have to clean your machine for two months. Once installed in the booth it remains a fixture, 1,761 now in use.

Ask The Picture Theatre Equipment Co., 19 West 2nd St., N. Y., or send direct to the Freeport, Maine, factory.

News of the Trade

WILLIAMS, Brown & Earle, 918 Chestnut Street, Philadelphia, Pa., have recently sprayed with their Goldine the compound walls of moving picture theaters, with excellent results. The spraying is done directly on the wall and, of course, does away with all buckling or wrinkling of screens and makes a very brilliant, soft-toned effect, with 50 per cent. increased reflection of light, and the whole work at a fraction of the cost of the high-priced screens in the market, and with what they consider a more agreeable light to the audience and a brilliancy equal to any.

One great advantage in spraying these walls is that you can at any time re-spray them and have the wall just as brilliant as it was in the first place. If any accident happens to a high-priced screen it is ruined, but this is not so with the wall. The Goldine process is quite a novelty and the manufacturers are now prepared to establish agencies for the sale of the outfit. They are also ready to make contracts for doing the work, and solicit correspondence on this subject.

The Radium Gold Fibre Screen Company, at their factory in East Orange, N. J., are busily engaged in preparing for early delivery one of the largest projection screens which has ever been constructed. The screen will be eighteen feet high and twenty-four feet wide and has been ordered for T. L. Tally’s well-known Broadway Theater, in Los Angeles.

Redlick & Newman are representing the Radium Gold Fibre people on the Pacific Coast and have already placed quite a number of screens; the large majority of their orders following a first installation in Los Angeles, which proved very successful.

J. L. Kemper is directing the general sales campaign from the country’s home offices in the Candler Building.

On a recent automobile trip through the New England states, J. H. Genter, president of the J. H. Genter Company, Inc., Newburyport, N. Y., is said by his company to have found that 80 per cent. of the screens in use at the present time are the famous mirroroid screens manufactured by the Genter Company.

Watterson R. Rothacker, general manager of the Industrial Motion Picture Company, of Chicago, breaks into print in the Friday, May 26th issue of the Real Estate Advertiser, which is the real estate trade journal of Chicago, for Mr. Rothacker has a front page story dealing with the important subject of selling real estate by means of moving pictures, and conclusively proves the power of the motion picture screen as an advertising medium for the real estate man. The employment of moving pictures strengthens the advertiser’s position with the public, for it is a frank declaration and sufficient evidence that his proposition will stand for pictorial proof and is presented on its merits.

POST CARDS

Black on white, printed from your photo complete, 25c at 250, 50c at 500, 1.00 at $1.00. Mail m.o. and photo with title to LOCAL VIEWS, 622 Broadway, New York. Also building, acts, any press.

VISITING CARDS, 15c, 25c, your picture on back, fine board. 50c at $5.00, 1.00 at $1.00. Mail photo, m.o. and free name and address. Free samples.

300,000 FEET

OF LEADER

In first-class condition and properly colored

FOR SALE

at $3.75 per thousand feet

F. O. B. Chicago

CASH WITH ORDER

MUTUAL FILM CORPORATION

250 North Clark Street, Chicago, Ill.

Player Slides $1.15 Per Dozen

JUST WHAT YOU NEED

NIAGARA SLIDE COMPANY

LOCKPORT, N. Y.
MUTUAL PROGRAM

The World Famous

GAUMONT COMPANY

of

New York, London and Paris

has joined forces
with the great

MUTUAL FILM CORPORATION

and will provide
star pictures for a star program

These will include
Three reel Feature Dramas
with distinguished players
One reel Stage Star Comedies
One reel Mutual Cartoon and
Scenics presenting one of the best
known syndicated newspaper
cartoons and "Seeing America
First"

Together with
The Mutual Weekly
(Topical)

and

MUTUAL MASTERPICTURES
The Gaumont Company presents its compliments to the Trade and announces—

We have made and are now making the pictures released under the name of the

KNICKERBOCKER STAR FEATURES

We have stopped releasing these pictures under this brand name, but with the same famous stars, the same splendid direction, the same vital stories, they will be released hereafter exclusively on the

REGULAR MUTUAL PROGRAM

The Gaumont Company never has contemplated a continuance of the above mentioned brand name, but it will continue everything else. The name which will hereafter identify these productions will be announced by the Mutual Film Corporation.

"The important part of a cradle is the baby."
THE QUEST
An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Starring MARGARITA FISCHER. Released March 22, 1915.

THE LOST HOUSE

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas Mann. In Four Reels. Produced by Reliance. Starring MAE MARSH. Released May 31, 1915.

THE DEVIL

THE OUTLAW'S REVENGE

ENOCH ARDEN

A MAN AND HIS MATE

ON THE NIGHT STAGE
A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With ROBERT EDISON and WILLIAM S. HART. Released April 15, 1915.

MAN'S PREROGATIVE

CAPTAIN MACKLIN
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 22, 1915.

THE CUP OF LIFE

A CHILD OF GOD
A Drama of Love and Redemption. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCIELLA LINDEN and SAM DE GRASSE. Released April 29, 1915.

THE ABSENTEE

THE VICTIM

RUMPELSTILTSKIN

STRATHMORE
From the Immortal Romance by "Ouida." In Four Reels. Produced by Reliance. Starring CHARLES CLARY, IRENE HUNT and FRANCIELLA BILLINGTON. Released May 17, 1915.

THE LURE OF THE MASK
An American Distinctive Creation. In Four Reels. Produced by the American Film Company. ELISIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

JUDGMENT

GHOSTS

THE FAILURE
A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by Reliance. Released May 27, 1915.

THE DARKENING TRAIL

THE LONESOME HEART
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Famous MARGARITA FISCHER. Released June 3, 1915.

THE PATRIOT AND THE SPY
A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting JAMES CRUZE and MARGARETTE SNOW. Released June 7, 1915.

HER SHATTERED IDOL

UP FROM THE DEPTHS
A Drama of Love and Regeneration In Four Parts. Produced by Reliance Motion Picture Corporation. Presenting COURTENAY FOSTE and GLADYS BROCKWELL. Released June 17, 1915.

THE REWARD
A Drama of Stage Life In Four Parts. Produced by the New York Motion Picture Corporation. Presenting SEBINE BARRISCALE. Released June 24, 1915.

THE FLYING TWINS
A Photoplay of the Circus in Four Parts. Produced by Reliance. Featuring MADELINE and MARGAINE FAIRBANKS. Released July 1, 1915.

THE SECRETARY OF FRIVOLOUS AFFAIRS
A Society Drama In Four Acts. Produced by the American Film Company. Featuring MAY ALLISON and HARRY B. HARRON. Released July 8, 1915.

THE FOX WOMAN

THE MATING
A Play of College Life In Five Acts. Produced by the New York Motion Picture Corporation. Featuring SEBINE BARRISCALE. Released July 22, 1915.

MILESTONES OF LIFE
A Play of the Seasons In Four Acts. Produced by the Thanhouser Film Corporation. Featuring MIGNON ANDERSON. Released July 29, 1915.

THE GIRL FROM HIS TOWN
A Drama of the Stage In Four Acts. Produced by the American Film Company. Featuring MARGARITA FISCHER. Released August 5, 1915.

THE TOAST OF DEATH
A Romance of India In Four Acts. Produced by the New York Motion Picture Corporation. Featuring LOUISE GLAUM, HARRY G. KEENAN and HERSHEL MAYAL. Released August 12, 1915.

A YANKEE FROM THE WEST
An American Drama of Today In Four Acts. Produced by Majestic. Featuring SIGNE AUSEN and WALLACE REID. Released August 19, 1915.

MONSIEUR LEEOQ

INFATUATION
A Drama of the Stage In Four Acts. Produced by the American Film Company. Featuring MARGARITA FISCHER and HARRY PELLAND. Released September 2, 1915.

THE WOLF-MAN
SUCCESS TRIO

Victor Hugo's Classic Romance

RUYY BLAS


Alphonse Daudet's Masterpiece

SAPHO

The book attracted thousands.
The play drew hundreds of thousands.
The picture is showing to millions.
Six smashing reels.

A Picture for the People

THE LAST CONCERT

Four reels of laughter and tears. Featuring Ellis F. Glickman and Minnie Berlin.
The appeal of this feature picture is to the masses and the masses like it tremendously.
If your theatre reaches the masses BOOK IT.

CONTINENTAL FEATURE FILM CORPORATION
71 West 23d Street
New York City
ARE YOU
Manufacturing Supplies
of Interest to Exhibitors?

If So Advertise in

Reel Life

YOU’LL GET MORE BUSINESS

PHOTOGRAPHS
Size 8x10
6 to Set, 75c
For Lobby Display
of all Mutual Multiple Features
INCLUDING ALL TWO-REEL KEYSTONES
Ready 10 Days in Advance of Release Date
Your Choice of any
Eight Motion Picture Players
Size 8x10, Eight to a Set for $1.00
(Actual Photographs)
At all Mutual Exchanges, or write direct to
THE NATIONAL PHOTOGRAPHERS, Inc.
1544 BROADWAY

THE MINUSA EYE
IS STRONG AND HEALTHY
"Anderson Method"
MINUSA GOLD FIBRE SCREENS
ARE BUILT BY BRAINS TO FIT YOUR THEATRE
MINUSA CINÉ PRODUCTS CO., Inc.
Write for Samples and Prices
Minusa Gold Fibre
75c. Per Sq. Ft.
Minusa No. 2
50c. Per Sq. Ft.
Minusa No. 3
35c. Per Sq. Ft.

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY
BEST PHOTOPLAYS
FOR THE WEEK OF AUGUST 16th

MUTUAL PROGRAM

KAY BEE—Friday, August 20th
"A KNIGHT OF THE TRAILS"
Featuring
WILLIAM S. HART

KEYSTONE—Monday, August 16th
"THE BATTLE OF AMBROSE AND WALEUS"
Featuring MARK SWAIN and CHESTER CONKLIN

DOMINO—Thursday, August 19th
"THE LIGHTHOUSE KEEPER'S SON"
With ELIZABETH BURBRIDGE and JEROME STORM

BRONCHO—Wednesday, August 18th
"THE GIRL FROM THE EAST"
With NONA THOMAS, J. P. LOCKNEY and J. W. McLAUGHLIN

NEW YORK MOTION PICTURE CORPORATION
KESSEL & BAUMANN, Executives
Longacre Building, 42nd St. and Broadway

Thomas H. Ince and Mack Sennett, Managing Directors of Production
Thursday, August 19, in a rip roaring comedy in one reel called "The Little Hero"—the first of the David Horsley comedy productions under the brand name of CUB COMEDY to be released on the Mutual program.

*Book the "Cub" through your Mutual Exchange*
In This Issue:

The Mutual Program and Your Bank Account

by J. C. Graham
The Reliance Motion Picture Corporation

PRESENTS FOR ITS TWO-PART FEATURE

SATURDAY, SEPTEMBER 4

The FATHER

A drama of profound human interest, featuring Francelia Billington and Ralph Lewis

RELIANCE RELEASE DATES, STORIES AND CASTS

FAREWELL TO THEE. (One Reel)—Release date, Monday, August 23. A drama of Hawaii, with a background of native superstition. The fidelity of the Hawaiian wife of a planter is rewarded at last. Lucile Young, Jesse Barkforth, Alberta Lee and Bert Hadley are principals.

EDITIONS DE LUXE. (One Reel)—Release date, Wednesday, August 25. A detective story with the utmost rapid action. A woman criminal makes a great sacrifice for the man she loves. "Billie" West, A. D. Sears, G. M. Blue, Richard Cummings and Eleanor Washington have roles.

A BOLD IMPERSONATION. (Two Reels)—Release date, Saturday, August 28. A mainly young actor wins a Count's daughter after many adventures, one of which is his impersonating in actual life another man. Olga Grey, George Walsh, Francis McDonald, Maxwell Stanley and Carl Formes, Jr., appear prominently.

FOR HIS PAL. (One Reel)—Release date, Monday, August 31. A striking drama of the emotional situation that arose between two partners in a mining claim when the wife of one joined them. Irene Hunt, A. D. Sears and G. M. Blue are featured.

THE TURNING POINT. (One Reel—Release date, Wednesday, September 1. How a righteous man utilized for good his strong physical likeness to a corrupt Senator. Ralph Lewis is featured in a dual role. Marguerite Marsh and Willard Higby are prominently employed.

HIDDEN CRIME. (One Reel—Release date, Friday, September 3. A story of a love whose path was not smooth. Attempts upon the life of the hero and raging forest fires are some of the obstacles the hero and heroine finally surmount. Irene Hunt, Beiste Buskirk, G. M. Blue and A. D. Sears are principals.

THE FATHER. (Two Reels).—Release date, Saturday, September 4. How the love of his little son finally regenerated a convict and reconciled the parents. Francelia Billington and Ralph Lewis are featured. Chandler House, the juvenile player and William H. Brown are other principals.

RELIANCE MOTION PICTURE CORPORATION

EXECUTIVE OFFICES:
71 West 23rd Street,
New York

STUDIOS:
537 Riverdale Ave., Yonkers, N. Y.
Hollywood, Los Angeles, Cal.
A MUTUAL MASTERPIECE
EDWIN THANHOUSER
PRESENTS
EMILE GABORIAU'S GREATEST DETECTIVE STORY
MONS. LECOQ
(IN 4 ACTS)

WITH
FLORENCE LABADIE
AND
WILLIAM MORRIS
AND A STAR CAST
INCLUDING

JULIA BLANC
ALPHONSE ETHIER
& REGINALD BARLOW

THANHOUSER FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. - SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA

A MUTUAL MASTERPIECE
A young girl who hungers for love—who finds society life a humdrum existence—loses her heart to a star of the "ten-twenty-thirty." A wondrous story written by one who wrote as co-author with Robert Louis Stevenson.

Four Amazing Parts

"Infatuation" is a four-part feature. Each of the parts teems with an uncontrollable love—with situations that surprise and are unconventional. It is a strong story enacted in a bold way. The film version of "Infatuation," the novel by Lloyd Osbourne, published by the Bobbs-Merrill Company.

A Cast of Stars

Margarita Fisher—the sprightly, black-haired star of the screen, plays the leading role—the role of the love hungry girl. In the all-star supporting cast are Lucille Ward, Joseph E. Singleton, Harry Pollard and a host of others—all favorites.

Superlative Scenic Effects

Exquisite effects have been obtained in this remarkable picture. There are scenes of social splendor—scenes of stage and dressing-room life—scenes that make you gasp—and wonder.
Good for a Run of Several Days

"Infatuation" is a play that all your patrons want to see. It is good for a run of several days—a big feature! Book it now! It will bring crowds—crowds—crowds.

Regular American Releases

**A Divine Decree**
Two-part "Flying A" Drama
Featuring Winifred Greenwood—Edward Coxen
Directed by Henry Otto Date of Release Aug. 30th

**Uncle Heck, by Heck!**
American "Beauty" Comedy-Drama
Featuring Beatrice Van—John Sheehan—John Stepling
Directed by John Stepling Date of Release Aug. 28th

**Green Apples**
American "Beauty" Comedy-Drama
Featuring Neva Gerber—Webster Campbell
Directed by Archer MacMackin Date of Release Aug. 31st

**The Spirit of Adventure**
Single-reel "Flying A" Drama
Featuring Vivian Rich—Jack Richardson—Walter Spencer
Directed by Reaves Eason Date of Release Sept. 1st

Each of these releases is distributed throughout the United States exclusively by Mutual Film Corporation

American Film Co., Inc.
S. S. Hutchinson, President
CHICAGO, ILL.
SEE WHAT
THE CLIMAX THEATRE DID
AT A 10:30 A.M. MATINEE WITH

THE DIAMOND
FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell

You exhibitors who have waited to be shown, here is proof of the tremendous box-office drawing power of "The Diamond From the Sky," the original continued photoplay in chapters. This great crowd flocked to the Climax Theatre, Milwaukee, to see "The Diamond From the Sky" at 10:30 o'clock in the morning. A new two-act chapter released each week. Chapter 17 is now appearing. Book now and watch YOUR profits grow!

Remember the $10,000.00 prize!

For booking information write, wire or see your nearest the North American Film Corporation representative at your nearest Mutual exchange or write or wire us.

North American Film Corporation
JOHN R. FREULER, President
71-West 23rd Street, New York City
North American Representatives at Every Mutual Exchange in America
The Mutual Program and Your Bank Account

By J. C. Graham

Does your show pay every night? What kind of a story do your books tell you about your business and its prospects?

The Mutual Film Corporation is interested in the answer. The Mutual has a wealth of motion picture knowledge and experience that is being put to work for you, to make the answer right.

The Mutual Film Corporation wants your show to pay every night. It wants every exhibitor booking its program and its Masterpictures to make a profit on them.

The exhibitor has had no defense against the flood of high-priced features. They have been eating into his pocket-book with deadly effect. Meanwhile, he has gone on "shopping" around and booking features on which it is impossible for him to make money because of the limited capacity of his house and because his competitor has the same crazy ideas.

The Exhibitor's Weapon

Now the Mutual Film Corporation is putting a weapon in the exhibitor's hands. This weapon is the new $8,000,000 program. It is a weapon of defense against the feature flood and a basis of aggressive business operation. You can take the Mutual program and fight back with it. With the Mutual program and the stars that it presents you can give your house just the same drawing power that you would expect from some ten reel things.

To insure this, to make it possible—yes, even easy—for you to make your show turn a profit every night, the Mutual Film Corporation has evolved this new program. The new $8,000,000 Mutual program represents the most stupendous investment of money and moving picture brains ever offered on one program for the service of the exhibitors of this or any other country.

The new Mutual program has been created with this one, big, central idea in view:

The exhibitor must make a profit every show.

This program in combination with judicious use of the great Mutual Masterpictures makes up the one service which insures a high class show at a cost in keeping with the exhibitor's business.

The Mutual has built this program, not from the viewpoint of "What do we want to sell the exhibitor?" but rather from the viewpoint of "What do you, as an exhibitor, want to buy?"

Remember the phrase: "The exhibitor must make a profit on every show."

That demands that his regular program be right, that it shall carry the quality and variety of pictures which guarantee a successful showing, that it shall be furnished the exhibitor at a consistent price.

Handling the Feature

Features, properly handled, can increase the profits of a motion picture house, wrongly handled they can bring its financial ruin. Coming right down to brass tacks, the regular program is the backbone of the business of the motion picture houses of the country. A certain number of features, presuming that they can be had at a proper price, can be used with profit in every picture house, but the "staple" support of the business has to be the regular program, a program of quality capable of supporting the business by maintaining the patronage of the house.

That quality demanded is offered in the new Mutual program, the program on which the Mutual Film Corporation is spending $8,000,000 this year. This vast amount of money is being spent so that you can have a program of all feature quality, a program carrying Broadway stars, great comedians, the stars of the moving picture stage for only a regular program service fee, and in Mutual Masterpictures stupendous four and five reel productions at the lowest possible cost.

Thus the Mutual Film Corporation puts before you two services: First, your staple supply in the new Mutual program; second, the great special features of the Masterpictures. With these two services you can make your house show a profit every night.

The prosperity of the Mutual Film Corporation is tied up and linked with the prosperity of you, the exhibitor. As the exhibitor goes on to greater successes so shall the program.

Using the Masterpictures

Let me urge you to wisely consider the handling of your program. With the new $8,000,000 all feature Mutual program, you can rest assured that your staple production is right, the sort of show to steadily entertain your patrons. Now let us turn our attention to the special feature question. In the booking of the features, the great Mutual Masterpictures make an analysis of your business, your territory, your house. If the regular program is the staple of your house, we can call the features the luxuries. Look about you carefully to see where your luxury market is. Show the big features, these wonderful Masterpictures, when you have a market for them. The time to show
them is when the "traffic will stand it," when conditions are right and you are sure of getting your money's worth out of them. Do not overfeed your patronage with luxuries.

When you do book a Masterpicture, play it for all it is worth. Give it advertising that is worthy of its merit. Book it for the special day when your experience and your records show that it will draw a profit-making attendance. If booked logically, every feature can be made to pay.

Let your advertising tie up with the Mutual's big national advertising. Make the money spent by the Mutual Film Corporation in its great advertising and publicity campaigns work for you and your house.

Give your patrons Mutual Masterpictures accordingly as they can afford them, that is only as they can bring the people to the box office. Don't overfeed the luxuries. And don't be blinded by the feature flash at the expense of your balance sheet.

I want you to remember the merit in the Mutual program. The Mutual program is worthy of the best support you can give it in your displays and advertising. It is well worth advertising. The fact that the Mutual program is being shown at your house is a big fact to keep before the public. If you will take a lesson from another line of trade you may get a notion about merchandising from the humble grocer.

The grocer does not hesitate to put a display in his window proclaiming to his patrons that he sells Heinz' pickles, 57 varieties of 'em.

When you are selling Mutual products let everybody know it's Mutual—it means something.

Next week look for

"Spent—Eight Million for You"
An article on the Exhibitor's business

New Mutual Brand

"Rialto Star Features" for the Regular Program

"Rialto Star Features" is a brand new brand name on the Mutual's new $8,000,000 program.

The Rialto brand is the appellation chosen from the three-reel Broadway star features produced by the Gaumont Company for release in the Mutual Film Corporation's regular program.

This new name puts an end to the fuss over the "Knickerbocker Star Features" brand. Rialto occurred to the Mutual chiefs as a happy thought after much prayerful consideration. It is calculated to carry all the atmosphere of Broadway with it and to breathe a perfume of class around it.

The first release under the Rialto brand will be The Unsuspected Isles with Fania Marinoff, famous Broadway star, as the lead. This star three reel will be released on the regular program to Mutual exhibitors September 8, and without extra rental charge. It is an expression of the new Mutual policy of an all-feature program, as announced by President John R. Freuler.

Particular significance is attached to this release under the Rialto brand because of the condensed quality offering. So many features which could more artistically be presented in less are padded to four reels. The sponsors of the Rialto brand promise a meaty, virile three-reel feature, every reel and every scene full of dramatic potency.

**PRESIDENT FREULER'S MESSAGE TO EXHIBITORS**

Millions of dollars are invested in the small theaters of the United States by men confiding in the business.

The Mutual Film Corporation has set itself the task of making those millions earn money for the thousands of men who have put their capital into these theaters.

The Mutual's investment in its $8,000,000 program is an investment for the protection of the earning power of the millions of the theater owners.

These exhibitor investors have put in their money in the honest expectation that they would get a dependable supply of film and the hope that the film furnished would be of a quality to insure a healthy business and a good profit.

Our program, the new $8,000,000 Mutual Program, is to fit into the fourteen or fifteen thousand motion picture theaters that need our assistance, and need it badly.

There has been a tendency for programs to stay on one level, and not a very high level.

The exhibitor searching after quality went to buying features he could not afford—features on which he did not make a profit more than one time in five. He has been paying big prices in the feature chase after quality, frequently paying as much for one feature as for a week's service on the regular program.

I have so often seen the typical experience. The exhibitor used to say, "I can't afford it. Here's all those high-priced features coming along. I'll have to have them and I can't afford them. I'll lose money if I book them, and I'll lose business if I don't."

The answer to the exhibitor's perplexing problem is the new, better, stronger Mutual Program.

To get feature quality it has been necessary to build the new program on the same talking points as those which sold him the over-expensive features that betrayed him into loss of profits. It has been necessary to bring into the program the real quality the exhibitor recognized as necessary, but out of his reach, except at prohibitive cost.

There you have the reason for the Mutual's new all-star, all-feature program, a film service giving the exhibitor Broadway stars, wonderful two and three reel productions, sparkling comedies, compelling, gripping dramas, a snap py weekly news pictorial, split reels carrying a cartoon comic from the pen of a famous newspaper artist, and industrial, educational and scenic subjects—a well balanced program "diet" for the fans, something for the exhibitor to shout about.
Important Scenes from a New Release in the Regular Mutual Program

Above are shown several of the important scenes from "A Leap for Life," a stirring Western drama in two reels, to be released in the regular Mutual Program, Wednesday, Sept. 1, 1915. Each of the two reels are crowded with gripping moments, while throughout the entire piece runs one of the prettiest love stories ever filmed.
Stories of the New Photoplays

A RASCAL'S WOLFISH WAY  
Keystone  
Two Reels  
AUGUST 9, 1915

A Comedy Full of Hairbreadth Escapes
Featuring May Busch, Charles Arling and Fritz Shade

A RLING, master-crook, pulls off a jewel robbery at a big reception given by the daughter of a merchant prince. May, the million-heiress, has the misfortune to fall in love with the handsome blackguard who attends the function in disguise, and she gives Fritz, her fiancé, the cold shoulder. Father Vester, a retiring and peaceable man, is enraged and calls the police. Meanwhile, Fritz, having refused to lend himself to the thieves' schemes, has been dragged to a railroad track and tied there. Arling goes for a locomotive. Just as the locomotive is about to cut to bits the incorruptible lover of May, the heiress herself arriving, in a racing car, lifts the draw bridge. The engine, with Arling in it, drops into the river. An aeroplane, full of policemen, is the means of clinching the job. And May offers Fritz heart, hand and fortune.

The BATTLE OF AMBROSE and WALRUS  
Keystone  
Two Reels  
AUGUST 16, 1915

A Side-Splitting Parody on the Military
Featuring Chester Conklin and Mack Swain

C APTAIN SWAIN and Conklin, an orderly, both are in love with Dora, the general's daughter. Conklin makes trouble for his rival by hiding in Swain's boot, some papers belonging to the general. Swain is arrested and ordered shot. Dora goes to the guard-house and contrives to exchange places with the doomed man. He escapes, disguised in her cloak. Next morning at sunrise, Dora is stood up to be shot in her lover's place. Swain gets wind of the execution. Grabbing Conklin by the neck, he dashes to Dora's rescue. Explanations are made and Conklin put in the fair girl's place. The command is given. Conklin dodges the bullets, jumps backwards into the open grave, and, hurriedly throwing up breastworks, uses the guns he finds in the grave, scatters the whole staff and escapes. Returning later, he finds Dora and are captured by Arling's gang and dropped into a den of thieves. The police discover the retreat and proceed to flood the cave. Father is washed down a tunnel. Meanwhile, Fritz, having refused to lend himself to the thieves' schemes, has been dragged to a railroad track and tied there. Arling goes for a locomotive. Just as the locomotive is about to cut to bits the incorruptible lover of May, the heiress herself arriving, in a racing car, lifts the draw bridge. The engine, with Arling in it, drops into the river. An aeroplane, full of policemen, is the means of clinching the job. And May offers Fritz heart, hand and fortune.

WHAT'S IN A NAME?  
Beauty  
One Reel  
AUGUST 21, 1915

The Irish of It

Cast
Aileen Shea ........................................... Beatrice Van P.
Wadlington Burke ................................... John Sheehan
Alderman Shea ...................................... John Stepping

ALDERMAN COYLE SHEA goes fishing and meets a young angler with an up-to-date rod and line for which the elderly Irish gentleman shows vast contempt. A sinner and a string on a pole, bedad, be good enough for Shea! But when, after hooking and losing a fish, he sees the young fellow land a two-pounder with ease, the alderman consents to take a lesson in improved angling. Just as he has landed a big one, Dave Higgins and his hired man pounce upon the trespassers and propose to haul them before the local justice. The young man saves the situation, He and Shea escape in different directions, without having introduced themselves. At home Shea learns that a certain Mr. P. Wadlington Burke is coming that evening to court his pretty daughter, Aileen. The indignant Irishman announces that no man with a name like that need hope to gain his favor. He leaves the house in a huff. Later, returning, he hears a suspicious smack on the veranda. Lifting the bamboo curtain, he is dumbfounded to behold the young man of the brook. Burke explains that the "P" before his name stands for Pat-and father Shea welcomes Aileen's sweetheart into the family.

IN A JAPANESE GARDEN  
Thanhouser  
One Reel  
AUGUST 22, 1915

A Tragedy of Old Nippon

CAST
Loco San ........................................... Mr. Maida
Mimi San, his daughter ............................. Miss Mitsu
Lieutenant Arthur .................................. George Marlo
Kia, a servant  .................................... Toshichi Kamada

A young American boy falls asleep over a miniature Japanese garden on his table, and dreams a strange and horrible dream of old Japan. Mimi San is the daughter of Loco San, a Japanese noble, stern and unyielding as the ancient Samurai clan from which he is sprung. His servant and informant discovers Mimi in the arms of a young American in the garden. In the ancient code of that country for a young woman to go to her lover unattended, means death. Loco abides by the letter by the antique customs of his people. He causes Mimi and Lieutenant Arthur to be brought before him. Then, handing the girl the fatal knife of her ancestors, he commands her to take her own life. She obeys. The American, senseless from horror, seizes Loco's sword and puts to sea in an open boat.

THE FATAL HOUR  
Majestic  
Two Reels  
AUGUST 22, 1915

A Mysterious Death Exploited

CAST
Hilllary Clark ...................................... Edwin Harley
Walter, his son  ..................................... Charles West
Edgar, another son  .................................. Frank Bennett
Fingers Jerry ........................................... Vester Perry
Helen .................................................. Margaret Wilson
Detective .............................................. Sam De Grasse

HILLIARY CLARK, gem expert, is robbed of a valuable package of diamonds by his son, Edgar, and Edgar's crook accomplices. Walter, old Mr. Clark's favorite son, quarrels with Edgar, and his father takes away his revolver, emptying it of the shells, and leaving them lie on his library table. The quarrel has grown out of an insult offered by Edgar to Walter's wife, Helen, and has no connection with the former's dual life of crime, which neither his father nor brother suspects. At noon the same day, Walter, entering the library, discovers his father
American-Beauty Favorites Score in Absorbing Dramas and Clever Comedies

Stories of the New Photoplays

dead in his chair. He opens the safe, finds the diamonds gone, and concludes that Clark has been robbed and murdered. Just then, Edgar passes through the hall. Walter fires through the curtains at the supposed burglar. Edgar, unhurt, slips the diamonds into the pocket of his brother's coat, holding in the hall, and rushes out for a policeman. Walter is found, the smoking revolver in his hand, the safe door open, his father dead, and the gems in his overcoat pocket. Both brothers are taken to jail. Helen secures a detective who finds, in addition to the exploded cartridge in the gun, a second shell on the floor. He also points out an imprint of the end of this shell on the surface of the mahogany bookcase opposite Clark's desk. The detective explains how the noon sun, focused on the cartridge, and refracted through the lenses of a pair of spectacles on the desk, has fired the bullet. Walter is released. Later, Edgar's guilt is uncovered, and he is sentenced to prison.

FAITHFUL TO THE FINISH Komic One Reel August 22, 1915

The Famous Office Force of the Komic is Featured

CAST

Fay, the fair stenographer............Fay Tincher
Ed, her sweetheart....................Edward Dillon
Colonel Boom.........................Max Davidson
Lieutenant Schmide...................Chester Withey
Treasor.........................Frank Darien
Office Boy........Bobby Fuehrer

Colonel Boom has valuable fortification plans locked in his desk. Two spies are trying to lay hands on the papers. The spies overhear Fay, Boom's stenographer, rejoicing in the fact that her millionaire aunt has just died, leaving her a fortune, and that now she is free to give up her job and marry Ed, the bookkeeper. Lieutenant Schmide, one of the conspirators, determines to win the heiress for himself. He puts out a game on Ed, which causes Fay to break their engagement. Then he and his pal go after the plans. They are discovered, however, by Bobby, the office boy, who notifies Colonel Boom. The villains are arrested, Fay learns of Schmide's perfidy, and she and Ed are reconciled.

GLORIANNA'S GETAWAY Falstaff One Reel August 23, 1915

A Clever Episode

Starring Hattie Williams

CAST

Flower MacDiamid, the actress........Peggy Burke
Gareth Thomas, her fiancé............Boyd Marshall
Glorianna, her colored maid.........Hattie Williams

Glorianna envies her actress mistress her happy, care-free life. One evening the colored maid is instructed by Miss MacDiamid to explain to Gareth Thomas, the actress's fiancé when he calls to take her to a fancy dress ball, that Miss MacDiamid has been called to rehearsal at the last minute and will be unable to keep the engagement. Glorianna, after her mistress leaves, cannot resist trying on Flower's gorgeous fancy costume. When Thomas comes, the colored maid hastily ties on the mask and, whitening her forehead with canvas shoe paint, presents herself in the place of her mistress. Thomas is given the assignment to find the vicious Flower MacDiamid suddenly so silent. However, they go to the ball. As they whizz down the street in a taxi-cab, the actress, returning unexpectedly from the theatre, sees Thomas with a strange woman. She hurries to the ball to humiliate him. In the dimly lit conservatory Thomas is discovered, murmuring his attentions in the ear of her unknown rival. Flower snatches off the woman's mask, revealing the whitened forehead and frightened face of Glorianna. The tragedy is turned into laughter. Glorianna escapes. When the actress reaches her apartment, she finds a note, reading: "I quit my job before you fire me. But I sure did have one grand, good time."

DRAWING THE LINE American Two Reels August 23, 1915

A Touching Tale of Love and Misfortune

CAST

Edith Latimer........................Vivian Rich
Billy Howe..............................Walter Spencer
Fred Harris.........................Jack Richardson
Billy's mother......................Lillian Buckingham

Billy Howe and Fred Harris both love Edith Latimer. Billy's father has been convicted of theft, and his son struggles along trying to overcome the stigma of his father's reputation. Howe uses this to his own gain. He makes it an entering wedge in winning Edith's affections, and later,quires his rival with the grocer, who has given Billy a chance in the store. Desperate, Billy riles the grocer's till and escapes to New York. Six years pass. Billy is the keeper of an underworld resort. One evening, Lulu, a demi-mondaine, enters with an intoxicated man whom Billy recognizes as Fred Harris. Howe learns that Fred has been "going the pace." Fred drops a note from Edith, reproaching him for his long absence and silence. Billy determines to visit Edith and tell her the truth about her lover. He finds his former sweetheart blind. She is alone in the world, and has entrusted to Fred an invention of her father's, her sole legacy, which she presumes he is trying to market for her in New York. He has been living upon Edith's funds, until they are almost exhausted. Billy encourages Edith to believe that Fred will return in a month, having successfully disposed of the invention. He places the blind girl in the hands of a skilful doctor, and hurries back to the city. Billy hunts up Fred and compels him to take a drink cure. Fred is completely restored. Billy hands him $1,000, and tells him to go home to Edith with the news that the invention is sold. Meanwhile, Edith's sicht has been restored. The lovers are happily reunited. But Billy turns back to the old life which now is more urksome to him than before.

FAREWELL TO THEE Reliance One Reel August 23, 1915

A Romance of Hawaii

CAST

Phil Brooks, planter..................Bert Hadley
Ana, his wife.........................Bert Hadley
Louise Fallows......................Lucile Young
Jackson, her partner..............Eric von Stroheim
Hawaiian Witch.............Alberta Lee

Louise Fallows learns that Phil Brooks, an old admirer of hers, since gone to Hawaii, has fallen heir to a fortune in the United States. She goes, with Jackson, her partner in dishonesty, to trace Brooks and cheat him

(Continued Overleaf)
George Ovey, Mutual's Inimitable Fun-maker, in a Rollicking New Comedy
out of his legacy. Arriving in Hawaii, Louise finds Brooks married to Ana, a native woman. The adventurer bribes a witch of the island to terrorize Ana into believing that her husband will die if he stays in Hawaii, and if she continues to be his wife. The native girl, convinced of the truth of the soothsayer, gives up Brooks and disappears. He returns to the States to claim his fortune, Louise with him. For a few weeks, the little Hawaiian wife is forgotten. Then, one day, the American hears Louise playing on her guitar, "Aloha-Oe," the Hawaiian song, "Good-bye to Thee." She is entertaining Jackson in secret. Brooks forces Louise to confess, and returns to the islands, where Ana welcomes and forgives him.

**THE LITTLE CUPIDS**

_The Majestic_  
**August 24, 1915**

*A Matchmaking at Sea, Aided by Violet Radcliff*

**CAST**

Dick.................................................................Joseph Henabery
Mary................................................................."Billie" West
Dan, the cabin boy..............................................Violet Radcliff
Carmen, Mary's little sister...................................Carmen De Rue
Georgie, Dick's little brother................................George Stone

**D**ick and Mary quarrel and break their engagement. Each, unknown to the other, decides to go on a sea voyage to soothe their wounded feelings. They book passage on the same steamer. After the ship has sailed, the former lovers become aware of one another's presence, but they hold haughtily aloof. Dick's small brother, Georgie, and Mary's little sister, Carmen, who have been taken along, are squelched in their innocent desires to play together. Dan, the cabin boy, soon is "on" to the situation. He constitutes himself Cupid, and cajoles a jolly curate into bringing about the marriage of the reunited lovers. All ends happily, thanks to Dan, for both the grown-ups and the youngsters.

**HIS MYSTERIOUS PROFESSION**

_The Beauty_  
**August 24, 1915**

*How the Star Pitcher Won Over Her Maiden Aunts*

**CAST**

Tom Blake.......................................................Webster Campbell
Cynthia Hodges...............................................Neva Gerber
Bob Hodges, her brother......................................John Sheehan
Aunt Priscilla.................................................Vera Ward
Aunt Angela.....................................................Bessie Banks
Rev. Mr. Duncan..............................................Ray Berger

**T**om Blake's curves have baffled hundreds of batsmen. He finds, however, that he must keep his profession a secret if he wishes to board at the house of Cynthia Hodges' maiden aunts. The aunts are terribly opposed to baseball—and Blake is in love with their niece. While tidying up Tom's room, Aunt Angela discovers a pair of spiked shoes. She infers that the new roomer is a porch climber. Tom is questioned; and he tells them that he is a pipe organ salesman. However, the mystery of the spiked shoes and a hickory stick, discovered by Aunt Priscilla, cannot be explained away. It is decided that Tom must go. Cynthia's brother, Bob, promises to fix things up. He prevails upon the aunts to go to the ball game. All the misunderstandings the two lassies have felt about their presence in the grandstand vanish when they see the parson in the bleachers.

Then they recognize, to their astonishment, the pipe organ salesman performing on the pitcher's mound. Tom tosses a home run, and the baseball bug bites the maiden aunts. They are converted into enthusiastic rooters. Proud now of their boarder, the old ladies give Tom and Cynthia their blessing.

**SNAPSHOTS**

*Thanhouser*

**August 24, 1915**

*A Camera Solves a Crime*

**CAST**

Henry Spear, editor........................................Justin D. Barnes
Rosalie, his daughter..........................................Grace DeCort
Aunt Marie......................................................Estelle Cooke
Dick, her son.......................................................Leland Benham
Mansfield Hite....................................................Harris Gordon
George Waite, banker..........................................Arthur Bauer
Charles Sibley, cashier.......................................M. Howard

**G**eorge Waite, banker in a small town, steals the funds entrusted to him. He is abetted by Charles Sibley, the cashier, who bargains, in return for a share of the spoils, to flee to South America, thus accepting the blame of the theft. The only person who suspects the banker himself of complicity is Henry Spear, editor of the local paper. He attacks Waite in his columns. Waite sends to him an emissary with false expressions of sympathy. Spear has no notion that this man comes from the banker. He accepts from him some money and gives in return a promissory note, which really empowers the banker to seize Spear's establishment and business at any time he may desire. Rosalie Spear goes to New York to visit her Aunt Marie. Meanwhile, Waite receives a letter from Sibley, telling him that his accomplice is in New York, and that unless the banker meets him there the following day, he will confess to the police. Rosalie and her little cousin, Dicky, walk in the park and take snapshots. They exchange cameras by accident with a young westerner, Mansfield Hite. When the films are developed, Hite goes in search of the girl whose picture her little cousin had taken. He finds Rosalie. Another snapshot in the camera, taken by Dicky, shows the banker giving his accomplice hush money in the park. This is sufficient evidence to save the editor, and bring the guilty bank robbers to justice.

**PINTO BEN**

*Broncho*

**August 25, 1915**

*From the Poem by William S. Hart, Starring the Author and His Horse*

**P**into Ben is a pink-nosed cow-pony. A hundred head of cattle are rounded up for beef to be shipped alive to Chicago. Ben and his master, with Segundo Jim, are put in charge. In the Chicago stock-yards, men who don't know range-bred cattle from a herd of mountain goats, calmly inform Jim and Ben's master that the steers are to be driven into the big pen. At the same instant, two or three stock hands run behind the herd and begin shouting and waving their arms to start the cattle. The beasts, a thousand strong, with horns and hoofs beating the air, bellowing their rage, glaring with bloodshot eyes, thunder into the chute. The two men in front prepare for their death ride. Suddenly Pinto Ben flattens himself before a high, iron-bound gate—and leaps. The pony cleans the (Continued Overleaf)
Two Strong Dramas and Mirthful Comedy from Thanhouser-Falstaff Studios
Stories of the New Photoplays

FREDA, alias "Society Shirley," abandons her life of crime and becomes engaged to Jack McCarthy, a young detective. Conny Peters, a girt-edged confidence man, persuades Freda to go back to the old practices. McCarthy loses sight of her. Later, he becomes her partner to Grace Mansley. A year later, McCarthy is detailed to trail Conny Peters and his accomplice. He captures the man first, and then discovers that the woman is Freda, whom he once had asked to marry him. He offers her her freedom. She misunderstands this to mean that the detective still loves her. In Freda's room, McCarthy is set upon by pals of Conny Peter's. The girl crook battles with them to save her life. A passing policeman notifies the detective bureau of McCarthy's danger and officers are sent to his rescue. Grace Mansley comes with them. The crooks, overpowered, Grace rushes to her lover. Freda, realizing that her place has been filled by another, goes safely away.

MIXED WIRES

TWO telegrams from two John Smiths to their respective wives are exchanged in delivery. The insurance adjuster's message reaches the wife of the travelling salesman, and vice-versa. The former wives that he will not be home till the next day. The travelling salesman announces that he will arrive at midnight, and hopes his wife will have a lunch ready for him. The adjuster, on reaching the house, is surprised to find it dark and everything still as a tomb. Repeated pulls at the doorbell fail to rouse his sleeping wife. He tries to climb in at a window, but is arrested for a burglar and locked up. Meanwhile, the salesman's wife, waiting with the midnight lunch, has become alarmed. She calls up the police station and finds that John Smith is under arrest. Rushing to the station, she discovers that the prisoner is not her husband. Thinking that she is a "nut," the police lock up his Mrs. John Smith. The next day the travelling salesman reaches home and walks in on the late lunch, still undisturbed. He cannot understand his wife's absence. Then comes a ring at the phone. His wife begs him to come and release her. The wife of the insurance man is summoned at the same time by her imprisoned spouse. The two couples meet at the station, where the tangle in Smiths is straightened out.

JERRY'S BUSY DAY

FATHER frowns on Jerry's attentions to Daughter Dora. When father, Dora and the favored suitor go automobileing, Jerry hides under the front seat. At the lake, father and the suitor leave the car to go in bathing. Jerry pops out and suggests to Dora that they put to sea in a row boat. Two policemen, also booked for a swim, taking Jerry for a dangerous character, prevent him getting a boat. Jerry wanders disconsolate in the bushes, where he is met by Dismal Dan and Doleful Don, two itinerant soldiers of misfortune. Touched to the heart by their sad tale, Jerry gives them the clothes which father and the suitor have left on the bank, invites them to call at father's house, and promises them jobs in father's bank. He then substitutes the uniforms of the bathing policemen for father's and the suitor's clothes, puts the tramps' rags where the cops will find them, and conceals himself. When the policemen come ashore Jerry puts them wise to father and the suitor who are attired in their clothes. The latter are locked up. Jerry goes to father's home, where he dines and wines the tramps. The festivities are broken off by the return of father, fortunately released by a friend. Jerry's busy day, also, his hopes of Dora's hand, are at an end.

THAT POOR DAMP COW

PROFESSOR LEANDER, well-known character in his small city, is an inveterate curio collector. He keeps his treasures in a vault under one of his rooms. The papers announce that Leander has fallen heir to a gem of great price, which he is expecting daily from the West. When the "gem" actually arrives it turns out to be a prize cow. The professor is overcome with disappointment. He tries his best to rid himself of the animal, but in vain, and hoping to drown its sorrows, he takes several drinks. The cow, meanwhile, has been tethered to the front porch. A storm comes up. The professor, his disposition more mellow now, brings "the poor, damp cow" in out of the rain. While he sleeps on the couch and the cow browses around the hand-somely furnished room, two gentlemen burglars, Murillo and Don Claudio, enter the house and sneak into the treasure.

(Continued Overleaf)
Powerful Dramas of Love and Intrigue Presented by Reliance Players

Stories of the New Photoplays

A QUESTION OF HONOR
American
One Reel
AUGUST 27, 1915

A Dramatic Dilemma
Featuring Jack Richardson

CAST
Joe Wallace, miner.................. Jack Richardson
Nellie Fisher, his daughter........ Vivian Rich
William Fisher, his husband....... Walter Spencer

Joe Wallace, craving his former life in the city, agrees to sell his mountain claim for $1,000. He refuses to sign an option, but promises to complete the deal on the twenty-eighth of the month. He boasts that his word is just as good as his bond. A letter comes from Nellie, Joe's daughter, telling her father that she is in great trouble. Her husband must have $2,000 to get him out of a business scrape—or go to jail. Joe regrets his bargain with the prospective buyer of his claim. Another man offers him $2,000. Still, Wallace stands by their agreement. When, however, the twenty-eighth comes round, the man is unable to pay and begs an extension of time. Wallace refuses. Closing the arrangement with the other bidder, he forwards the money to Nellie. It reaches her just in the nick of time, and William Fisher is saved the disgrace of arrest. Joe no longer feels the desire to return to the city. So, turning his back on his homestead, he hits the trail again, determined to seek his fortune anew in the hills.

SHOCKING STOCKINGS
Komic
One Reel
AUGUST 29, 1915

Fay Tincher Finds a Substitute in Hose

CAST
Fay................................... Fay Tincher
Ed.................................... Edward Dillon
Chester............................... Chester Withey
Papa................................ Max Davidson

Ed, in his eagerness to rescue Fay from her papa and show her the sights at the beach, persuades that young lady to come out of the sand, where she has petulantly buried herself, and let him substitute for her a pair of wooden legs wearing stockings exactly like Fay's. Papa is duped by the shocking stockings—and Fay and Ed escape. They start off in the ferris wheel, but are frustrated in their joy by Chester, the villain, who carries off Fay and sets out to sea with her in a row boat. The ferris wheel is stuck in mid-air. Ed, frantic, leaps out of the wheel into the ocean, rescues Fay, and wins the everlasting gratitude of Papa.

A BOLD IMPERSONATION
Reliance
Two Reels
AUGUST 28, 1915

Starring Olga Gray as a Fearless French Girl

CAST
Louise Revière.................. Olga Gray
Count René Revière............ Eric von Ritzau
Duc de Mauirié................. Carl Forman, Jr.
His Son............................ Maxfield Stanley
Bartolomeo Beceri............... Francis McDonald
Hawksford....................... George Walsh
Mercedes......................... Alberta Lee

Count René Revière, a bankrupt Royalist, makes a bargain with the Duc de Mauirié that Raoul, the dissolute son of the latter, shall marry Louise, Revière's daughter, if the Duke will lend him money enough to retrieve his estate. Boceni, a young Italian, an unselfish lover of the girl, promises to help her escape. At a performance of "Romeo and Juliette," Louise and Hawksford, the English actor, who plays the enamoured Montague, fall in love. Hawksford meets the girl through Boceni, and, learning of her plight, plots to disguise himself and impersonate the Italian at the engagement banquet of Louise and Raoul. During the feast, Raoul picks a quarrel with the actor who, he supposes, is Boceni. In the ensuing duel, Hawksford is wounded. Louise seizes the sword, and before she can be restrained, she gives Raoul a mortal thrust. The lovers escape on horseback, pursued by the vengeful duke. Louise leaps from her horse into the sea. Hawksford follows her, and they swim in safety to Boceni's yacht, where they are married.

A CHILD OF THE SURF
Majestic
Two Reels
AUGUST 29, 1915

Featuring "Teddy" Sampson in a Marine Romance

CAST
Nancy.......................... "Teddy" Sampson
Grandfather Tom............. Spottiswoode Aitken
Robert......................... Frank Borzage
Mr. Dacey, his father......... T. Butler

Robert, son of a rich contractor, falls in love with Nancy, who lives with Grandfather Tom Darrell in a small fishing village. Grandfather Tom is so bitter against "city folks" that the young man disguises himself as one of his own laborers on the jetty. Robert discovers that the fisher people are in open revolt against the construction of the jetty. Although it is for the protection of their homes, it inevitably will cut off some of their fishing privileges. Young Dacey does some daring detective work to safeguard his father's interests. This also leads him into a position to save Nancy from the compromising attentions of a fellow of evil reputation. Grandfather Tom, on learning Robert's identity, does not oppose his marriage with Nancy.
Heart Throbs and Laughs Galore in Latest Majestic-Komic Releases

“Infatuation”

CAST

Phyllis Ladd.......................... Margarita Fischer
Robert Ladd, her father............... Joseph E. Singleton
Juliette Fensham, Phyllis’s aunt.... Lucille Ward
Cyril Adair............................ Harry Pollard

LESSLY made inquiries. “The Ladds? Sure! They’re our toniest swells,” said the tender. So Cyril presented himself at tea. Phyllis entertained him, outwardly demure—but inwardly effervescing with excitement. Yet, the whole affair might have ended with a discreet leave-taking over the tea cups, had not the actor, as he touched Phyllis’s extended hand, suddenly lost his head. He was no better—no worse, perhaps—than the average man of his profession. All in an instant, the girl found herself in his arms, his kisses on her lips.

Several days later, entering the house just at dinner time, Phyllis was met by her father. One glance at his face, and the happy delirium froze within her. Rigidly she took the telegram he held out to her. “You ought to know,” it ran, “of the doings of that girl of yours. She has Adair, the actor, at your home. She meets him in the streets. She is driving with him now.” (Signed) Nance De Vere. Phyllis never could remember the words which passed between herself and her father. Only, Adair seemed suddenly to fill her whole world. That night the hero of “Moths” found her waiting for him in his dressing-room.

“Darling girl,” he said, “remember me!” She said, “Forget me!” But she only clung to him.

“Then you must come with me,” he said, almost roughly. “The company leaves town at midnight.”

A honeymoon on the road with a travelling theatrical company was not without its sordid sorrows for a girl like Phyllis. When they reached New York she flung herself, heart and soul, into plans for Cyril’s future, and he “did” the offices with a new determination.

Robert Ladd, in conference with his attorney, had said: “I want this fellow, Adair, kept out of employment. You understand? I am going to break him.” Poverty, however, and the loss of the play, only seemed to bring out untouched depths in Phyllis’s genius for loving. Then her father’s lawyer came to Adair and offered him $10,000 for his wife. When even that failed, Robert Ladd, himself, came to New York.

But if any vindictive or extreme intentions still lingered in his heart, when he faced Phyllis and Cyril alone, they melted before the spirit in this daughter of his.

“Father,” said Phyllis, very earnestly, “this is the lover we used to dream about together, you and I.” And Robert Ladd suffered her to lay his hand in that of Cyril Adair.

“Father,” said Phyllis, earnestly, “This Is the Lover We Used to Dream About, You and I Together”
“The Diamond from the Sky”

By Roy L. McCordell

Chapter
Seventeen,
"The King of Diamonds"

CAST

Esther Stanley ................. Lottie Pickford
Arthur Stanley, II ............ Irving Cummings
Blair Stanley ................. William Russell
Vivian Marston .............. Charlotte Burton
Hagar .......................... Eugenie Forde
Luke Lovell .................. George Periolat
Marmaduke Smythe .......... Orell Humphrey
Quabba, the hunchback ...... W. J. T. Ednamosh

DOWN the rough mountain road, turning abrupt and dangerous curves, skirling the edges of sheer precipices, the buckboard sped on its thirty mile trip from the south portal of the mine tunnel in the mountain to the small depot that was the nearest rail connection of the mines with civilization. The driver’s face was cheered with a cheerful smile of appreciation at the honor he felt was his in conveying so fair a young woman as Esther, and so odd and interesting a personage as the droll Quabba, ensconced on the back of the buckboard.

Meanwhile, Blair Stanley and Luke Lovell, after their narrow escape from the mine, had gained the mountain summit, and had taken up their relentless watch.

"There goes Esther!" cried Blair, putting down his field glasses, and pitting to the buckboard which moved, a mere speck to the naked eye, along the road far below. "We can intercept her yet by dropping straight down this cursedly steep mountain."

Luke granted a surly assent, and the two desperate adventurers started down the trail. At the same time, Marmaduke Smythe was plodding along the base of the mountain. His reveries on "England, home and beauty" were abruptly ended by a succession of pistol shots. Then came the pounding clatter of hoofs and the rattle of carriage wheels. Smythe felt himself bowled over and scattered, with his belongings, in the dust. When he recovered, he found himself being helped by an Italian hunchback into a wagon driven by the pretty young girl who had been his companion in the stage coach accident. She was looking very frightened. They had been attacked, she explained, a few yards back, by two armed men on foot, who had left the driver dead in the road. It was necessary to speed on with all haste.

But the maddened horses, at a fork in the road, took the wrong turn and went astray. Realizing this, and that Luke and Blair had now been left far behind, Esther made camp for the night. As they sat around the fire in the wilderness, this strange trio exchanged stories of their adventures. Thus Marmaduke learned that Esther also sought Arthur Stanley. The barrister himself had given up the quest. He felt that England scarcely could expect him to risk any more adventures in the American jungle. He determined to entrust his mission to Esther who should tell this elusive Mr. Stanley, if ever she found him, that he was heir to the Stanley earldom abroad.

Then, to the breathless amazement of Esther and Quabba, the English barrister brought from his vest pocket, in the most matter of fact manner, The Diamond from the Sky. He only asked to be rid of it. So this strange gem also he confided to Esther’s care, to be delivered to Arthur. Even when she signed the receipt boldly, “Esther Stanley,” Marmaduke did not permit himself to be surprised.

The following day, Esther reached Santa Barbara. She had learned from the miners that Arthur had gone thither to take possession of his new yacht, and she had resolved to visit him on board unannounced. But meanwhile, Blair and Vivian and the darker accomplices of this beautiful though unscrupulous woman, had none of them been idle. In Los Angeles, whither Arthur had been summoned on business early that morning, Vivian still wove her spells about the enamoured soul of the “Golden Man.” As she was parting with him at the door of her hotel, she never had been so interested nor so happy.

Smiling her most dazzling smile in farewell, she was conscious of a dapper little Frenchman, who stumbled against her, but not as though quite by accident. She felt a card pressed into her hand. Scarcely knowing how she did so, she handed an old friend goodbye to Arthur, and hurried to her room. It was a playing card—the king of diamonds. She struck a match and applied it to a corner. The colored face shrivelled off. Vivian read: “To the Queen of Hearts—You will work with us. We are after The Diamond from the Sky. (Signed) The King of Diamonds.” “Frank Durand!” gasped Vivian. The international swindler and gem thief to whom her past still bound her! The past of Monte Carlo and Egypt! The Queen of Hearts! The decoy!

Esther, in a snowy yachting suit, had been rowed out to Arthur’s yacht. She boarded the beautiful boat and swiftly made her way to the owner’s cabin. Esther tiptoed forward, and pulling The Diamond from the Sky out in view on her neck, her lips had framed the word, “Arthur!” when she found herself gazing horrified into a mirror which reflected the handsome but wicked face of Blair! A rush! A cry for help! And Esther plunged into the sea.
MUTUAL PROGRAM

RIALTO STAGE

PRESENTS THE CHARMING FAVORITE

FANIA MARINOFF

in the three act

SUPPORTED BY

T. MORSE KOUF
SUPPORTED BY

WYNNE MATHISON

"THE DEADLOCK"

PRODUCED

GAUMONT

STUDIOS AND FACTORY
FEATURES

The Unsuspected Isles

Drama

FLAVIA ARCARIO
Prima Donna of the Weber & Fields Jubilee

JOHN REINHARD
Who made the song Every Little Movement a world wide success

SYDNEY MASON
Starred in such successes as Get Rich Wallingford, The Fatal Wedding Etc.

JAMES LEVERING
The noted English actor supported Sir Henry Irving

BY THE
Company

FLUSHING N.Y.
THE QUEST
An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Star: MARGARITA FISCHER. Released March 22, 1915.

THE LOST HOUSE

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas Nelson. In Four Reels. Produced by Reliance. Starring MARY MARSH. Released March 29, 1915.

THE DEVIL

A MAN AND HIS MATE

ON THE NIGHT STAGE
A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. With ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

MAN'S PREROGATIVE

CAPTAIN MACKLIN
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 22, 1915.

THE CUP OF LIFE

A CHILD OF GOD
A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With FRANCELIA BILLINGTON and SAM DE GRASSE. Released May 3, 1915.

THE ABSENTEE
The Problems of Life Portrayed in Symbolic Scenes. With ROBERT EDESON and WOODRUFF. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 3, 1915.

THE VICTIM

RUMPELSTILTSKIN

STRATHMORE
From the Immortal Romance by "Quido." In Four Reels. Produced by Reliance. Stars: CHARLES DEAN, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

THE LURE OF THE MASK
An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Stars: ELSIE JANE WILSON and HAROLD LOCKWOOD. Released May 17, 1915.

GHOSTS

THE FAILURE

THE DARKENING TRAIL

THE LONESOME HEART
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

THE PATRIOT AND THE SPY
A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Featuring JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

HER SHATTERED IDOL

UP FROM THE DEPTHS
A Drama of Love and Regeneration in Four Parts. Produced by Reliance Movies, Inc. Featuring HENRY WOODRUFF. Released June 11, 1915.

THE REWARD
A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting BESSIE BARRISCALE. Released June 24, 1915.

THE FLYING TWINS
A Photo Play of the Circus in Four Parts. Produced by Thanhouser. Featuring MADELINE and MARION FAIRBANKS.

THE SECRETARY OF FRIVOLOUS AFFAIRS
A Society Drama in Four Acts. Produced by the American Film Company. Featuring MAY ALLISON and HARRY LOCKWOOD. Released July 8, 1915.

THE FOX WOMAN

THE MATING

MILESTONES OF LIFE

THE GIRL FROM HIS TOWN
A Drama of the Stage in Four Acts. Produced by the American Film Company. Featuring MARGARITA FISCHER. Released August 5, 1915.

THE TOAST OF DEATH

A YANKEE FROM THE WEST

MONSIEUR LEOQ

INFATUATION
A Drama of the Stage in Four Acts. Produced by the American Film Company. Featuring MARGARITA FISCHER and HARRY POLLARD. Released September 2, 1915.

THE WOLF-MAN
AUGUST

Twenty-Three

21, 1915

Mutual Releases
American
June
June
June
Tune
June
June

Majestic

Falstaff

His Obligation
—
— Her Musical Cook

14
16

—The
4—

—The Stolen Anthurium
July 2— The Silent Co-Ed
July 9 — Mme. Blanche, Beauty Doctor
July 16— Dot on the Dayline Boat
Henry Jenkins and Mars
July 23 —
July 30— Getting the Gardener's Goat
Aug.
—
A Plugged Nickel
Aug.
— Gussie, the Graceful Life Guard
Aug. 16 — A Marvelous Marathoner
Aug. 20— Help! Help!
Aug. 23 — Glorianna's Getaway
Aug. 27 — That Poor Damp Cow

Kid Magicians
The Old High Chair (2)
6—The Hired Girl
11—The Mountain Girl (2)
13
A Ten-Cent Adventure

June 29

June 25

(2)

Lynn, Burglar
—Peggy
— One Woman's Way (2)
28— By Whose Hand? (2)
30— A Good Business Deal
July 2 —A Woman Scorned
— Mountain Mary (2)
July
July 7—The High Cost of Flirting
July 12 — Zaca Lake Mystery
—To Melody a Soul Responds
July
July 19 — The Honor of the District Attorney
July 21 — Wait and See
July 26—The Newer Way (2)
July 28 —The Deception
July 30— After the Storm
Aug. 2 — Detective Blinn
Aug. —The Mighty Hold
21

23

July
July
July
July
July 18— The Mystic Jewel (2)
July 20 The Runaways
Julv 23 The Little Catamount
July 25—Tangled Paths (2)
July 27—The Straw Man
Aug. 1 Victorine (2)

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P.

6
13

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(2)

14

(2)

Aug.
Sept.
Sept.

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Aug.

30—A

Massive Movie Mermaid
3— Biddy Brady's Birthday
6
Pansy's Prison Pies

—

(2)

4

Aug.
Aug.
Aug.
Aug.
Aug.
Aug.
Aug.

9—The

Exile of the "Bar

K" Ranch

Gaumont

(2)

— Comrades Three
16—The
(2)
18 —The Assayer of Lone Gap
23 — Drawing the Line
25 — Mixed Wires
30— A Divine Decree
Sept.
—The
Spirit of Adventure
Sept.
— Spirit of Adventure
Sept. — A Ouestion of Honor
Sept.
—In Trust (2)
Sept. 10— The Forecast
Sept. 13 —The Signor's Silver Buckle (2)
Sept. 17 —The
Lady Next Door
11

Jilt

Sept. 2- -The Man and
Sept. 10- -When the Call

(2)

the Law
Came (2)

—
Goat
—
Heart (2)
— Big Jim's
10—The Right
Live
15 —The Kinship of Courage (2)
17 — Providence and the Twins
20—The Root of All Evil
3
8

Billie

to

22—The

Fatal

24

Little

—TheChild

29—A

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—
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Kay Bee

3

Reliance

4

May 21— "Bad Buck" of
May 28 Her Easter Hat

6

June
June
June
June

Little

—A Piece Amber
—
—The
Pathway from

4

In
—
Mexico
— OldMarie
July
July 5—The Healers
—The
Plans
July
July 9 — At the Postern Gate
July 10— The Headliners
July 12 — The Arrow Maiden
July 14 — A Breath of Summer
July 17 — The Americano
July 19—The Lie
July 21 — Old Mother Grey
July 24—The Pretender
July 26 — Her Fairy Prince
lulv 28 —
Rescue
July 31— Fate Takes a Hand
Aug. 2— The Bride of the Sea
Boy That Once
Aug.
—The
Aug. 6 — A Woman of Nerve
—
The Ceremonial Turquoise
Aug.
— The
Orphans
Aug.
Aug. 11— The Noon Hour
—The Way
of
Mother
Aug.
Aug. 16— The Big Brother
18
Independent
Woman
—
An
Aug.
Lumberjack
Aug. 21 — The
23
— Farewell Thee
Aug.
Aug. 25 — Editions De Luxe
2? — A Bold Impersonation

Santa Ynez (2)

of

June 30

(2)
(2)

3

the Past (2)

11
18

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June
—
Chrysanthemum
June 8 —The Redemption of the Jasons
June 15 —The Mollycoddle
Diamonds
June 22 — A Deal
June 29 — The Madonna
The Guy Upstairs
—
July
July 13 — Applied Romance
July 20— His College Life
July 27 — Betty's First Sponge Cake
Aug.
— Cupid Takes a Taxi
Aug. 10—Jimmy on the Job
Aug. — Love and Labor
Aug. 17 —The Honeymooners
Aug. 21 — What's
a Name
Aug. 24— His Mysterious Profession
Little

Aug.

20—The

Knight of the Trails

(2)

(2)

(2)

Billie's

in

(2)

6

4

Keystone
Devil Chief (2)
(Special Release)

in

28—Uncle

—

Heck, by Heck
Green Apples

—A Bully
7— Plot and

Affair

Counterplot

— Incognito

June
June
June

3
7
14

June
June

21—The Little Teacher (2)
28— Fatty's Plucky Pup (2)

Aug.
Aug.

Sept.
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Sept.
Sept.
Sept.

(2)

— Shorty's
Trouble Sleep (2)
—
Conversion of Frosty Blake
Tavern Keeper's Son (2)
Wife (2)
— Superficial
Shadowgraph Message (2)
Sea Ghost
—Tools
of Providence
July
—
The Ruse (2)
July
July 21— Cash Parrish's Pal (2)
July 28 — The Phantom Extra
Aug.
——The
Golden Trail (2)
Aug.
Shortv Inherits
Harem

(Special Release)

July

26

Tune 2 The
June 9—The
June 16— His
June 23 The
June 30—The

(2)

(2)

7
14

(2)

House Crooks (2)
—Court
(Special Release)
Ambrose Dared Walrus
—When
Dirty Work
Laundry
—

5

July 12
July 19

in a

11

a

Cub Comedies
Aug.

19—The

Aug. 26
Sept.

Little

Hero

Jerrv's Busy Dav
—
—Making Matters Worse

2

Sept.

May 20— Her Alibi (2)
May 27— Hostage of the North
June
June
June
June
July
July
July
July
July

Aug.
Aug.
Aug.

(2)
The Scales of Justice (2)
10 The Strike at Centipede Mine (2)
17—The Soul of Phyra (2)
24
Hearts and Swords (2)
The Failure (2)
8
The Ace of Hearts (2)
15—The Burglar's Baby (2)
The Man
Went Out (2)
29—When Love Leads (2)
The Promoter (2)
12— The $100,000 Bill (2)
19
The Lighthouse-Keeper's Son (2)
3

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5—

—

Father (2)
Indian Trapper's Vindication
Family Doctor

6
8

Strong-Man

13—A Dark Horse

(2)

1

—A

Leap for Life

(2)

Thanhouser
June 15— The Country Girl (2)
June 18 In the Valley
June 20 The Two-Cent Mystery
June 22— Which Shall It Be? (2)
June 27 Innocence at Monte Carlo
June 29 Crossed Wires (2)
Fifty Years After Appomattox
July 4
Tuly 6 A Maker of Guns (2)
11
Through fhe Snow
Tracked
July
July 13— Mercy On a Crutch (2)

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It

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4

11

16— His I. O. U.
18— Old Jane of the Gaiety
20
The Picture of Dorian Gray (2)
"July
July 25— His Two Patients
Outcasts of Society (2)
27—
July
July
July

8

to

—
—The Game
Aug.
Aug. 3— When the Fleet Sailed (2)
—The Revenge of the Steeple-jack
Aug.
Aug. 10 — A Message Through Flames,
Cupid
the Olden Time
— Weighed the Balance (2)
Aug.
The Crogmere Ruby
—
Aug.
Aug. 17 — When Hungry Hamlet Fled
22— In
Japanese Garden
1

5

8

in

—

Who

4—The

(2)

—Unwinding
Brave and Bold
—
Where Breezes Blow
—
—Beautiful
Love
—
Mr. Wallack's Wallet
July
—
Beppo, the Barber
July
July 18 — A Chase by Moonlight
July 25— Safety First
Aug.
—The Deacon's Whiskers
Aug.
— Father Love
Aug. 15—The Fatal Finger Prints
the Finish
Aug. 22 — Faithful
Aug. 29 — Shocking Stockings
Sept.
—Over and Back
June 6
June 13
June 20
June 27

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1—

22—

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—
The
—The
11—The
3

(2)

1

Domino

Turning Point
Hidden Crime

Rodeo

(2)

Komic

(2)

the East (2)

His Pal

(2)

(2)

18—The Girl from
25— Pinto Ben (2)

(2)

1—The

(2)

—
Fido's Tintype Tangle
Control
—A Lover's Lost
Aug.
—A Rascal's Wolfish Ways
Aug.
Aug. 16 —The Battle of Ambrose and Walrus
2
9

(2)

(2)

30— For

July 26

4

Aug.
Aug.

a

Little
to

(Special Release)

Broncho
May

—
—
—
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—
—
Mabel Lost and Won
Bitter Sweets
—Those
—
The Cannon Ball

Was He
(2)

Little

14

May 13 Crossed Love and Swords
May 15 Miss Fatty's Seaside Lovers
May 17 No Release
Mav 20 He Wouldn't Stay Down
May 22 For Better but Worse
May 31—Those College Girls (2)

14

Little

7
9

May 10— Our Dare

3

31
Sept. 4
Sept.
Sept. 14

(2)

Fortification

(2)

9—

May 11 Life's Staircase
May 18 Naughty Henrietta
May 25—The Stay-at-Homes

Little

7

The Secret of Lost River (2)
25—The Floating Death (2)
July 2 His Mother's Portrait (2)
The Hammer (2)
July
July 16 The Tide of Fortune (2)
July 23 The Play of the Season (2)
July 30— When the Tide Came In (2)
Aug. 6 The Heart of Jabez Flint (2)
Aug. 13— Over Secret Wires (2)

Beauty

Aug.
Aug.

(2)

Cupids

31
Hearts and Flowers
Her Oath of Vengeance (2)
Sept. 5
7
For Love of Mary Ellen
Sept.
Sept. 12— His Guiding Angel (2)
The Little Life Guard
Sept. 14

(2)

(2)

1

1

Hour

of the Surf (2)

Mutual Weekly
—
July 29— No.
No.
Aug.
— No. 2524
No.
Aug.
1— No. 26
——No.
8— No. 27
Aug. 19 — No.
15—No. 28
Aug. 26 —

June 17
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July
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22— No.

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Sept.

No.
2— No.

13
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in

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32
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a
Aug.
Aug. 24 Snapshots (2)
Aug. 29— The Vagabonds
Aug. 31 Reincarnation (2)

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Sept.
Sept.

—— From

5

7—The

the River's

Bowl-Bearer

Depth
(2)

and


Mutual Exchanges
Serving the Mutual Program

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<td>Mutual Film Corporation</td>
<td>105 Prospect Ave., S. E.</td>
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<td>Colorado, N.Y.</td>
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<td>823 High St.</td>
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<td>Dallas, Texas</td>
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<td>302 N. Main St.</td>
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<td>Denver, Colo.</td>
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<td>Detroit, Mich.</td>
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<td>97 Woodward Ave.</td>
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<td>El Paso, Texas</td>
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<td>524 Trust Bldg.</td>
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<td>Harrisburg, Pa.</td>
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<td>Indianapolis, Ind.</td>
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<td>Los Angeles, Calif.</td>
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<td>132-133 South Olive St.</td>
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<td>Louisville, Ky.</td>
<td>Mutual Film Corporation</td>
<td>1900 Inter Southern Bldg.</td>
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<td>Memphis, Tenn.</td>
<td>Mutual Film Corporation</td>
<td>225 W. Madison Bldg.</td>
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<td>Milwaukee, Wis.</td>
<td>Mutual Film Corporation</td>
<td>301 Enterprise Bldg.</td>
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<td>Minneapolis, Minn.</td>
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<td>22 N. 22nd St.</td>
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<tr>
<td>Montreal, P. Q.</td>
<td>Mutual Film Corporation</td>
<td>141 St. Catherine St.</td>
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<td>New Orleans, La.</td>
<td>Mutual Film Corporation</td>
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<td>Mutual Film Corporation</td>
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<td>Omaha, Neb.</td>
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<td>Philadelphia, Pa.</td>
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<td>Mutual Film Corporation</td>
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<tr>
<td>Portland, Me.</td>
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<td>410 Fidelity Bldg.</td>
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<td>Portland, Ore.</td>
<td>Mutual Film Corporation</td>
<td>390 Oak St.</td>
</tr>
<tr>
<td>Regina, Sask., Can.</td>
<td>Mutual Film Corporation</td>
<td>315 Wyman Chambers</td>
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<tr>
<td>Salt Lake City, Utah</td>
<td>Mutual Film Corporation</td>
<td>133-135 E. 2nd South St.</td>
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<td>San Francisco, Calif.</td>
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<td>Seattle, Wash.</td>
<td>Mutual Film Corporation</td>
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<td>Springfield, Mass.</td>
<td>Mutual Film Corporation</td>
<td>115 Wright Ave.</td>
</tr>
<tr>
<td>Syracuse, N. Y.</td>
<td>Mutual Film Corporation</td>
<td>250 Lafayette St.</td>
</tr>
<tr>
<td>Tampa, Fla.</td>
<td>Mutual Film Corporation</td>
<td>450 Curry Bldg.</td>
</tr>
<tr>
<td>Toledo, Ohio</td>
<td>Mutual Film Corporation</td>
<td>410 Superior St.</td>
</tr>
<tr>
<td>Toronto, Ont.</td>
<td>Mutual Film Corporation</td>
<td>15 Wilson Ave.</td>
</tr>
<tr>
<td>Vancouver, B. C.</td>
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<tr>
<td>Washington, D. C.</td>
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<td>420 N. St., N. W.</td>
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<tr>
<td>Wheeling, W. Va.</td>
<td>Mutual Film Corporation</td>
<td>Rooms 414-15 Madison Temple</td>
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<td>61 S. Pennanbetta Ave.</td>
</tr>
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<td>Winnipeg, Man. B.</td>
<td>Mutual Film Corporation</td>
<td>48 M. P. of Canada, Ltd.</td>
</tr>
</tbody>
</table>

Mutual Program
(Week of Aug. 30th to Sept. 5th, inc.)

Monday, August 30, 1915

AMERICAN... (Two Reel Dramas) A Divine Decree* RELIANCE... (Drama) For His Pal (Mining Drama) RALSTAFF... (Drama) A Massive Movie Mermaid

Tuesday, August 31, 1915

THANHOUSER... (Two Reel Dramas) REINCARNATION MAJESTIC... (Two Reel Dramas) HEARTS AND FLOWERS

Wednesday, September 1, 1915

BEAUTY... (Comedy) Green Apples (Drama)

Thursday, September 2, 1915

GAUMONT... (Drama) MAN AND THE LAWS

Friday, September 3, 1915

KEYSTONE... (Two Reel Comedy) BIDDY BRADY'S BIRTHDAY

Saturday, September 4, 1915

RELIANCE... (Drama) THE FATHERS

AMERICAN... (Two Reel Dramas) A QUESTION OF HONOR (Drama)

BEAUTY... (Comedy) A BULLY AFFAIR

Sunday, September 5, 1915

MAJESTIC... (Two Reel Dramas) HER OATH OF VENGEANCE

KOMIC... (Comedy) OVER AND BACK THANHOUSER... (From the River's Depths)

MUTUAL WEEKLY No. 33 - 1915

LATEST WAR PICTURES
Throwing hand grenades.

Original Review of Troops at Versailles.

Trick driving by the London Rules at North Ealing.

Bishop of London visits the Rifle Brigade at Hayward Heath.

NEW YORK CITY: THE S. S. "ST. LOUIS" SAILS WITH its name and the American flag painted plainly on the hull as a precaution against German submarine attacks.

SAN FRANCISCO, Cal. THE TRAINING SHIP "NEWPORT" arrives at the Golden Gate with New York boys, who are training for overseas fighting service.

NEW YORK CITY: SUFFRAGE TORCH GOES TO Jersey. Gaily decorated tugs meet in the middle of the Hudson River, and New York women transfer the "Torch of Victory" to their New Jersey sisters.

WASHINGTON, D. C. H. R. LEAVES LEAVING STATE DEPARTMENT after conference with Secretary Lansing on Mexico crisis.

Sub: Immediately after the conference, General Hugh L. Scott leaves Washington hurriedly to warn Mexican leaders against violation of U. S. neutrality.

SAN FRANCISCO, Cal. 650 MIDDLES FROM ANnapolis arrive here on (Two Reel Dramas) from the battleships "Missouri," "Ohio" and "Wisconsin.

PITTSBURG, N. Y. "Pittsburgh's Prominent Business and professional men join U. S. military training camp for instructions to 8,000 Pennsylvania reservists in a volunteer force, such as would have to be raised by Uncle Sam in the event of war.

CHICAGO, I1L. "Stability Test Fails to Upset Big Lake Steamer. 376,000 pounds of sand, equal to weight of 8,000 passengers, is deposited in the river near "Christopher Columbus" in attempt to tip her over.

PITTSBURG, PA. "STRONG OPENS TRAFFIC ON new million dollar "Manchester" Bridge, connecting Allegheny with Pittsburgh.

Special Productions
NEW MAJESTIC... (Two Reel Dramas) Sapho THANHOUSER... (Two Reel Dramas) Matins THANHOUSER... (Drama) The Red Hood THANHOUSER... A Legend of Provence KAY BEE... (Drama) The Battle of Gettysburg KEYSTONE... Zu, Zu, the Bandleader THANHOUSER... (Drama) Frou-Frou MAJESTIC... (Drama) Ray Blas THANHOUSER... (Drama) Joseph in the Land of Egypt MUTUAL SPECIAL... (Drama) Mexican War Pictures THANHOUSER... (Drama) Cardinal Richelieu's Ward THANHOUSER... (Drama) Dope N. Y. MOTION PICTURE THE WRATH OF THE GODS THANHOUSER... THE LAST CONCERT
**Mutual’s Banner Program Features**

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>“Her Oath of Vengeance” (2)</td>
<td>SEPT. 5</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>“The Father” (2)</td>
<td>SEPT. 4</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>Announced Later</td>
<td>SEPT. 3</td>
</tr>
<tr>
<td>GAUMONT</td>
<td>“Man and the Law” (2)</td>
<td>SEPT. 2</td>
</tr>
<tr>
<td>RODEO</td>
<td>“A Leap for Life!” (2)</td>
<td>SEPT. 1</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>“Reincarnation” (2)</td>
<td>AUG. 31</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>“A Divine Divorce” (2)</td>
<td>AUG. 30</td>
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<tr>
<td>MAJESTIC</td>
<td>“A Child of the Surf!” (2)</td>
<td>AUG. 29</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>“A Bold Impersonation” (2)</td>
<td>AUG. 28</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>Not announced</td>
<td>AUG. 27</td>
</tr>
<tr>
<td>DOMINO</td>
<td>Not announced</td>
<td>AUG. 26</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>“Pinto Ben” (2)</td>
<td>AUG. 25</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>“Snapshots” (2)</td>
<td>AUG. 24</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>“Drawing the Line” (2)</td>
<td>AUG. 23</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>“The Fatal Hour” (2)</td>
<td>AUG. 22</td>
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<tr>
<td>RELIANCE</td>
<td>“A Bold Impersonation” (2)</td>
<td>AUG. 21</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>“The Knight of the Rails” (2)</td>
<td>AUG. 20</td>
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<tr>
<td>DOMINO</td>
<td>“The Lighthouse Keeper’s Son” (2)</td>
<td>AUG. 19</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>“The Girl from the East” (2)</td>
<td>AUG. 18</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>“When Hungry Hamlet Fleed” (2)</td>
<td>AUG. 17</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>“The Jilt” (2)</td>
<td>AUG. 16</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>“The Kinship of Courage” (2)</td>
<td>AUG. 15</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>“The Way of a Mother” (2)</td>
<td>AUG. 14</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>“Over Secret Wires” (2)</td>
<td>AUG. 13</td>
</tr>
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<td>DOMINO</td>
<td>“The $100,000 Bill” (2)</td>
<td>AUG. 12</td>
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<td>BRONCHO</td>
<td>“Spying Inheritance” (2)</td>
<td>JULY 11</td>
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<td>THANHOUSER</td>
<td>“A Message Through Flames” (2)</td>
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<td>“The Exile of ‘Bar K’ Ranch” (2)</td>
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<td>KAY BEE</td>
<td>“The Heart of Jabez Flint” (2)</td>
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<td>DOMINO</td>
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<tr>
<td>BRONCHO</td>
<td>“The Golden Trail” (2)</td>
<td>JULY 4</td>
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<tr>
<td>THANHOUSER</td>
<td>“When the Fleet Sailed” (2)</td>
<td>JULY 3</td>
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<td>AMERICAN</td>
<td>“Detective Blinn” (2)</td>
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<td>MAJESTIC</td>
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<td>JUNE 30</td>
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<tr>
<td>KAY BEE</td>
<td>“When the Tide Came In” (2)</td>
<td>JUNE 29</td>
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<tr>
<td>DOMINO</td>
<td>“When Love Leads” (2)</td>
<td>JUNE 28</td>
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<td>BRONCHO</td>
<td>“The Phantom Extra” (2)</td>
<td>JUNE 27</td>
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<td>THANHOUSER</td>
<td>“Outcasts of Society” (2)</td>
<td>JUNE 26</td>
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<td>“The Newer Way” (2)</td>
<td>JUNE 25</td>
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<td>MAJESTIC</td>
<td>“Tangled Paths” (2)</td>
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<td>“The Pretender” (2)</td>
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<td>“The Play of the Season” (2)</td>
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<td>JUNE 21</td>
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<td>“Cash Parrish’s Pal” (2)</td>
<td>JUNE 20</td>
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<td>THANHOUSER</td>
<td>“The Picture of Dorian Gray” (2)</td>
<td>JUNE 19</td>
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<td>AMERICAN</td>
<td>“The Honor of the District Attorney” (2)</td>
<td>JUNE 18</td>
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<td>MAJESTIC</td>
<td>“The Mystic Jewel” (2)</td>
<td>JUNE 17</td>
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<td>“The Americano!” (2)</td>
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<td>KAY BEE</td>
<td>“The Tide of Fortune” (2)</td>
<td>JUNE 15</td>
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<tr>
<td>DOMINO</td>
<td>“The Burglar’s Baby” (2)</td>
<td>JUNE 14</td>
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<td>BRONCHO</td>
<td>“The Ruse” (2)</td>
<td>JUNE 13</td>
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<td>THANHOUSER</td>
<td>“Mercy On a Crutch” (2)</td>
<td>JUNE 12</td>
</tr>
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<td>AMERICAN</td>
<td>“Zaca Lake Mystery” (2)</td>
<td>JUNE 11</td>
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<td>MAJESTIC</td>
<td>“The Mountain Girl” (2)</td>
<td>JUNE 10</td>
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<tr>
<td>RELIANCE</td>
<td>“The Headlines” (2)</td>
<td>JUNE 9</td>
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<tr>
<td>KAY BEE</td>
<td>“The Hammer” (2)</td>
<td>JUNE 8</td>
</tr>
<tr>
<td>DOMINO</td>
<td>“The Ace of Hearts” (2)</td>
<td>JUNE 7</td>
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<tr>
<td>BRONCHO</td>
<td>“Tools of Providence” (2)</td>
<td>JUNE 6</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>“A Maker of Guns” (2)</td>
<td>JUNE 5</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>“Mountain Mary” (2)</td>
<td>JUNE 4</td>
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<tr>
<td>MAJESTIC</td>
<td>“The Old High Chair” (2)</td>
<td>JUNE 3</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>“Little Marie” (2)</td>
<td>JUNE 2</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>“His Mother’s Portrait” (2)</td>
<td>JUNE 1</td>
</tr>
<tr>
<td>DOMINO</td>
<td>“The Failure” (2)</td>
<td>JUNE 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>“The Sea Ghost” (2)</td>
<td>JUNE 30</td>
</tr>
<tr>
<td>THANHOUSER</td>
<td>“Crossed Wires” (2)</td>
<td>JUNE 29</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>“By Whose Hand?” (2)</td>
<td>JUNE 28</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>“Children of the Sea” (2)</td>
<td>JUNE 27</td>
</tr>
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<td>RELIANCE</td>
<td>“A Bad Man and Others” (2)</td>
<td>JUNE 26</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>“The Floating Death” (2)</td>
<td>JUNE 25</td>
</tr>
<tr>
<td>DOMINO</td>
<td>“Hearts and Swords” (2)</td>
<td>JUNE 24</td>
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<tr>
<td>BRONCHO</td>
<td>“The Shadowgraph Message” (2)</td>
<td>JUNE 23</td>
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<tr>
<td>THANHOUSER</td>
<td>“Which Shall It Be?” (2)</td>
<td>JUNE 22</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>“Peggy Lynn, Burglar!” (2)</td>
<td>JUNE 21</td>
</tr>
</tbody>
</table>

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ISLES

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On the Regular
MUTUAL PROGRAM
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Gaumont Co.
MUTUAL FILM CORPORATION Presents
The Famous American Film Star
Mr. HAROLD LOCKWOOD
In an Elaborate Photoplay Drama
THE GREAT QUESTION
AN AMERICAN STAR FEATURE IN THREE REELS
Released Sept. 18th
On the Regular MUTUAL PROGRAM (all stars— all features)
AT NO EXTRA CHARGE

Produced by American Film Co. Inc.
MUTUAL FILM CORPORATION Presents
In its New, ALL-STAR; ALL-FEATURE PROGRAM
The Funniest Comedian in America

Mr. GEORGE OVEY
In a screaming one reel CUB COMEDY
"It's a bear"

MAKING MATTERS WORSE

Released Sept. 2nd
ON THE MUTUAL PROGRAM
A Horsley Production
MUTUAL FILM CORPORATION Presents
As a Mutual Masterpicture in Four Reels
The Talented Emotional Actress
BILLIE WEST
In a powerful, inspiring drama
THE WOLF-MAN
With RALPH LEWIS as the Wolf-Man
Released Sept. 9th
Book Through Your Nearest Mutual Exchange
News of the Trade

CUSHMAN Motor Works, of Lincoln, Nebraska, was recently awarded a govern-
ment contract for 66 of their combined en-
gine generator sets for use at their various
army posts. Thus again the superiority of
the Cushman light weight, smooth running,
compact outfit has been conclusively proven.

On July 4th, a benefit was given to the San
Francisco Fire Department in the interest of
its fund for entertaining the Fire Chiefs of
the United States and Canada, at which many
noted stage stars performed, among them be-
ing David Warfield and Al Jolson. A Power
Six A motion picture projecting machine was
loaned and operated by Mr. R. W. Horn, the
Power’s representative at the Fair. The ma-
cine was placed in the central box of the
Theater and it is a fact of some note that no
booth was used by permission of the Chief of
the San Francisco Fire Department, thus
demonstrating the machine was absolutely fire-
proof.

P. E. Hitchins, of Olive Hill, Ky., is an ex-
hibitor who goes the limit when it comes to
up-to-date equipment. He visited the offices
of the Cincinnati Theater Supply Co., at Cinc-
nati recently, in search of furnishings for his
house, and among other things, contracted
for the installation of a Minusa Gold Fibre
screen that will have to be made to order.

J. L. Kempner, treasurer of the Radium Gold
Fibre Screen, Inc., has been in Chicago for
the past two weeks, where he is very busy
taking orders.

The Colonial Theater has just installed one,
and the results are so satisfying that it has
been necessary for Mr. Kempner to prolong
his stay another week, in order to take care
of the business that has developed.

The Minusa Cine Products Company is is-
suing a little house organ from its home office
in the Honser Building, St. Louis. At least,
so it is said. If one of them ever reached
here it would be easy to tell. Uncle Sam will
bring it, if the other fellow will address and
stamp it. The “Minstral” is the publication’s
name. George B. Logan, president of the
Minusa Company, is editor and chief scribe.
More hearsay.

Byron Chandler, Inc., 1482 Broadway, New
York City, distributors of the Feaster non-
rewind machines, report that negotiations are
progressing satisfactorily for the handling of
their product in Russia, England and France.
When asked if he did not consider this an
inopportune time to sell foreign rights, Byron
Chandler, president of the company, replied
that he did not believe that any of the warring
nations had yet evolved a gun which could
shoot a hole through the Feaster machine.
Mr. Chandler will, in all probability, go to
Europe about September 1st to complete the
sale.

A. Charles Hillman, who for the past two
seasons has been master mechanic with the
Cyril Mande Company, is now in charge of
the equipment department of Byron Chand-
ler, Inc.
THREE WINNERS

Victor Hugo’s Classic Romance

RUY BLAS


Alphonse Daudet’s Masterpiece

SAPHO

The book attracted thousands.
The play drew hundreds of thousands.
The picture is showing to millions.
Six smashing reels.

A Picture for the People

The LAST CONCERT

Four reels of laughter and tears. Featuring Ellis F. Glickman and Minnie Berlin.
The appeal of this feature picture is to the masses and the masses like it tremendously.
If your theatre reaches the masses BOOK IT.

CONTINENTAL FEATURE FILM CORPORATION
71 West 23d Street
New York City
There are a large number of 1916 Model MOTIOGRAPHS being installed

Have YOU installed one?

Just inspect the 1916 Model with the NEW SLIDING DISC CONNeCtIOn, the EXTRA BALANCE WHEEL and your choice of Shutters, New Quick Change Condenser Mounts, New Oiling System, and above all, note the painted-on-the-wall kind of picture.

With all these improvements the price remains the same.

Write for 1916 Motiograph Literature

The Enterprise Optical Mfg. Co.

572 W. Randolph Street

Chicago, Ill.
One of those “different” dramas that are so refreshing in their novelty and action. Grace deCarlton, Harris Gordon and Arthur Bauer send a whirling plot on to a thunder-clap finish.

Two Reels—Tuesday, August 24th

"THE VAGABONDS"

T. J. Trowbridge's pathetic poem of the wanderer and his dog. It's a symphony of a shattered soul that will cut into the hardest heart ever born. Morris Foster plays the tramp with a sympathy touchingly human.

One Reel—Sunday, August 29th

"GLORIANNA'S GETAWAY"

Peggy Burke and Boyd Marshall are both victims of a dark joker. The situations are comical, but the action is plausible.

One Reel—Monday, August 23rd

"THAT POOR DAMP COW"

Riley Chamberlin gets a surprise that takes him two shocks to recover from.

One Reel—Friday, August 27th

THANHOUSER FILM CORP.
NEW ROCHELLE N.Y.

MUTUAL FILM CORP.—Sole Distributors for United States-Mexico & Canada
The Detective

was hot on his trail. He had been elusive, but the sleuth's net was growing taut—little hope for escape remained, when—

"Mister, please, just a moment!" excitedly begged two pretty girls of the pursued Jerry. "We have been annoyed by mashers, and we—er—want you to be our protector. You'll dress in a maid's outfit, escort us around and thrash the rowdies when they speak to us again."

"Fine! I'll take the job," eagerly exclaimed Jerry. And aside: "That detective won't know me in a maid's uniform." So Jerry became a maid and unwittingly jumped from the frying pan into the fire.

That's part of the story of "Making Matters Worse," a screaming one reel Cub Comedy, with George Oney, the funniest man in America, playing "Jerry," which is to be released, Thursday, September 2, on the Mutual Program.

Every audience will howl at Jerry's efforts to extricate himself from the situations into which he is thrown. "Making Matters Worse" is funny—very funny—one of the best productions ever turned out at the David Horsley studios, which is recommendation enough.

Every exhibitor should book it.

Get this—
"It's a Bear"
BILLIE WEST, Reliance Star, featured in "The Wolf-Man"—Mutual Masterpicture

In This Issue:
Spent—Eight Millions For You
THAHOUSER QUALITY PLACED
"CONSISTENCY" IN THE FILM DICTIONARY

CONSISTENCY

EDWIN THANHOUSER
PRESENTS

REINCARNATION

Florence LaBadie, Harris Gordon and Arthur
Bauer, head a powerful cast in this breath of
ancient Rome. There's some excellent stag-
ing of the unusual kind, backed up by a
walloping plot with terrific holding power.
Two Reels Tuesday, August 31st.

FROM THE RIVER'S DEPTHS

A strange tale of the strange fates of men.
One of those that will "stay with you" for a
long time. Boyd Marshall, Justus Barnes and
Thomas Curran carry this absorbing narrat-
tive, through in impelling fashion.
One Reel—Sunday, August 5.

ON THE MUTUAL PROGRAM

FALSTAFF COMEDIES

"THE MIRTH OF A NATION"

EDWIN THANHOUSER
PRESENTS

MASSIVE MOVIE MERMAID
BIDDY BRADY'S BIRTHDAY

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

A poet would
call this a garb-
age sonata.
Poor old Riley
Chamberlin!
Even good luck
brings home
bad luck, and
Arthur Cunning-
ham as his
wife makes his
lot harder—and
funnier.
One Reel—Fri-
day, Sept. 3.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA
“He who tears into the vitals of other lives and devours their endeavors giving no equivalent in return”

These words best describe

THE WOLF-MAN

The leading character in the four act Reliance Masterpicture released September 9th.

The mysterious theft of a valuable formula for producing the glaze on pottery—the slain body of the inventor found in the ruins of his laboratory, wrecked by an explosion—the bravery and cleverness of a girl who solves the double mystery and brings the criminal to justice, are the main ideas in this newest Reliance feature.

Starring RALPH LEWIS and BILLIE WEST

Book Through Your Nearest Mutual Exchange

Reliance Motion Picture Corporation

71 WEST 23rd STREET
New York City, N. Y.
American Film Company, Inc., Releases

In Trust

A Forceful "Flying A" Drama in Two Parts

The story of a mountain outlaw's honor when a woman is concerned — featuring

Vivian Rich and Charles Bartlett

Released Sept. 6th — Directed by Reaves Eason

Three "Beauty" Releases!

A Bully Affair

Plot and Counterplot

When His Dough Was Cake

THE FORECAST

A single-reel "Flying A" drama. A dandy love story in which a fortune teller plays an important part — featuring

Lizette Thorne—Edward Coxen—George Field

Released Sept. 8th — Directed by Henry Otto

Distributed throughout the United States exclusively by Mutual Film Corporation.

For your box office's sake book American Films.

AMERICAN FILM COMPANY, INC.
S. S. HUTCHINSON, President
CHICAGO, ILL.
Speeding Up

With Big Mutual Special Feature

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

By Roy L. McCardell
Directed by W. D. Taylor

Crowds! Crowds! Crowds! Crowds!

He got a late start, but he’s speeding up by showing two chapters of “The Diamond From The Sky” every Saturday. Ellis Glickman, who owns The Palace Theatre, and other Chicago picture houses, can’t seat all the people who clamor to see the two chapters of this wonderful continued photoplay at the Palace.

You exhibitors who haven’t booked “The Diamond From The Sky”—you can do as Mr. Glickman does and rake in big profits. A new, two-act chapter of “The Diamond From The Sky” is released each week. Eighteen chapters are now appearing. Book now and make money.

For booking information, write, wire or see at once the North American Film Corporation representative at your nearest Mutual exchange, or write or wire us.

North American Film Corporation

JOHN R. FREULER, President

71 West 23rd Street - NEW YORK

North American Representatives at every Mutual Exchange in America
FILMED!
The first of the Centaur Features, produced by David Horsley, featuring the magnificent
BOSTOCK ANIMALS
is entitled “The Rajah’s Sacrifice,” and is released Thursday, September 16. It is a wonderful-
ly thrilling and spectacular drama in two reels, with settings in far away India.
The Centaur Features are the most remarkable animal pictures ever made—they set a new era in 
motion picture producing.
A Centaur Feature in two reels is released every Thursday on the
MUTUAL PROGRAM
SPENT—EIGHT MILLION FOR YOU

What the Mutual Film Corporation's new $8,000,000 program means to the exhibitor as an investment in his behalf—a profit insurance for the box office—some big things coming and a Mustang sensation concerning "Buck Parvin"—also stars, stars and stars—an article written to and for exhibitors.

The new $8,000,000 Mutual program will make you see stars.

The Mutual Film Corporation is spending this eight millions for you, the exhibitor. It is spent on record making contracts so that you may be able to show on your regular program the remarkable features and quality productions that you have always felt your patrons demanded and that always have made you question expense. Now they are yours—if you are booking the Mutual program—at absolutely no increase in rental cost.

This eight millions in films for the all-star, all-feature program has been contracted for now. In effect the eight millions have been spent.

If you show the Mutual program, those eight millions are working for you. You will be getting the service of this tremendous investment every day. It will be earning dividends for you, and you collect right at the box office.

The only way for you to cash in on this investment in your behalf is to book the Mutual program straight through and stick with it.

The week has brought some startling developments, some unparalleled sensations in the building of the Mutual program. There is something for you to think about in the announcements, and something to tell your patrons about, too, as the releases come along.

Charles E. Van Loan writes for Mutual

The great big announcement of the week is the joining of "Buck Parvin" and his gifted creator, Charles E. Van Loan, famous scenario writer and author of the great Parvin motion picture stories that ran with such remarkable success in The Saturday Evening Post.

You have been wondering what would come in the Mustang Film Company's releases. That's it—the title is "Buck Parvin and the Movies."

Mr. Van Loan has been retained to write the scenarios and title the films in his own breezy, original style. Also Arthur Acord, the very same actor in cowboy roles who inspired Mr. Van Loan's series of wonderful stories, will appear in the title rôle.

But picture this! Right now—right this week and every week, for months to come—a new sensation in cowboy features will have you and your patrons howling with laughter, including the new one- and two-reeler series that have been planned and are being shot this week with director Allen Arbogast. But picture the mingled thrills and humor, the funny stuff, in seeing Parvin in a picture of making a picture on the screen!

Anna Little, a widely known star and equestrienne, who has appeared in some of Oteis Turner's greatest serials and features, will have the leading feminine rôle in the "Buck Parvin in the Movies" series.

Lawrence Peyton will take the rôle of the director "Montagne" in this movie series of the movies. William Bertram will be the director.

The Mustang Film Company is to release both two-reel Mustang Banner Features and three-reel Mustang Star Features.

Mutual Engages Famous Cartoonist

The split-reel comic and scenic is now ready for announcement. It will carry in animated cartoons the funny serial "Keeping Up With the Joneses," being a motion picture version of the highly comic by "Pop" which appears daily in the New York Globe and other newspapers all over the country. It's hard to keep up with the "Joneses," but it's a lot of fun to try. This animated cartoon will occupy five hundred feet of the reel and the other five hundred will be devoted to "Seeing America First," presenting high-class scenic matter in an entirely different form than is usually followed.

Consider the great array of three-reel star features for the regular program that we have coming, all smashing big productions right on the program.

First of these releases will be a Rialto Star Feature, made by Gaumont, entitled "The Unsuspected Isles." This will be released September 8. Fania Marinoff, a real Broadway Star, will be the lead.

Then comes "Shorty's Ranch," a Broncho three-reeler full of pep of the sure shot kind. Released September 15.

Next in order is the first of the big American Star Feature three-reelers, entitled "The Great Question." In this, Harold Lockwood and Mae Allison are the leads. This is the first time a star of such prominence has appeared in a three-reel production. This is to be released September 18.

"A Disciple of Neitsche," a Thanhouser Star Feature in three reels, follows, starring Florence La Badie, Lorraine Huling and others.

Coming as the second of the American Star Features is "The Idol." This will be the production of the second company formed by President S. S. Hutchinson, of the American, for the making of these great program features. The leads in this company appearing in "The Idol" are Helene Rosson and E. Forrest Taylor. Miss Rosson has great acting strength and the refreshing vigor of youth. Mr. Taylor has a big reputation and has had a great deal of experience on the legitimate stage.

Big Dividend for Mutual Exhibitors

The American's third three-reel star feature for the regular program will be "Pardon," which features Harold Lockwood and Mae Allison. This is a particularly strong picture with some "Dr. Jekyll and Mr. Hyde" elements.

That gives a glimpse of what's coming on the regular program. Then, besides, consider all the banner features, the new comedies featuring George Ovey, guaranteed to be "the funniest man in America," the Bostock animal features, and the sterling one-reel comic and dramatic releases of star quality.

Remember—"Eight million dollar program"—that eight million was spent for you. Book the new $8,000,000 program and stick with it, if you want it to earn dividends for you.

When you book the Mutual program, you put the $8,000,000 to work for you, and you collect your share at the box office every show.

[ Five ]
World's Biggest Electric Motion Picture Sign Is Boosting for Mutual Films

Exhibitor Uses Big Electrical Display

The biggest electric motion-picture sign in the world is devoted to boosting Mutual pictures.

The sign service is used by the Portola Theatre in San Francisco. The photograph of the sign shown on this page embodies the two big and vital advertising ideas—"the goods and where to get them."

The aggressive and live management of the Portola, through the medium of this sign, is flashing before the eyes of the public in the heart of the city the important facts that the Mutual's Weekly is to be seen, and that it is to be seen at the Portola. It is presenting these facts so that there is no escape except for the blind, very few of whom are steady patrons of the motion picture.

The sign is located on the roof of a building on Market Street, opposite Powell, in the very heart of the business center of the city. It contains no less than 400 miles of wire and a total of 10,300 electric lamps. The cost of operating the sign is $1,000 a month, including, of course, a rather big rental charge for the location.

"We consider this sign a wonderful help to us in boosting the Mutual program," writes J. R. Crane, manager of the San Francisco branch of the Mutual Film Corporation. "It stands out showing just how much the Portola manager thinks of the Mutual pictures and how keenly he recognizes their value as business-getters. He finds it worth while to play up the fact that he is showing Mutual pictures simple because they bring the crowds right up to the box office. The Mutual's service is giving him something to talk about that will get the public's attention, and, what is equally important, satisfy his patrons after he has got them in the house."

"This is, as you will notice, a changeable sign with an automatic border, and it is one of the finest pieces of work that I have ever seen."

"The Portola, by the way, is one of the many exceptionally fine theatres in San Francisco. It represents an investment of $150,000."

"The policy of the house can be summed up in a very few words, like this:"

"'Spare no expense on the program to get the best the market affords.'"

Letters Tell About Masterpicture Hits

The successes of Mutual Masterpictures are recited in every mail that piles into the busy home office. Expressions of appreciation come from all over the country from exhibitors who have found Mutual Masterpictures the character of feature service that their patronage demands. Their words ring out with enthusiasm. There is nothing quite like the conviction and sense of certainty that the exhibitor gets when he counts the box-office receipts. Here are the words of some of the Masterpicture boosters:

LETHBRIDGE, CANADA—EMPRESS THEATRE

Having exhibited Mutual Masterpictures for about two months, I have pleasure in stating that "The Patriot and the Spy" was the finest production I have ever put on the screen. I want to state right here that Mutual Masterpictures take a back seat for none of them. The photograph is the best I have ever seen.

CHARLES HANSEN.

OROVILLE, CALIFORNIA—Rex Theatre

Saturday, August 7th, we ran your Mutual Masterpicture, "The Failure," and I desire to express my appreciation of this production. I have run almost all of the so-called big features, and must say that, in my estimation, "The Failure" compares favorably with any or all of them. In fact, I think it much better than a great many for which I have paid three and four times as much rental.

L. SLISSMAN.

Those letters should mean something to every exhibitor who reads them. They show how others have found success. An interesting letter comes from the branch at Calgary, Canada, concerning the election of the Mutual program by the patrons of the Empire Theatre, Hanna. A ballot bearing the Mutual program, with a list of its features and the name of a competing program and its features. The vote showed the patrons, by a very large majority, wanted the Mutual program, thus making the decision easy for the management.
Y OU probably have heard from the branch managers a great deal about what we have coming on the Mutual's new $8,000,000 program. As I said some time ago, certain big, important things are coming. The exhibitors who know me have rested content with that promise and have set to work to build on what they have known was to be expected. Those exhibitors know me and my work.

Naturally, thousands of exhibitors whom I have not been fortunate enough to meet have not, perhaps, had that same assurance. They, not knowing me, have not been able to gauge my promises, or to decide whether my promises were merely talk, or really talk, action and real performance.

The announcements in this week's trade papers and in our Reel Life show that we are living up to our promises. The exhibitors have had an opportunity to get just one glimpse, one reel, that shows the bright light of the new all-star, all-feature program. I refer to "the funniest man in America." He is making good. Other proofs in the form of goods delivered are following rapidly. Look at the announcements of the Broadway Star Features, the smashing big Rialto Star Features and others of the three reeers, American and Thanhouser productions, announced in this same number of Reel Life—big Broadway star casts.

Quality is the great big thing. Quality has been the uppermost demand. We have considered quality above all else, and we have had to be convinced of quality before signing any of the contracts that have gone to make up this wonderful $8,000,000 Mutual Program.

But business consists of service as well as goods. In perfecting the organization behind this great new Mutual Program we are centralizing the authority in the home office, for the express purpose of keeping this home office in New York right closely in touch with the exhibitor.

Heretofore the branch managers of the Mutual worked through the district managers and communicated with the home office through them. This had a tendency to make the organization unresponsive to conditions. It kept everybody concerned from getting action, right at the time when action could do the most good. Information that was really vital, and which should have come along instantly, grew cold and stale before it reached the home office. It had a tendency to spoil in transit. This is a rapid-fire business. It demands swift decisive action at all times. A fact which may mean a great big chance to do something today might be a year too late tomorrow. Thus the old system lacked sensitivity, it failed to respond fast enough. Time was lost and opportunities were lost.

Now we have every branch manager in direct communication with the home office. We keep the branch managers informed of operations. They are given advance information and it reaches them before it can find its way into print.

That is the idea—I am keeping the branch managers so closely in touch with the home office that they can talk to you just like I would talk to you if you could come into my office right here in New York.

In addition to centralizing responsibility in the home office, we are also appointing "efficiency" men, whose work in the field will be to carry the home office ideas out into the field with them and help along this process of keeping the branch manager, and the exhibitor, too, closely in touch.

These efficiency men are those who have proved by their work that they are experts in their individual departments, such as investigating exchange poster departments, booking departments and their efficiency, the general appearance of an office and the character of the treatment exhibitors are receiving, shipping service, the condition of film as it is delivered to exhibitors and the condition of it when it is returned.

The efficiency men will study the conditions surrounding exhibitors in every locality and endeavor to instruct them in how to use the advertising and exploitation helps that are being launched by the publicity department of the home office, the use of the press sheets and ad sheets and other tools placed in the hands of the exhibitor. The efficiency man will show the exhibitor how to get the best financial returns from the use of the Mutual's program and Masterpictures.

We feel that we have an unusually efficient crew of men. But we mean constantly to improve. We will bring new helps into the business. Good film is not all of our service. We insist on prompt deliveries, careful and swift attention to letters, thoughtful and polite attention to complaints, in fact, every help that the Mutual Film Corporation can extend to its customers. We are particularly anxious that every innovation which means more and better business shall get to our exhibitors quickly.

The new $8,000,000 Mutual Program means not only wonderful film but also wonderful service.
Banner Features in the Mutual Program

Synopses and News Paragraphs on the Banner Features Released in the Regular Mutual Program

These photoplays extraordinary, designated as BANNER FEATURES, are included in the new $8,000,000 program of the Mutual Film Corporation, and will be supplied to the exhibitors in the regular Mutual Program without additional rental cost.

Players of exceptional merit, including various Broadway stars, will be presented in these BANNER FEATURES, which will run two reels in length.

To Exhibitors: With each synopsis is a newy paragraph. Use your scissors and send it to your local newspaper for press copy. If you advertise, the newspaper will be glad to co-operate in the news columns.

"A Leap for Life," a two-reel Banner Feature for release in the regular Mutual Program, September 9th, is an exceptionally powerful western drama of love and intrigue, crowded with sensational moments.

A LEAP FOR LIFE—RODEO
Two Reels—September 9, 1915

CAST

Williams..........................Malcolm Blevins
Lillian, his daughter...............Lillian Hamilton
Frank Broadhurst..................Frederick Church
José, a Mexican..................Walter L. Rodgers
Carlotta.........................Alberta Garcia

Williams, a millionaire, takes his daughter, Lillian, west, to see the country where he made his fortune. In the early days, Williams had procured a mine, then thought worthless, from José, a Mexican, who eagerly swapped his claims for a burro. A week later Williams struck it rich. Twenty years later, José is a keeper of a dance hall. He recognizes Williams on his return and swears to avenge what he now looks upon as an unfair trade. José is abetted by Carlotta, a dance-hall girl of the old type, formerly betrothed to Williams and then deserted. José determines to get even with the millionaire by harming his daughter. Frank Broadhurst, a young man from the east, rescues the girl from the Mexican's first attempt. A few days later, José overpowers Lillian and binds her to the seat of the empty stage coach. He then starts the driverless horses plunging down the steep pass. Williams comes hurrying to the spot, and José attacks him with his stiletto. Carlotta, overcome with horror, falls fainting on the railroad track. Frank Broadhurst, in an automobile, pursues the runaway stage. Meanwhile, Lillian has managed to break her bonds. The horses are headed for a broken bridge. She leaps into Broadhurst's car, narrowly escaping death. The lariat of a cow puncher pulls Carlotta from the path of an express train. José, afraid of his life, staggers over a cliff to his doom.

Morris Foster and Grace De Carlton, Thanouser stars, are the featured players in "The Vagabond," a two-reel Banner Feature for release in the regular Mutual Program, August 29th. No more heart appealing story has ever been presented than runs throughout "The Vagabond," based on a man's never dying love for the girl to whom he pledged his all, and his sole companion in poverty, a disreputable little dog.

THE VAGABOND—THANouser
Two Reels—August 29, 1915

CAST

Tim. the beggar....................Morris Foster
Amelia, his wife..................Mias De Carlton
Grossbeek Upham..................Arthur Bauer
Tim's mother......................Carey L. Hastings

A ragged vagabond, followed by a disreputable-looking dog, wanders to the door of a country inn. "Get out!" commands the inn-keeper. But an eccentric rich man, pulling up before the inn just then, dismounts from his horse and orders supper for both himself and the tramp. After they have eaten and drunk, Grossbeek Upham wins from his companion his story. Tim, the beggar, once had wooed and won a beautiful girl. But he could not keep away from the drink. At last, Amelia cast him off. He drank then harder than ever, and sank to the lowest depths of degradation. Only his dog stayed by him. Years later, he saw again the woman he loved. She had married a minister. She did not recognize Tim, but taking him for some unknown beggar, dropped a coin in his hand and passed by. "Little did she dream," said the vagabond, "as she walked on, so self-possessed in her black silk dress, and so ladylike, who kissed the coin her fingers dropped!"

Her Oath of Vengeance—Majestic
Two Reels—September 5, 1915

CAST

Sophia............................Teddy Sampson
Nicholas............................Charles West
Sergius............................Wilber Highby
Ivan................................Frank Bennett
Mr. Gray.........................Joseph Henabery
Mrs. Gray......................Elmor Stone

Sergius, a fugitive from Russia, works in a California cannery. His daughter, Sophia, is put to picking fruit in the orchard. Soon, Ivan, the overseer, offers Sergius $500 for his daughter. Sergius agrees to the bargain. He knows that Sophia and young Nicholas are in love, but Ivan possesses the secret of Sergius' political record. Ivan attempts to take advantage of Sophia. Mrs. Gray, the owner's wife, protects the girl, and the overseer is discharged. Ivan compels Sergius to incite a strike and force the owner, by threat—

[Eight]
Banner Features in the Mutual Program

ingen to blow up the cannery, to pay higher wages. Nicholas disposes of the bomb in time to save the cannery, but Ivan is killed. In the excitement, Sergius is shot by Mr. Gray and Sophia, believing her father dead, goes to the owner’s house to avenge the deed. There the sight of Mrs. Gray with her baby, looking strangely like the Holy Mother, stuns the hand of the very religious girl. Nicholas comes to take Sophia to her wounded father, and Sergius blesses their love.

* * * * *

"The Divine Decree," produced by the American Film Co., Inc., for release in the regular Mutual Program, August 30th, is a stirring crook drama in two reels, featuring Winifred Greenwood and Edward Coxen, popular American stars. The photoplay deals with the adoption of a girl, daughter of a noted thief, by a wealthy family. Her belief that her father is seeking his fortune in Alaska, when, in reality, he is serving a term in prison, is not shattered when he unexpectedly returns, and her faith in his innocence brings about his reformation.

THE DIVINE DECREE—AMERICAN
Two Reels—August 30, 1915

CAST

Dora.....................Winifred Greenwood
Tom........................Edward Coxen
Aunt Jane................Lizette Thorne
Darby.....................Edward Rainey
Burson.....................Otto Nelson

Dora Darby, the little daughter of a crook, is mercifully taken out of her squalid environment and placed in the care of her Aunt Jane in the country. Tom Burson, her playmate, son of Darby’s partner in crime, however, is left to grow up in the tenement. At last luck goes against Darby and Burson. They are caught red-handed and sent to prison. Fifteen years elapse. Dora lives in the belief that her father is seeking his fortune in Alaska. She eagerly awaits their reunion. The crooks are released, and Burson pleads with Tom, his son, not to follow in his footsteps.

The boy, who already has pulled off several successful burglaries, only laughs at the old man. However, in the act of committing a robbery, Tom is visited by a vision of his little playmate, Dora. Dropping the tools, he goes in search of her. At the cottage in the country, Tom finds Dora and her father happily reunited. The girl introduces Darby as having just returned from Alaska. Tom says to the ex-crook, "I also have been on the road to Alaska. With the help of Dora, I am turning back."

* * * * *

"Brand Blotters," a Banner Feature for release in the regular Mutual Program, September 9th, is one of the most powerful Western dramas ever screened. It concerns a band of cattle rustlers and the narrow escape of an innocent young man, whom their leader is anxious to put out of the way, in order to win the hand of the pretty heroine. Each of the two reels is replete with action, and throughout is woven an exceptionally pretty love story.

BRAND BLOTTERS—ECLAIR
Two Reels—September 9, 1915

CAST

Melissy..........................Edna Payne
Flatray..........................Norbert A. Myles
Black MacQueen................Henry Aldrich

Melissy Lee is loved by Jack Flatray, sheriff, and by Dunc Boone, secretly in league with the famous outlaw band, the brand blotters, captained by Black MacQueen. In a fit of jealousy, Boone disguises himself to look like Flatray and returns the brand of one of John Lee’s cows with the “T” of his rival. Melissy sees him—as he intends she shall. She accuses Flatray, and when he denies the charge she coolly refuses to have anything more to do with him. Later, MacQueen meets Melissy and falls in love with her. MacQueen, Sheriff Flatray and Bucky O’Connor, a police lieutenant, keep up a guerrilla fight. The captain of the brand blotters reveals his identity to Melissy and kidnaps her. She is imprisoned in the mountains. Boone becomes jealous of his leader. He is shot by MacQueen. The latter informs Melissy that Flatray, also now in his power, that if he goes free it will be on condition that Melissy marries Black MacQueen. But the sheriff, himself, refuses to accept his life at such a price. Melissy pleads with MacQueen and he compromises by agreeing to lead Flatray to the edge of the town and see him into exile. Instead, he imprisons the sheriff in a deserted hut. At the point of a gun, MacQueen forces the parson to marry him and Melissy. He then takes the girl and starts to leave the country. But Flatray has struggled himself free. On the brink of a precipice the two men meet. They fight. Black
Banner Features in the Mutual Program

MacQueen is forced over the edge. Melissy and Flatray watch his body fall into the seething waters below. It rises, floats, then it sinks. The lovers turn homeward.

* * * * *

Francelia Billington and Ralph Lewis play the principal parts in "The Father," a two-reel Banner Feature for release in the regular Mutual Program, September 4th. "The Father" is an exceptionally powerful drama, concerning a convict, who, on his escape from prison, seeks revenge on the man who brought about his conviction by stealing his young boy, only to learn that the child is his own son.

THE FATHER—RELIANCE
Two Reels—September 11, 1915

CAST
Bill Kenare, ex-convict..................Ralph Lewis
Charles Spaulding......................William H. Brown
Henry Randal Kenare, Bill's son.....Chandler House
Mertice Kenare, Bill's wife..........Francelia Billington

Bill Kenare, second-story man, is sent to jail for seven years, by Charles Spaulding, a wealthy manufacturer.

Spaulding takes pity on Kenare's wife and child. He adopts Henry, two years old, and employs the mother as nurse. Kenare escapes before his time and joins a band of gypsy kidnappers. Anxious to get even with the man who sent him to prison, Kenare agrees to steal the rich manufacturer's little son, as he supposes Henry to be. In the guise of a blind vagabond, he meets the child and beguiles him with wonderful stories of a gypsy's adventures. On the day set for Henry's capture, Kenare chances upon his wife on the Spaulding grounds. He learns the boy's identity. Overcome by the realization of his own son's narrow escape, Kenare returns to serve out his term.

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"Man and the Law," a two-reel Banner Feature, produced by the Gaumont Company for release in the regular Mutual Program, September 22d, is one of the most truly human stories ever screened. Each of the two reels is crowded with heart beats and gripping situations that hold the spectators fast to their seats and furnishes them with plenty of material for thoughts after the close of the play.

MAN AND THE LAW—GAUMONT
Two Reels—September 2, 1913

CAST
Will Harvey............................Norbert A. Myles
George Benton........................Henry Stanley
Blanche Harvey......................Edna Payne
Tom Meade............................Harvey Schenck

George Benton, a popular young business man, whose character always had seemed above reproach, is brought to trial for his life for the murder of his sister's betrayer. While the sympathy of the court goes out to Benton, the presiding judge charges the jury to bring back a verdict of murder in the first degree. The heart-broken father, mother and sister of the prisoner wait, while the hours drag by, and behind locked doors the twelve men fail to reach an unanimous decision. Four times a vote is taken and four times the verdict stands eleven to one. At last, Will Harvey, the twelfth juror, rises and tells his reason for holding out for Benton's acquittal. Ten years before, Harvey, then a blacksmith in a small country community, had seen his sister, Blanche, deceived by an unscrupulous city fellow. The girl's elopement killed her father and mother. Then Harvey set out to find Tom Meade. In a wild chase across the train yards of a big city, Meade had dashed under the wheels of a locomotive and been crushed to death. Harvey ceases speaking. Every man in the room suddenly feels himself in the place of young Benton. The verdict is returned—unanimously, "Not Guilty!"

* * * * *

In "His Guiding Angel," a two-reel Banner Feature for release in the regular Mutual Program, September 12th, a "bad man" from the West reforms and journeys East with a young brother of a notorious actress, whom he had saved from plunging into a career of crime. The actress, in love with the reformed "bad man," narrowly escapes a trap set for her by her former lover, and she begins life over again as the wife of the Westerner.

HIS GUIDING ANGEL—MAJESTIC
Two Reels—September 12, 1915

CAST
Alaric Neal................................Charles Clary
Vivian Gray..............................Gladys Brockwell
Fred Ainsworth........................Jack Dillon
The minister.............................Bert Hadley

Alaric Neal, notorious "bad man" of the West, seeks beautiful Vivian Gray play "Parthenia." He idealizes the actress, and she becomes his guiding angel. Chance brings to Neal's door Jack Gray, Vivian's reckless brother. Neal saves the boy, and goes with him to New York. Vivian, a heartless woman of the world and no angel in real life, meets Alaric, the reformed outlaw. His feeling for her awakens a kindred emotion in herself. For the first time, both are really in love. A former paramour of the actress's, Fred Ains-
New Releases on Mutual Program

Short Synopses of Current Releases that are Supplied to Exhibitors
in the Regular Mutual Program

"The Unsuspected Isles," a three-reel feature for release in the regular Mutual Program, September 8th, first of the Rialto Star Features, produced by the Gaumont Company, presents Fania Marinoff, famous Broadway star, in the title role. It is a stirring story of the South Sea Isles and Broadway, in which an Indian princess is saved from the machinations of a scheming and unscrupulous villain by an old sea captain.

THE UNSUSPECTED ISLES—RIALTO
Three Reel—September 8, 1915

CAST
The Princess Castelene..............Fania Marinoff
Lisa, her native lover..................T. Morse Koupal
Claud Dixon, a New York clubman......John Reinhard
Lores, Castelene’s rival................Havva Arcaro
Ned Astor, a young millionaire.........Sydney Mason
Grace Dunning........................Helen Rosan
Uncle Ezra, keeper of the light........James Levering
Captain Gilroy.........................Phin W. Nares

An Indian Princess is decoyed by a New York tourist from a small isle in the south Atlantic to Broadway where she dances in native costume in a café. Castelene becomes the petted favorite of Claud Dixon, Ned Astor, his millionaire chum, and their gay crowd. From this life she is rescued by the old captain of the ship in which she made her flight from her native island. He takes the girl to a quiet sea town in New England, where her romance turns to tragedy. Castelene returns to the isle in the Far South and seeks Lisa, her native lover. She discovers that during her absence Lores, a native girl, has been trying to win Lisa away from her memory. Lores recently has been stricken with leprosy. She believes that this calamity has befallen her as a punishment for trying to steal away the love of another woman. Now she turns about and assists the princess in wreaking revenge upon her betrayer in New York.

FOR HIS PAL—RELIANCE
One Reel—August 30, 1915

CAST
Jim Sears..............................A. D. Sears
Jo Price, his partner....................G. M. Blue
Priscilla, Sears’ wife....................Irene Hunt
Ling Hung Foo........................J. P. McCarthy

Jim and Jo were pals in the gold fields. They stake the same claim, and Jim’s wife, Priscilla, comes on from the East to join her husband. Then it is discovered that Priscilla is an old sweetheart of Jo’s. Jealousy be-

A Humorous Situation in "A Massive Movie Mermaid"

Pansy once had been petite, but now she compares favorably for size with the European war debt. The despairing director, at first glance, is about to send her away, when the camera-man whispers hoarsely in his ear, "Better give her a try-out. The light is failing." So Pansy gets her chance. From the moment Pansy takes the deck of the yacht, the sublime is turned into the ridiculous. The director himself tumbles head foremost into one of the side-splitting scenes. "Great stuff! I got every foot of it," confides the cameraman—and his ungrateful superior calls him several kinds of a fool. The picture is printed up and run off in the projection room for the general manager. The director of Desperation tragedies waits in chilly apprehension outside. Then the manager and his staff come out, shouting with laughter. "You will do all our comedies hereafter," says the manager. And the director rushes away to secure Pansy as his star.

A MASSIVE MOVIE MERMAID—FALSTAFF
One Reel—August 30, 1915

CAST
Director..............................George Welch
Leading Lady.........................Mr. Cunningham
General Manager......................Jack Speis

The director of the "Desperation Film Company" is putting on "the greatest water tragedy ever written." When, in the midst of the scene-making, the leading lady leaves in a huff. The distraught director sends a hurry call to the studio for another leading lady, one who can swim. The cast director looks over his stock of pictures, and finds Pansy listed as a graceful swimmer. Her face is pretty, so he notifies her to report to the director in a bathing suit. Irene Hunt Starred in "For His Pal"

gins to creep in between the two pals. Ling Hung Foo, the Chinese cook, outrages Priscilla’s housewifely ideals,
New Releases on the Mutual Program

and she discharges him. Jo chances to be in the cabin. Ling takes his revenge by bolting the door on them, and telling Jim that his partner is making love to his wife. Jim returns to the house, finds Jo and Priscilla locked into a room together, and is overcome with rage. Jo makes it appear that he was trying to rob Jim of his nuggets and that Jim's wife is holding him up. The ruse breaks the friendship between the pals, but it saves the woman's honor. Long afterwards, Ling, dying, confesses to Jim that he lied.

**UNCLE HECK, BY HECK—BEAUTY**

**One Reel—August 28, 1915**

Uncle Heck.................John Stepping
Bill Jones....................John Sheehan
Mrs. Jones...................Beatrice Van
Mother-in-law................Bessie Banks
Sister-in-law.................Dixie Stewart

Bill Jones and his wife, Nancy, who live with Mrs. Freeman, Mrs. Jones' mother, and Miss Daisy Freeman, Mrs. Jones' unmarried sister, are expecting Bill's miserly

**For Love of Mary Ellen—Majestic**

**One Reel—September 7, 1915**

Rex McKnight..................George Stone
Mrs. McKnight, his mother.....Adoni Fovieri
Mary Ellen.....................Carmen De Rue
Mrs. Rafferty, her mother.....Elsie De Wolf
Chief Justice Jones...........James Cosgrave
Margery Montmorency.........Violet Radelliff
Murphy..........................Charles Gorman
Policeman.....................Jack Hull

Little Rex McKnight, the precocious son of snobbish parents, does not like to play with the children of his mama's rich friends. Every chance he gets he runs away to enjoy life with little Mary Ellen Rafferty, whose widowed mother keeps the newsstand and tobacco shop at the corner. Mrs. Rafferty's bills for food, fuel and rent accumulate faster than the profits of the shop. Her creditors become insistent. Mrs. Rafferty falls ill. At last, Mary Ellen pours their woes into the sympathetic ear of her playmate, Rex McKnight. Rex racks his brain to think of some way to earn money for those who are in danger any hour of being

**THE LITTLE LIFE GUARD—MAJESTIC**

**One Reel—September 14, 1915**

Dan..........................Violet Radelliff
Adrian..........................George Stone
Anita..........................Carmen De Rue
Larry, the Life Guard..........Porter Strong

Dan, the boaster, wins Anita away from Adrian, her devoted sweetheart. Adrian, wandering disconsolate on the

sands, overhears the beach life guard telling an admiring bevy of bathing beauties stories of his bravery in winning many medals. Adrian consults the good-natured guard on how to be a hero. Larry gives the youngster lessons in how to deport himself so as to make the biggest hit with the little girls, covers his diminutive bathing-suit with medals, and sends him back to recover his lost love. Dan and Adrian come to blows over their respective claims to brav-ery, and Anita, thinking to test the mettle of the rivals, pretends to be drowning. She ventures out too far and finds herself sinking in earnest. Adrian, determined to live up to his medals and his ideal of heroism, dares all to save Anita. The two children are swept far out by the surf, and are barely rescued by Larry, the life guard.

[ Twelve ]
New Releases on the Mutual Program

mother of Mary Ellen. He arranges to satisfy her creditors and give her a new start in business. Meanwhile, Mrs. McKnight is in hysterics over Rex's disappearance. But Judge Jones makes that all right too.

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GREEN APPLES—BEAUTY
ONE REEL—AUGUST 31, 1915
CAST
Herbert Astor..........................Webster Campbell
Madeline Selfridge..........................Neva Gerber
Sally, the cook..........................Lucille Warde

Dr. Herbert Astor retires to a quiet country bungalow to work upon his thesis. In the next cottage lives Madeline Selfridge, a young philanthropist. She corrals half a hundred newsboys and gives them an outing on her place. There is no more peace for the studious young doctor. The first night he is summoned in great haste to attend several dozen newsboys doubled up with green apple pains in their "tummies." After that the "doctor guy" is the hero of the camp. While helping the boys explore a rugged bit of country, Astor falls and is badly hurt. The youngsters bring Mrs. Wantez out of her cottage. She sees Billy and his father walking hand in hand at the head of the little procession. The first shock of joy fades into bewildered sorrow, when she finds that her husband has no memory of either her or his son. Dr. Allen performs an operation upon Wantez's brain and he is restored, sane and happy, to his wife and child.

* * * * *

THE SPIRIT OF ADVENTURE—AMERICAN
ONE REEL—SEPTEMBER 1, 1915
CAST
The Mysterious Woman..................Vivian Rich
The Mysterious Man.....................Jack Richardson
Dick Barrows..........................Walter Spencer

Dick Barrows, a young bachelor, believes that the spirit of adventure is dead. Looking out of the window of his luxurious apartment, he sees a woman, beautifully dressed, walking in the park. A heavily bearded man rushes out of the shrubbery and seizes her by the arm. There is a struggle. The fair unknown draws a revolver. Her assailant snatches it from her and forces her into a waiting taxi-cab. Dick Barrows rushes below. The taxi is gone. But on the grass he discovers a dainty vanity-box containing some costly jewels. Convinced of foul play, he notifies the police, and then takes up his watch at the window. The bearded man returns. He searches for something. Barrows pursues his speeding taxi. He follows the man up into an office building, where he sees the beautiful unknown hand-

[ Thirteen ]
New Releases on the Mutual Program

cuffed in a private room. Barrows believes his opportunity has come. He will rescue this mysterious woman. Then he learns that the bearded stranger is a famous detective, his fair prisoner a notorious jewel thief. Reluctantly, Barrows hands over to the sleuth the vanity case, the last link required in the chain of evidence.

* * * * *

HIDDEN CRIME—RELIANCE

One Reel—September 3, 1915

CAST

Grant, the Grazer..........................G. M. Blue
Horace Dunn..............................A. D. Sears
Sheriff Groton............................Richard Cummings
Celia, his daughter....................Irene Hunt
Wohelo, an Indian girl..............Bessie Buskirk

Grant, the grazer, who sells hides to the sheriff, a dealer in pelts, is jealous of Horace Dunn, the sheriff's assistant. Both young men are in love with Celia, Sheriff Groton's daughter. Grant informs Celia's father that Dunn is an ex-jail-bird. The sheriff orders his assistant to leave the district. The girl, however, disbelieves Grant. She elopes with Dunn. Grant, in a fury, follows them. In Celia's absence he assaults Dunn. Thinking that he has killed his man, Grant starts a forest fire to cover his guilt. But Celia is convinced of the grazer's criminal liability. She gets help from an unexpected quarter, and when her lover, who has only been badly injured by his enemy, is carried before Grant, the latter breaks down and confesses. Grant himself is ex-jail-bird. The name of the young assistant is cleared, and he and Celia are happily married.

* * * * *

THE TURNING POINT—RELIANCE

One Reel—September 1, 1915

CAST

Senator Delafield.......................Ralph Lewis
Delafield..............................Marguerite Marsh
Sam Crosby..............................Wilbur Highby
Jim Wiley...............................Fred Stuart
Henry Holmes.........................Henry Mack
Fred Jennings.........................James Cosgrave

David Drummond surprises a thief in his Alaskan cabin. He frees the man. Years later, in Washington, D. C., he meets the same man, and learns from him of a plot against the government, incriminating Senator Delafield. Drummond is in love with Elinor Delafield, the senator's sister. It is a remarkable fact that Delafield and Drummond are almost the counterparts of each other in physical appearance. The Alaskan determines to save the brother of the woman he loves from turning traitor to his government. The opportunity comes when Delafield falls ill and cannot attend an important meeting of his committee. Drummond takes his chair and impersonates the absent senator. The speech he makes is not at all the one Delafield had intended to deliver. But it saves the senator's honor and wins Drummond the grateful Elinor for his wife.

* * * * *

THE INDIAN TRAPPER'S VINDICATION—RELIANCE

One Reel—September 6, 1915

CAST

The Indian Trapper..........................Dark Cloud
Winston King, the trader................Bert Hadley
Lillian, his wife.........................Alice Petros
Arnold, their boy........................Paul Willis
Dorothy, their daughter..............Mildred Harris
Hawkeye, an Indian.....................Art Ortega
Petro, a half-breed....................Charles Gorman

Dark Cloud, an Indian trapper, is unjustly accused of robbing the trader's store. Winston King forces him to leave the country and warns him never to return. Arnold and Dorothy, the children of King, while canoeing, lose their paddle and drift toward the falls. Dark Cloud hears their cries for help. Leaping upon a log, he follows them. The Indian is just in time to save the children from the
New Releases on the Mutual Program

rapids. He brings them ashore. While Arnold and Dorothy are pleading with their rescuer to go home with them, a shot is heard. The children and Dark Cloud discover Petro, a half-breed, who has been shot by his Indian partner. Dying, Petro confesses that they had been quarreling about the division of the money they recently stole from the trader's store. The half-breed points out the direction his partner has taken, confiding to Dark Cloud that the Indian has the money. Dark Cloud hunts down Hawkeye, the thief, captures him and brings him back to where Arnold and Dorothy are waiting with the wounded Petro. By this time King, who has been warned of his children's danger, has reached the place. Dark Cloud takes the stolen money from Hawkeye's belt and hands it to the trader. Refusing to accept any reward, the Indian walks proudly away.

* * * *

OVER AND BACK—KOMIC

One Reel—September 5, 1915

Fay Tinchler, Frank Darien, Chester Withey, Max Davidson

Jake, Ed, her sweetheart, Chester Withey
Papa, Max Davidson

Jake, rival for the hand of Fay, gets Ed, her accepted lover, into trouble with Fay's papa. Ed is warned not to dare visit Fay. A clothesline runs from Ed's window in the house next door over to Fay's window, and the resourceful Ed, by means of a pulley, contrives to waft him across and meet his sweetheart in secret. Jake, however, soon is "on" to this. He changes the end of the line from Fay's window to papa's, and when Ed makes a second flight he finds himself mixed up with her stern parent. Not satisfied even with this, Jake monkeys with the other end of the line. Travelling back to his boarding-house, Ed lands in the room of a spinster, Fay's school-mistress, and there is discovered by Fay himself, supporting the fainting lady in his arms. Fay refuses to be consoled, and leaves in a huff. Ed hunts down Jake and sends him off on the clothesline for a little of his own medicine. Angry papa, at his window, unconsciously clutching the clothesline, also is jerked into mid-air by the clever Ed. Ed runs off with Fay to the minister, and papa and Jake are left dangling on the clothesline.

* * * *

THE FAMILY DOCTOR—RELIANCE

One Reel—September 8, 1915

Dr. John Montrose.........................G. M. Blue
Alice, his sweetheart.....................Irene Hunt
Osborne Peters, her father..............Richard Cummings
Dr. Williston McGrew....................A. D. Sears
Budler..................William Moody
Nurse.........................Adoni Fovieri

Osborne Peters is opposed to the marriage of his daughter, Alice, to Dr. John Montrose. Alice goes to live with her aunt, where her lover visits her frequently. Old Mr. Peters is taken seriously ill. The family physician, Williston McGrew, is summoned. Knowing that Peters is very wealthy and that he has quarreled with his daughter, the unscrupulous doctor hypnotizes his patient into making over his will in favor of the nurse who has attended him. The doctor and the nurse have an understanding that they will marry and share the fortune. Then, to make results absolutely sure, McGrew administers to Peters an insidious poison. Alice returns with young Dr. Montrose to see her sick father. They find him, seemingly, dead. But Montrose detects still a glimmer of life. The young physician discovers traces of the poison. He gives Peters an antidote and revives him. Montrose then investigates McGrew's laboratory. The poison phial is found. A confession is wrung from the terrified nurse, and McGrew is placed under arrest. When Peters is himself again and able to understand all that has happened, he gives Montrose and Alice his blessing.

[ Fifteen ]
Famous Stars on Mutual Program

Notable Players of the Legitimate Stage to be Featured in Mutual’s New $8,000,000 Program

The alluring atmosphere of Broadway breathes from the motion-picture screen in Rialto Star Features, the new brand produced by the Gaumont Company for release on the regular program of the Mutual Film Corporation. As previously stated, these Rialto releases really are “different.” They are an extraordinary asset to the exhibitor, who long has dreamed of a winning combination of attractions, all to be secured in a single booking. First, he demands strong story interest—the Gaumont is famous for this. Feature quality is a requirement—the Rialto Star Feature releases reply with big plots, masterfully handled, dramatically presented. The principals must be leading favorites—Rialto features are all-star features, and its stars are “made” on Broadway.

Fania Marinoff, beautiful leading woman, brings to the Gaumont studios all the wit and sparkling genius, as well as capacity for intense dramatic roles, which made her so ardently admired on the speaking stage. Miss Marinoff is a Russian by birth, and she is gifted with the rich, versatile temperament of her countrywomen. Her supple imagination lends itself to a limitless variety of parts. Eloquent in pose, gesture and facial expression, Miss Marinoff is supremely talented for the silent drama. For the best screen results, however, she believes in using dialogue—and, while her utterances may not actually be heard, the spoken words lend added realism to her vivid pantomime, and instinctively her audience comprehends. Miss Marinoff is an artist of inventive mind. Her screen powers grow. And her personal fascination scarcely can be overestimated.

T. Morse Koupal, who plays opposite Miss Marinoff, is of pure American stock. He was born in New York. At one time he toured as a public lecturer, and he is a well-known authority on Mexico. In 1910, during the first upheaval of recent years in Mexico, Koupal was on the scene and made an extensive study of the situation. His articles were published both in the United States and abroad. The stage always had lured him, and, while still very youthful, he got a start in dramatics. To-day he is eminent for his fine work in “The Darling of the Gods,” “The Jungle,” “The Heart of Maryland,” “The Prodigal,” “The Ghost Breakers,” and is especially remembered for his impersonation of Wilhelm Hoffman in “The Dead Lock,” in which he supported Edith Wyne Mathison.

Sydney Mason, who was featured in “Get-Rich-Quick-Wallingford,” needs little introduction. Before the camera he is, perhaps, even more widely known and better liked. At twenty, Mason gave up a career as chemist expert to go on the stage. He was schooled in stock, and soon graduated onto Broadway, where his work attracted the attention of the manager of the Famous Players. Mason found pictures a far more congenial field than the legitimate, so accepted contracts with the Frohmans. His success in “The Builder of Bridges” caused the Gaumont studios to make him an offer which Mason eagerly accepted. He is an all-around actor, and his resolute personality commands the respect of his colleagues.

James Levering, venerable character man, for the last year, has been starred by the Gaumont company. He came to the Flushing studios from motion-picture experience with Edison, Lubin, Pathé and Solax. Before that, he had played the full range of dramatic and musical productions. His most enthusiastic memory is of the years he travelled in the company of Henry Irving. Careful, convincing work, which carries a strong emotional appeal, has made “Jim” Levering one of the best-loved men in pictures.

Flavia Arcaro, handsome “heavy” of the Rialto dramas, made her initial success in musical productions and opera. She played opposite William Farnum in the feature drama, “The Plunderer.” She also supported Alice Brady in “The Cup of Chance” and Leonore Ulrich in “Capital Punishment.” Recently, the Gaumont has been absorbing her best talents in roles calling for duplicity and unscrupulousness, for which she has a marvellous technique.

John Reinhard came to the Gaumont Company from the Thanhouser studios. Eighty multi-reel pictures stand to his credit in the annals of New Rochelle, where he specialized in heavy parts and worked up a screen method which, to-day, places him in the foremost ranks of motion-picture stars.
Stars in Mutual Masterpictures

Alfred Paget, who created the title rôle in the four-reel Mutual Masterpicture adaptation of Enoch Arden, and who also is featured as Bertie Erroll, in Strathmore, is a young Englishman whose roving, adventurous career particularly has fitted him for success before the camera. At seventeen he ran away from home to join the British army. He served in the Boer War for twelve months, and was seriously wounded in the leg. Later, he went to Canada and enlisted in the Northwestern Mounted Police. The wound, however, still gave him trouble at times. Forced to resign because he could not endure the hard riding, Paget went to Los Angeles, Cal., where he got his first dramatic experience, leading a mob scene with the Belasco Stock Company. The scene, with the new and entirely inexperienced young actor at its head, was encored nine times. The next morning the producer handed Paget a speaking part. The following season found him in New York, supporting Julia Marlowe in “The Goddess of Reason.” He then applied at the Biograph studio for work in pictures, and all that summer acted in Indian roles with notable success. To-day, Paget is one of the most versatile leading men of the Reliance-Majestic forces.

William C. Eiffe, native of New Orleans, and a favorite juvenile lead on the screen, impersonates Keene Winthrop, the young author, in the Mutual Masterpicture, The Secretary of Frivolous Affairs, a four-part American Distinctive Creation. As the lover of Laura, daughter of the wealthy Mrs. Hazard who does not approve of the young girl’s romantic affection for a penniless writer, and as the suspected thief of Nathalie Moreau’s jewels, Eiffe finds plenty of opportunity for strong, dramatic work. He has been in pictures only four years. However, his “Claude Eclair” made him famous from the start, and later he was featured by the New York Motion Picture Corporation. The Flying “A” intends to keep him busy in big productions.

Carol Halloway in the rôle of Laura, the eighteen-year-old daughter of Mrs. Palmer Hazard in The Secretary of Frivolous Affairs, a Mutual Masterpicture in four reels, has given us another charming creation ranking with her recent appearance in The Lure of the Mask. In ingénue leads, Miss Halloway is unsurpassed. Her light-heartedness is utterly spontaneous, and her girlish beauty never yet has been shown to such advantage as in the character of Laura. Miss Halloway’s costumes are a marvel of becomingness. Her abundant, curling hair frames a sweet, softly rounded face, of the English type—the kind of face to which the old poets used to address imploiting couplets, and which, to-day, inspires the ballad writers at the front. Miss Halloway is one of the most vivacious young women in screen work today and boasts a legion of friends throughout the country. Although in picture work but a few years, this young woman has won for herself an enviable reputation, and critics are unanimous in their belief that her star as a screen player has only begun to rise.

Hal Clements, the noted character lead, recently has added to his fame in the Mutual Masterpictures. He has appeared in The Lure of the Mask, an American adaptation in four parts of Harold MacGrath’s popular novel, and in The Secretary of Frivolous Affairs, in four acts, also produced at the Santa Barbara studios. Clements’ work makes a broad appeal to photoplaylovers. For years he has been one of the best known and best liked men on the screen. Perhaps, never has he been more popular than in the rôle of Giacconi, in The Lure of the Mask. The old Italian, faithful valet, and heart-broken father of the beautiful Enrichetta, has our sympathy throughout the film. Even in his tragic act at the end of the play, we feel that he is justified. Clements puts a great deal of dignity and power into his portrayal of a simple, noble type. His pathetic moments never are tinged with weakness. As he tells the story of his daughter’s betrayal, her sufferings and her death—the scene passing before us on the screen, supposedly the vivid emulations of the old Italian’s memory—we share the emotions which beset him. As treasurer to the Secretary of Frivolous Affairs, Clements plays the attorney, Crowningshield, who helps two orphaned sisters to recover their rightful share in what is left of their father’s fortune. Clements, in the rôle of the honest lawyer, realizes a strong character study.

George Fisher, the young leading man, whose specialty is “cad” rôles, appears at the height of his sinister ability as Jack Sturges in The Darkening Trail. Fisher has good looks, and a genius for turning them to evil account before the camera. He is capable of effecting cold-bloodedness in the most heart-rending situations. The hardened libertine, selfish, inhuman, impervious to appeal, is the type which he portrays with complete realism. Fisher is far removed from anything of this kind in real life. It is doubtful whether anybody else at the studios has so many friends or is so deservedly popular. His proclivity for “heavies” is a mystery to most people who know him. Recently, however, he has been cast for military parts which particularly suit his clean-cut type and dignified bearing.

Lorraine Huling, the pretty little leading woman who has recently come into her own at the Thanhouser studios, makes a fascinating “Country Cousin” in The Flying Twins, a four-act Mutual Masterpiece of circus life. Miss Huling’s winsomeness none can resist. Her smile already is famous the country over. An earlier triumph, In the Valley, released on the Mutual Program, gave the public a deliberate foretaste of the charm of this dainty, little actress, who, in The Flying Twins, stars in a romantic rôle. Cousin Carolyn is an unsophisticated young woman who attracts many lovers simply because she cannot help it. Miss Huling makes the part convincing. The blending of roguery, demureness, fun, sentiment, and intensity in her temperament is baffling, and at the same time delightful. Her pretenness grows upon one. And her admirers are multiplying with every new Thanhouser and Filsstaff subject in which she is starred, so that if well wishes from admirers continue, a private secretary will be necessary to handle her correspondence.
In the private office of Hilbert Grinde, the wolf-man, an unsuspecting young person bearing the name of David Lord stood deferentially at the elbow of the rich pottery manufacturer as one who awaits the granting of a favor. On the desk before Grinde lay a sample of green glaze. The small, colorless eyes of the factory owner, fixed upon the square of porcelain, gleamed like needle points with concentrated greed. The door burst open, and a slim, dark girl, her cheeks ablaze, took up her position close by the shoulder of the unsuspicious young man. Grinde turned upon the intruder a look of mean inquiry. Mary Field's black eyes flashed back defiance. Then curtly, she nodded her head sidewise at David Lord as though to say: "I got in here because he needs me."

"So you're sweet on him, eh?" sneered the pottery king. If he felt the menace in her manner he contemptuously made light of it. "You may tell your grandfather," he continued, turning to David, "that I will send our representative to consult with him concerning his invention, at my leisure."

The young man smiled, bowed, and hurried the girl out of the building. In the yard she turned on him. "What did you leave the sample in there for?" she cried, choking back tears of vexation. "He'll steal it. Wait and see!"

Timothy Mole, chemist of the pottery works, for twenty years, had been bled by the wolf-man. Decoy, accomplice, scapegoat of his master's crimes—he had long ago resigned all claim to a soul of his own. He was myopic and wizened, with a half-crazed, hunted look, and he carried out the owner's orders as one who obeys in a hypnotic trance. As soon as his young visitors were out of sight, Grinde stole around to the laboratory of his slave. He laid before Mole the bit of green glaze. Hurriedly recounting its history and its value, he commanded harshly: "Go get the old man's dope. Duplicate this specimen." The next morning the parasite found his way to Benjamin Lord's workshop. He returned shortly. Painsstakingly smoothing out on the bench before him a piece of paper, he began feverishly to collect phials of colored liquids, crucibles, test tubes.

In their two laboratories both the old chemists labored. Grandfather Lord had discovered the loss of his tentative formula. With the help of David, his trained assistant, he made the experiment over again and worked out and completed the rule. There was great rejoicing among grandfather, David and Mary. Mole's attempt was only partially successful. His directions were fragmentary, and he could not perfect the stolen idea. Grinde's bitter impatience reduced him to a grovelling particle, abject with terror. "Don't rest until you have that old man's whole formula," charged the master, relentlessly.

A few days later, Benjamin Lord was found dead in the ruins of his laboratory. It was a mercy, people said, that the aged chemist had not blown himself up years before. The night after the calamity, from dusk till dawn, a light glimmered in Mole's workshop.

For some time Grinde had been provoking dissension in the company. He had a plan up his sleeve to re-organize the business,—with Henry West, the senior partner, left out. Big profits would come of the stolen discovery. On the very day which should precipitate the crisis at the pottery, David, who, ever since Benjamin's death, had been toiling to save his grandfather's invention, made perfect samples of the green glaze—and Mary proved herself right as usual. She came running to David, a newspaper in her hand.

"I told you he'd steal it!"

At the point of her quivering forefinger David read of Hilbert Grinde's "great discovery."

Ten minutes later the trustees' meeting broke up in disorder. This was the doing of a pale-lipped young man, captured by a young woman with flaming eyes, who burst in upon the council, crying: "He's a thief! Grandfather Lord invented the glaze."

The senior partner and his faction gave Grinde till eight o'clock to produce the formulas. In young Lord's laboratory, Mole and his assistant haggled with the boy and girl. Mary defended the formula book clasped close in both arms. "Your glaze is a fake!" gibe the owner of the pottery—and was indignantly driven into the small room behind the shop to see for himself. Suddenly the book was wrenched from Mary's grasp. The key clicked in the lock. She and David found themselves alone in the closet. Then the odor of chlorine gas smote the lovers' reeling senses. On the other side of the partition, a paltry dunce staggered under the blow of Grinde's arm—and fell senseless. At 8.05 o'clock the formula book lay on the table before the trustees.

But Mole was not dead. That apparition, the madman's cry for vengeance, brought every trustee to his feet. They fled out after him, back to the gas-choked prison. The wolf-man had cut the jugular vein of his own insidious career.
QUABBA, in the rowboat by the bottom of the yacht's companionway, heard the struggle upon the deck between Blair and Luke and the scream of Esther as, to escape them both, she plunged over the side. It seemed eternity to Quabba and a voyage to the gates of death to the struggling girl before her head came to the surface. She instinctively clutched the rail of the rowboat, and Quabba drew her in. On the deck the struggle between Blair and Luke grew in ferocity. Like maddened beasts the two men tore at one another. Against the mahogany of the cabin side the fighters crashed, smashing and splintering glass and woodwork. And then, in sheer rage, they plunged from the cabin side to the stanchion rail. At the heavy impact of the two strong bodies, the rail bent outward, the stanchions snapped like pipe stems and the two men, locked in death grips, went over the side and into the water, kicking, thrusting, cursing.

As a friend of the owner of the yacht and "a gentleman," Blair had the assistance of the sailors, while Luke, leaving the matter for another day to settle, turned and swam strongly and doggedly to the shore. "The poor fellow must have gone roaring mad," said Blair, in explanation to the crew.

Meanwhile, Quabba had proved himself an inexperienced oarsman. Negotiating with the heavy surf, his tired, unskilled hands failed him, and the boat was overturned. But Esther could swim—thanks to her gypsy bringing-up. Her spirits rose again in thankfulness to find herself once more on dry land. But poor Quabba half hysterically accused himself of every crime under the calendar in his humiliation at having imperilled his young mistress. Now he called a carriage and hurried the dripping Esther back to her hotel.

By the time she had taken a hot bath and put on dry clothes, Esther had made up her mind what her next move would be. She sent a telegram to "John Powell," president of the Good Hope Oil Company, Los Angeles. "Came here to see you urgent," it read. "Wire instructions." Within an hour she received an answer. "Replying to your wire, Mr. Powell left for mines seeking you. No way of communicating with him, as he is en route in auto. E. Gray, Secretary." Esther's nimble mind grasped instantly what had happened. The miners at the Lady Veronica works doubtless had learned of the hold-up in the buckboard. Perhaps the injured driver had recovered from the attack, and told the police something about it, and suspicion fell naturally upon the Quabba and Esther. The police at the nearest station to the mountain mine, and, hiring horses, proceeded on.

On board the yacht, Blair found time lying heavily on his hands. Deeming from his telegrams that he was in a chastened frame of mind, Vivian thought the hour propitious to have Blair come to Los Angeles and meet Durand, the king of diamonds, and his accomplice, the dapper Count de Vaux. Blair came. Suddenly at times, and again with some show of fellowship, he accepted his associates. Alone with Vivian, however, he muttered his protests. "But the diamond," she insisted sweetly—"we'll fight for that when it is found. I fancy, my dear, that you and I will be a match for our clever friends when it comes to the question of who will get the diamond." Blair grinned appreciatively. And seemingly he worked with "the pack" from that on.

It was pay day at Mammoth. Mammoth was in the centre of the newly-opened mines in the mountains. The only person Durand found there who could give him any enlightenment was a hulking gypsy fellow.

From two worn horses-alighted Quabba and Esther for rest and food. Then, Arthur, with Marmaduke Smythe, arrived in his high-powered car. As Arthur entered a man grasped the shrinking girl next him. The neck of Esther's blouse was loosened, and for an instant The Diamond From the Sky gleamed upon the sight of all. Suddenly the necklace was torn from the girl's throat. The next moment, Arthur and Esther were clasped in each other's arms. Then, breaking away, "John Powell," oil magnate, flung himself into the fray.

[ Nineteen ]
THE QUEST
An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Star: MARGARITA FISCHER. Released March 22, 1915.

THE LOST HOUSE

THE OUTCAST
From the Graphic Story by the American Ambassador to Italy, Thomas H. Ince. In Four Reels. Produced by Reliance. Starring MAE MARSH. Released March 29, 1915.

THE DEVIL

THE OUTLAW'S REVENGE

ENOCH ARDEN

A MAN AND HIS MATE

ON THE NIGHT STAGE
A Gripping Western Drama. In Five Reels. Produced by the New York Motion Picture Corporation. Featuring ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

MAN’S PREROGATIVE

CAPTAIN MACKLIN
A Drama of Love. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring LILLIAN GISH. Released April 22, 1915.

THE CUP OF LIFE

A CHILD OF GOD
A Drama of Love and Regeneration. By the Great American Novelist, Cyrus L. Hoyne. In Four Reels. Produced by the Reliance Motion Picture Corporation. Featuring FRANCELIA BIRLINGTON and SAM DE GRASSE. Released May 9, 1915.

THE ABSENTEE
The Problems of Life Portrayed in Symbolic Scenes, With Strikingly Staged and Acted. In Five Reels. Produced by the Majestic Motion Picture Company. Released May 9, 1915.

THE VICTIM

RUMPELSTILTSKIN

STRATHMORE
From the Immortal Romance by "Olga." In Four Reels. Produced by Reliance. Stars: CHARLES COLE, IRENE HUNT and FRANCELIA BIRLINGTON. Released May 17, 1915.

THE LURE OF THE MASK
An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Stars: ELIZA JANE MARSH and HAROLD LOCKWOOD. Released May 17, 1915.

GOD’S WITNESS

GHOSTS

THE FAILURE
A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMERSON. Produced by Reliance. Released May 27, 1915.

THE DARKENING TRAIL

THE LONESOME HEART
An American Distinctive Creation, The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

THE PATRIOT AND THE SPY
A Thrilling War-Time Drama. In Four Reels. Produced by the Thanhouser Film Corporation. Presenting JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

HER SHATTERED IDOL

UP FROM THE DEPTHS
A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Presenting COURTENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

THE REWARD
A Drama of Stage Life in Four Parts. Produced by the New York Motion Picture Corporation. Featuring BESSIE BARRISCALE. Released June 24, 1915.

THE FLYING TWINS
A Photoplay of the Circus in Four Parts. Produced by Thanhouser. Featuring MADELINE and MARION FAIRBANKS. Released June 30, 1915.

THE SECRETARY OF PRIVOLOUS AFFAIRS
A Society Drama in Four Acts. Produced by the American Film Company. Featuring MAY ALLISON and MAR- OLD LOCKWOOD. Released July 8, 1915.

THE FOX WOMAN

THE MATING

MILESTONES OF LIFE

THE GIRL FROM HIS TOWN
A Drama of the Stage in Four Acts. Produced by the American Film Company. Featuring MARGARITA FISCHER. Released August 5, 1915.

THE TOAST OF DEATH

A YANKEE FROM THE WEST

MONSIEUR LECOC
A Four Act Screen Version of Emile Gaboriau’s Detective Story. Produced by Thanhouser. Starring WILIAM MORRIS and FLORENCE LA BADIE. Released August 26, 1915.

INFATUATION
A Drama of the Stage in Four Acts. Produced by the American Film Company. Starring LILLIAN GISH and HARRY POLLARD. Released September 2, 1915.

THE WOLF-MAN
**Mutual Releases**

**American**
- **June 14**—His Obligation (2)
- **June 16**—Her Musical Cook
- **June 21**—Peggy Lawson, Burghal (2)
- **June 23**—One Woman's Way
- **June 27**—Wait Your Hand? (2)
- **June 30**—A Good Business Deal
- **July 4**—Woman Around (2)
- **July 8**—Muscle Man (2)
- **July 11**—The High Cost of Flirting
- **July 15**—Mr. Mystery (2)
- **July 18**—To Melody a Soul Responds
- **July 22**—The Name of the District Attorney (2)
- **July 25**—Wait and See
- **July 26**—The Mercer Way (2)
- **July 28**—The Deception
- **July 31**—In the Blink of an Eye
- **Aug. 2**—Detective Bill (2)
- **Aug. 4**—The Mighty Hold
- **Aug. 7**—The Assayer of Lone Gap
- **Aug. 10**—Draw the Line (2)
- **Aug. 15**—Mixed Wires
- **Aug. 18**—The Divine Decree (2)
- **Sept. 1**—Spirit of Adventure
- **Sept. 3**—The Spirit of Adventure
- **Sept. 4**—A Question of Honor
- **Sept. 6**—In Trust (2)
- **Sept. 10**—The Forecast
- **Sept. 13**—The Signor's Silver Buckle (2)
- **Sept. 17**—The Little Lady Next Door

**Beauty**
- **May 11**—Life's Staircase
- **May 14**—Red Roses (2)
- **May 25**—The Stay-at-Home
- **June 1**—A Little Ceylon Treasure
- **June 6**—The Redemption of the Jasons
- **June 9**—The Happy Victor (2)
- **June 12**—A Deal in Diamonds
- **June 29**—The Madman
- **July 1**—At the Fair
- **July 13**—Applied Romance
- **July 15**—Hearts of College Life
- **July 27**—Betty's First Sponge Cake
- **Aug. 1**—Golden Hair, Takes a Taxi
- **Aug. 10**—Jimmy on the Job
- **Aug. 17**—The Little Shaker
- **Aug. 17**—The Honeyeaters
- **Aug. 21**—What's in a Name
- **Aug. 29**—Build Up Your Profession
- **Aug. 29**—Uncle Hack, by Hack
- **Sept. 4**—A Bully Affair
- **Sept. 11**—A Counterplot
- **Sept. 14**—Incomito

**Broncho**
- **May 26**—Shorty's Trouble Sleep (2)
- **June 2**—The Conversion of Frisky Blake (2)
- **June 6**—Ambush Keeper's Son (2)
- **June 16**—His Superficial Wife (2)
- **June 22**—The Telegraph Message (2)
- **June 30**—The Sea Ghost (2)
- **July 5**—The Trench of Providence (2)
- **July 14**—The Case
- **July 21**—Cash Parrish's Pal (2)
- **July 21**—The Painted Extra (2)
- **Aug. 4**—The Golden Trail (2)
- **Aug. 11**—Shirley Inherit a Harm (2)
- **Aug. 18**—The Girl from the East (2)
- **Aug. 24**—Pinto Reis (2)
- **Sept. 15**—Shorty's Ranch (3)

**Cub Comedies**
- **Aug. 19**—The Little Hero
- **Aug. 26**—Jerry's Roust Dale
- **Sept. 2**—Making Masters Worse
- **Sept. 9**—Jerry and the Gunman

**Domino**
- **May 20**—Her Abli (2)
- **May 27**—Hero of the North (2)
- **June 3**—The Scales of Justice (2)
- **June 10**—The Strike at Centepede Mine (2)
- **June 12**—Weight of Physi (2)
- **June 24**—Hearts and Swords (2)
- **July 8**—The Age of Hearts (2)
- **July 15**—Lovelorn Vagabond (2)
- **July 22**—The Man Who Went Out (2)
- **July 29**—Lovers (2)
- **Aug. 5**—The Promoter (2)
- **Aug. 12**—The $10,000 Bill (2)
- **Aug. 19**—Humble Keeper's Son (2)
- **Aug. 26**—The Living Wage (2)

**Eclair**
- **Sept. 9**—Brand Blotters (2)

**Falstaff**
- **June 25**—The Stooped Anthurium
- **July 2**—The Silent Could
- **July 9**—Mme. Franche, Beauty Doctor
- **July 16**—Dot on the Dayline Boat
- **July 23**—Tinsley Jenkins and Mars
- **July 30**—Getting the Gardner's Goat
- **Aug. 6**—A Hero of the District Attorney (2)
- **Aug. 13**—Gussie, the Graceful Life Guard
- **Aug. 20**—Help! Help!
- **Aug. 23**—Gloriana's Getaway
- **Aug. 27**—That Poor Damp Cow
- **Aug. 30**—A Massive Movie Mermaid
- **Sept. 3**—Biddy Brady's Birthday
- **Sept. 6**—Pansy's Prison Pie
- **Sept. 10**—Weary Walker's Woes

**Gaumont**
- **Sept. 2**—The Man and the Law (2)
- **Sept. 10**—When the Call Came (2)

**Kay Bee**
- **May 21**—"Bad Buck" of Santa Ynez (2)
- **May 28**—Her Easter Hat (2)
- **June 4**—Piece of Amber (2)
- **June 11**—The Pathway from the Past (2)
- **June 18**—The Waters of Lost River (2)
- **June 25**—The Floating Death (2)
- **July 2**—His Father's Portrait (2)
- **July 9**—The Hammer (2)
- **July 16**—A Hero of Fortune (2)
- **July 23**—The Play of the Season (2)
- **July 30**—When the Tide Came In (2)
- **Aug. 6**—The Heart of Jabez Flint (2)
- **Aug. 13**—Over Secret Wires (2)
- **Aug. 20**—The Weakness of the Traps (2)
- **Aug. 27**—Keno Bates, Lilac (2)
- **Sept. 15**—Never Again!

**Keystone**
- **May 10**—Our Dare Devil Chief (2)
- **Special Release**
- **May 11**—Billion Dollar Bag (2)
- **May 13**—Miss Fatty's Seasider Loves
- **May 17**—No Brains
- **May 29**—He Wouldn't Stay Down
- **June 22**—Poor But Worthwhile
- **June 31**—Those College Girls (2)
- **July 6**—It Lost and Won
- **July 7**—Those Bitter Sweets
- **July 14**—The Shadow Ball (2)
- **July 21**—The Little Teacher (2)
- **July 26**—Fatty's Fugly Pun (2)
- **July 28**—A Peacock in Hollywood (2)
- **July 5**—The House of Crooks (2)
- **Special Release**
- **July 12**—A Woman's House Dared Walrus (2)
- **July 19**—Dirty Work in a Laundry (2)
- **July 26**—The Walrus Tangle
- **Aug. 2**—A Lover's Lost Control (2)
- **Aug. 9**—A Rosedale's Wolfish Ways (2)
- **Aug. 16**—The Battle of Ambrose and Walrus (2)

**Konic**
- **June 6**—Brave and Bold
- **June 13**—Children of the North (2)
- **June 20**—Where Blues Blow
- **June 27**—Beautiful Love
- **July 4**—Mr. Wallack's Wallet
- **July 11**—Begon, the Bum (2)
- **July 18**—A Chase by Moonlight
- **July 25**—Sailor First
- **Aug. 1**—The Doctor's Whiskers
- **Aug. 8**—Father Love
- **Aug. 15**—The Firefighter's Prints
- **Aug. 22**—Faithful to the Finish
- **Aug. 29**—The Tom Tabbard
- **Sept. 5**—Over and Back
- **Sept. 12**—The Jenkins on Jenkins

**Mutual Weekly**
- **June 24**—No. 25
- **June 27**—No. 26
- **June 29**—No. 27
- **July 4**—No. 32
- **July 6**—No. 33
- **July 8**—No. 34
- **July 11**—No. 35
- **July 13**—No. 36
- **July 28**—No. 31
- **July 30**—No. 32
- **Aug. 4**—No. 33
- **Aug. 6**—No. 34
- **Aug. 9**—No. 35
- **Aug. 11**—No. 36
- **Aug. 16**—No. 37
- **Aug. 18**—No. 38
- **Aug. 22**—No. 39
- **Aug. 25**—No. 40
- **Aug. 27**—No. 41
- **Aug. 29**—No. 42
- **Sept. 5**—No. 43
- **Sept. 7**—No. 44
- **Sept. 9**—No. 45
### Mutual Exchanges

**Serving the Mutual Program**

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<th>City</th>
<th>Company</th>
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<td>Albany, N.Y.</td>
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<td>Amarillo, Texas</td>
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<td>Atlanta, Ga.</td>
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<td>Bute, Mo.</td>
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<td>Calgary, Alberta</td>
<td>M. F. C. of Canada, Ltd.</td>
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<td>Des Moines, Ia.</td>
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### Mutual Program

(Week of Sept. 6th to Sept. 12th, Inc.)

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<td>Monday</td>
<td>American</td>
<td>In Trust*</td>
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<tr>
<td>Tuesday</td>
<td>Reliance</td>
<td>The Indian Trapper's Vindication (Indian Drama)</td>
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<tr>
<td>Wednesday</td>
<td>Falstaff</td>
<td>Pansy's Prison Pies (Comedy)</td>
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<tr>
<td>Thursday</td>
<td>Thanhoouser</td>
<td>The Bowl Bearer*</td>
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<tr>
<td>Friday</td>
<td>Majestic</td>
<td>For Love of Mary Ellen (Juvenile Drama)</td>
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<tr>
<td>Saturday</td>
<td>Beauty</td>
<td>Plot and Counterplot (Comedy)</td>
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<tr>
<td>Friday</td>
<td>Rialto</td>
<td>The Unsuspected Isles**</td>
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<tr>
<td>Friday</td>
<td>American</td>
<td>The Forecast</td>
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<tr>
<td>Friday</td>
<td>Reliance</td>
<td>The Family Doctor (Drama)</td>
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<td>Thursday</td>
<td>Eclair</td>
<td>Brand Blotters*</td>
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<tr>
<td>Sunday</td>
<td>Cub</td>
<td>Jerry and the Gunman (Comedy)</td>
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<tr>
<td>Friday</td>
<td>Mutual Weekly</td>
<td>No. 36</td>
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<tr>
<td>Sunday</td>
<td>Falstaff</td>
<td>Weary Walker's Woes (Comedy)</td>
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<tr>
<td>Saturday</td>
<td>Thanhoouser</td>
<td>The Mother of Her Dreams (Drama)</td>
</tr>
<tr>
<td>Saturday</td>
<td>Reliance</td>
<td>The Father*</td>
</tr>
<tr>
<td>Sunday</td>
<td>Beauty</td>
<td>When His Dough Was Cake (Comedy)</td>
</tr>
<tr>
<td>Sunday</td>
<td>Majestic</td>
<td>His Guiding Angel*</td>
</tr>
<tr>
<td>Saturday</td>
<td>Komic</td>
<td>The Jenks on Jenks</td>
</tr>
<tr>
<td>Saturday</td>
<td>Thanhoouser</td>
<td>Out of the Sea</td>
</tr>
</tbody>
</table>

### Special Productions

<table>
<thead>
<tr>
<th>Title</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Majestic</td>
<td>Sapho</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>Noffs</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>Robin Hood</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>A Legend of Providence</td>
</tr>
<tr>
<td>Kay Bee</td>
<td>The Battle of Gettysburg</td>
</tr>
<tr>
<td>Keystone</td>
<td>Zu, Zu, the Bandleader</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>Frou-Frou</td>
</tr>
<tr>
<td>Majestic</td>
<td>Ruy Blas</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>Joseph in the Land of Egypt</td>
</tr>
<tr>
<td>Mutual Special</td>
<td>Mexican War Pictures</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>Cardinal Richelieu's Ward</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>Dope N.Y. Motion Picture</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>The Wrath of the Gods</td>
</tr>
<tr>
<td>Thanhoouser</td>
<td>The Last Concert</td>
</tr>
</tbody>
</table>

### Mutual Weekly No. 34—1915

**PARIS, FRANCE.** THE ASHES OF ROUGET DES L'ÎLE, composer of the Marseillaise, and conductor of the Hotel des Invalides.

**VERSAILLES, FRANCE.** THE BEAUTIFUL FOUNTAINS of Versailles are in action for the benefit of the wounded soldiers, the first time since the beginning of the war.

**TYPE OF U-BOAT WHICH SANK THE S. S. "ARABIC."**

*Sub: Launching of the torpedo.*

**PORT WASHINGTON'S HYDROPLANES compete for gold cup on Manhasset Bay course.**

*Sub: After the first race "Ages Detroit," the winner.*

**WASHINGTON, D.C. SEASON'S FIRST BOATLOAD of watermelons arrives to the national capital.**

**FRANCISCO, CAL.** TEACHERS OF GERMAN Americans attend unveiling of Beethoven bust, in Golden Gate Park.

**BEECHURST, N.Y. THE BEECHURST YACHT CLUB holds annual water carnival.**

**BALTIMORE, Md. A NEW HEAVYWEIGHT TO WREST the world's championship from Jess Willard is discovered.**

*He is Edward Brown, of Virginia, 26 years of age, weight, 260 pounds and in first manager.*

**NEW YORK CITY. THE STORK VISITS CENTRAL PARK Zoo.**

*The first baby zebra born in captivity, and its mother.*

**WARMERHEAD, Mass. RENDEZVOUS OF THE NEW YORK YACHT CLUB in Narragansett Bay Harbor.**

**BOSTON, Mass. 50,000 ENTHUSIASTIC BASEBALL fans "attend opening games," according to "Boston Braves' Field," the largest ball park in the world.**

**MARIETTA, Ga. SCENES ATTENDING THE LYNCHING of Leo Politi; rank of Georgia mob.*

*Sub: After the body had been removed to Atlanta.*

**CITY OF VEINS, CAL.** SINGLE fun and frolic with their hazardous duties.
Mutual Favorites

FROM a comparatively lowly position in the motion picture field to the top of the ladder within a few years' time, is one of the unique distinctions enjoyed by Harold Lockwood, handsome young lead of the American studios, who, in past months has had the principal male roles in *The Secretary of Frivolous Affairs* and *The Lure of the Mask*, Mutual Masterpieces produced at the Santa Barbara studios.

But Harold has much to recommend him besides his unquestioned ability as an actor. He is good looking, exceptionally so, to be frank, standing little more than six feet in height, with a well-shaped head capped with light brown hair, regular features enhanced by a pair of exceedingly blue eyes. Lockwood is one of those leading men who believe in dressing well, and it said that he possesses one of the best equipped wardrobes of any screen player on the Pacific Coast.

Brooklyn, N. Y., was Lockwood's birthplace. But while still a mere boy, his family moved across the bridge to the big city, which he has since always regarded as his home town. While in early life Lockwood never displayed any fondness for the stage, frequently, too, entering a his position planned for wood is a colt. At college he excelled in stud one of the well known athletes, merous prizes swimming events.

Lockwood's goods mer- York, planned in business immediately after his graduation. But Harold had other ideas and soon after this aspiring young man secured his first part on the speaking stage, a minor role with the travelling company of "The Broken Idol." His place was in the back row of the chorus, it is true, but that didn't faze Lockwood in the least. Promotion came rapidly, and within a few months was he was playing under the Frohman and Shubert managements. He played the first class vaudeville houses and later accepted a place with the Rex Company.

Lockwood, after his first appearance before the camera, liked the work so much that he decided to stick. Leaving the Rex, he joined the Nestor Company under Milton H. Farnen and played juvenile leads from the start. Then Harold went West with the Nestor Company and for a long time played dramatic leads under the direction of Director Thomas Rickett, as well as comedies with Al E. Christie. Later he played with the New York Motion Picture Corporation and the Selig Polyscope Company, at Edendale.

About that time, Edward Porter arrived in Los Angeles with Mary Pickford, seeking a man to play opposite her in "Tess of the Storm Country." Lockwood was the man selected. During his stay with the Famous Players, Lockwood had conspicuous parts in all their feature plays secured during his connection with the company.

Lockwood then entered the employ of the American, where he has been ever since. Lockwood can quickly adapt himself to any rôle, regardless of how difficult it might be, and he is just as much at home in a cow-puncher's outfit as in evening clothes. He is one of the most conscientious players in the business—a big factor in his rise to stardom.

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**Mutual's Banner Program Features**

<table>
<thead>
<tr>
<th>BRAND</th>
<th>TITLE</th>
<th>RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAJESTIC</td>
<td>&quot;His Guiding Angel&quot; (2)</td>
<td>SEPT. 12</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Father&quot; (2)</td>
<td>SEPT. 11</td>
</tr>
<tr>
<td>GAUMONT</td>
<td>&quot;When the Gall Came&quot; (2)</td>
<td>SEPT. 10</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;When the Gall Came&quot; (2)</td>
<td>SEPT. 10</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;In Trust&quot; (2)</td>
<td>SEPT. 6</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Gall of Fate&quot; (2)</td>
<td>SEPT. 5</td>
</tr>
<tr>
<td>RELENTS</td>
<td>&quot;The Father&quot; (2)</td>
<td>SEPT. 4</td>
</tr>
<tr>
<td>KEYSTONE</td>
<td>Announced Later...</td>
<td>SEPT. 3</td>
</tr>
<tr>
<td>GAUMONT</td>
<td>&quot;Man and the Law&quot; (2)</td>
<td>SEPT. 2</td>
</tr>
<tr>
<td>RODEO</td>
<td>&quot;Leap for Life&quot; (2)</td>
<td>SEPT. 1</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Reincarnation&quot; (2)</td>
<td>AUG. 31</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;A Divine Decree&quot; (2)</td>
<td>AUG. 30</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;A Child of the Surf&quot; (2)</td>
<td>AUG. 29</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Bold Impersonation&quot; (2)</td>
<td>AUG. 28</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>Not announced</td>
<td></td>
</tr>
<tr>
<td>DOMINO</td>
<td>Not announced</td>
<td></td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Pinto Ben&quot; (2)</td>
<td>AUG. 25</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Snapshots&quot; (2)</td>
<td>AUG. 24</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Drawing the Line&quot; (2)</td>
<td>AUG. 23</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Fatal Hour&quot; (2)</td>
<td>AUG. 22</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;A Recluse&quot; (2)</td>
<td>AUG. 21</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Lighthouse Keeper's Son&quot; (2)</td>
<td>AUG. 19</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Girl from the East&quot; (2)</td>
<td>AUG. 18</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;When Hungry Hamlet Died&quot; (2)</td>
<td>AUG. 17</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Jilt&quot; (2)</td>
<td>AUG. 15</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Kinship of Courage&quot; (2)</td>
<td>AUG. 15</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;Over Secret Wires&quot; (2)</td>
<td>AUG. 14</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The $100,000 Bill&quot; (2)</td>
<td>AUG. 12</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Inherits a Harem&quot; (2)</td>
<td>AUG. 11</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;A Message Through Flames&quot; (2)</td>
<td>AUG. 10</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Exile of &quot;Bar K&quot; Ranch&quot; (2)</td>
<td>AUG. 9</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Big Jim's Heart&quot; (2)</td>
<td>AUG. 8</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Ceremonial Turquoise&quot; (2)</td>
<td>AUG. 7</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Heart of Jabez Flint&quot; (2)</td>
<td>AUG. 6</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Promises&quot; (2)</td>
<td>AUG. 5</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Golden Trail&quot; (2)</td>
<td>AUG. 4</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;When the Fleet Sailed&quot; (2)</td>
<td>AUG. 4</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Detective Blinn&quot; (2)</td>
<td>AUG. 3</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Victorine&quot; (2)</td>
<td>AUG. 2</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Fate Takes a Hand&quot; (2)</td>
<td>JULY 31</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;When the Tide Came In&quot; (2)</td>
<td>JULY 30</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;When Love Lands&quot; (2)</td>
<td>JULY 29</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Phantom Extra&quot; (2)</td>
<td>JULY 28</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Outcasts of Society&quot; (2)</td>
<td>JULY 27</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Newer Way&quot; (2)</td>
<td>JULY 26</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;Tangled Path&quot; (2)</td>
<td>JULY 25</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Pretender&quot; (2)</td>
<td>JULY 24</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Play of the Season&quot; (2)</td>
<td>JULY 23</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Man Who Went Out&quot; (2)</td>
<td>JULY 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Man Who Went Out&quot; (2)</td>
<td>JULY 22</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Picture of Dorian Gray&quot; (2)</td>
<td>JULY 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Honor of the District Attorney&quot; (2)</td>
<td>JULY 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mystic Jewel&quot; (2)</td>
<td>JULY 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Americano&quot; (2)</td>
<td>JULY 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Tide of Fortune&quot; (2)</td>
<td>JULY 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Burglar's Baby&quot; (2)</td>
<td>JULY 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Ruse&quot; (2)</td>
<td>JULY 14</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Mercy On a Crutch&quot; (2)</td>
<td>JULY 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Zaca Lake Mystery&quot; (2)</td>
<td>JULY 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mountain Girl&quot; (2)</td>
<td>JULY 10</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Headliners&quot; (2)</td>
<td>JULY 9</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Hammer&quot; (2)</td>
<td>JULY 8</td>
</tr>
<tr>
<td>DOUGLAS</td>
<td>&quot;The Ace of Hearts&quot; (2)</td>
<td>JULY 7</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Brood of Providence&quot; (2)</td>
<td>JULY 7</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;A Maker of Guns&quot; (2)</td>
<td>JULY 6</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Mountain Mary&quot; (2)</td>
<td>JULY 5</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Big High Light&quot; (2)</td>
<td>JULY 5</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;Little Marie&quot; (2)</td>
<td>JULY 3</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;His Mother's Portrait&quot; (2)</td>
<td>JULY 2</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Failure&quot; (2)</td>
<td>JULY 1</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Sea Ghost&quot; (2)</td>
<td>JUNE 30</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Crossed Wires&quot; (2)</td>
<td>JUNE 29</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;By Whose Hand?&quot; (2)</td>
<td>JUNE 28</td>
</tr>
</tbody>
</table>
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PRESENTS FOR ITS TWO-PART FEATURE

Saturday, September 11

THE STRONGER MAN

A drama of intense situation featuring Irene Hunt

Reliance Release Dates, Stories and Casts

FOR HIS PAL—(One Reel). Release date, Monday, August 30. A striking drama of the emotional situation that arose between two partners in a mining claim when the wife of one joined them. Irene Hunt, A. D. Sears and G. M. Blue are featured.

THE TURNING POINT—(One Reel). Release date, Wednesday, September 1. How a righteous man utilized for good his strong physical likeness to a corrupt Senator. Ralph Lewis is featured in a dual role. Marguerite Marsh and Wilbur Higby are prominently employed.

HIDDEN CRIME—(One Reel). Release date, Friday, September 3. A story of a love whose path was not smooth. Attempts upon the life of the hero and raging forest fires are some of the obstacles the hero and heroine finally surmount. Irene Hunt, Bessie Buskirk, G. M. Blue and A. D. Sears are principals.

THE STRONGER MAN—(Two Reels). Release date, Saturday, September 11. Irene Hunt featured in a strong drama of domestic relation. A husband proves himself the stronger man when another threatens his honor.

THE FATHER—(Two Reels). Release date, Saturday, September 4. How the love of his little son finally regenerated a convict and reconciled the parents. Francella Billington and Ralph Lewis are featured. Chandler House, the juvenile player, and William H. Brown are other principals.

THE INDIAN TRAPPER'S VINDICATION—(One Reel). Release date, Monday, September 6. Dark Cloud, the noted Indian player, in a drama of the frontier. The Indian Trapper proves a serious accusation unjust, and saves from death the children of his accuser.

THE FAMILY DOCTOR—(One Reel). Release date, Wednesday, September 8. Irene Hunt, Adoni Fovieri, A. D. Sears, G. M. Blue, Richard Cummings and William Moody in a drama of abused confidence. How one physician committed a crime, but another made it without result.
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“Making Matters Worse”

Released September 9
“Jerry and the Gunman”

Order from your Mutual Exchange

Special Note.—Beginning with the week of September 12, a Cub Comedy will be released every Friday instead of Thursday, the present release day.
In this Issue:
A Bigger Theatre
-how to finance It
by
Samuel M. Field

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A New Mutual Star Appearing in Monte, Star, Bl...
The Rajah Entered the Den of the Lions and was Attacked

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CENTAUR FEATURES

a brand that introduces animal pictures in an advanced form. In this and all the Centaur Features are presented the incomparable

BOSTOCK ANIMALS
together with casts of superlative excellence headed by the famous trainer

CAPT. JACK BONAVITA

A two reel Centaur Feature is released every Thursday in the regular service of the
A Bigger Theater—How to Finance It

By SAMUEL M. FIELD

(Secretary Mutual Film Corporation)

Suggestions for the solution of a problem that must confront every successful exhibitor, and a story of the success of one who saw opportunity to grow with the film business

Are you running a 500 seat house in a 1,000 seat territory?

A lot of motion picture exhibitors are guilty of just that mistake.

You may wonder how it would be possible for you to get a bigger house. There is a way.

If you have succeeded in a small way there is a way to do it big.

The success of today does not insure success for tomorrow, unless you keep step with tomorrow.

The Mutual Film Corporation is interested in seeing every exhibitor who pins his faith to the new, better, stronger Mutual program—the new $8,000,000 program—make the most of his opportunities for success.

Watch for Opportunity

You are familiar with the experience of business men in other lines. You have seen the man with the little cigar stand or the little restaurant, long contented with what he called a "steady business," finally put out of business by some enterprising chap who dashed in with a shop that was really designed to serve the needs of the community. The point is that the stranger, being a stranger, came in and saw things with an eye unclouded by familiarity with conditions. He saw the possibilities all fresh and new, not like the man who had walked down the street every morning for years and opened up his little shop to handle every day's business in just the same old way. The same thing is happening in the motion picture business every day.

Just as President Freuler remarked in his "message" last week, this motion picture business is a rapid fire business.

You have got to grab off the business right as opportunity offers.

Every day is a new deal, with new possibilities fresh every morning.

Arthur Brisbane, the great New York editor, once said that the newspaper man was like a hen, "because he has to lay a perfectly new egg every day."

Keep Up Your Capacity

That is to a considerable degree true of the motion picture exhibitor. You have to stay fresh and young in the game. It means keeping alive.

Now no amount of push and effort and advertising and publicity and fine pictures are going to help your business if you haven't the business capacity to handle it. In the exhibition business it means having a show worth seeing and enough seats to handle the people when they want to see it.

Patrons are quick to learn and pay attention to the capacity of a house.

How often do they say, as they get to coffee at the family dinner table: "There's a swell picture at the 'Empress' tonight." And then somebody breaks in with, "Yes, but we'll have to stand up outside until the 10 o'clock show."

That means that the "Empress" will lose its business to some other house, and probably it also means that somebody, with an eye to the main chance, will build and give the "Empress" a hot line of competition right across the street.

Now, as I said in the beginning, there is no reason why an exhibitor confronted with these conditions can not have a bigger, better theater and take his rightful share of the business that he has built. It is of his creation, and it is up to him to build the machinery to take care of it and take in the profits at the box office.

We will take up the case of Bill Jones—which isn't his name at all—who operates a motion picture house with a great deal of success in a certain mid-western city. Bill Jones had a lease on a house with 450 seats. He was doing a pretty good business, and as the word went "didn't have to worry none."

But Bill got uneasy. He heard rumors that this fellow and that was talking about putting a big house in the district to make a big splash and go out after all the business. This worried Bill considerably, because he knew conditions well enough to realize that a little competition could do him a lot of harm. He felt his program was all right, and he knew he could push his advertising and publicity stunts and get more business, but in his little house he could not handle much more.

Don't Hesitate to Expand

One day a bright light broke in on him. "Why not build that big new house myself." Of course, he hesitated some over that. He had been doing fairly well, but he hadn't accumulated enough money to finance a big house at all. How was he to do it? He felt sure he could handle it if he only had it.

The neighborhood bank occupied his attention for a while. The bank had money. Money was what he needed. He knew that other business men borrowed money on their business.

One day he got bold enough to approach the head of the bank—one of the regular patrons of Bill's theater, by the way.
"I've been doing pretty well, so far," he explained. "But I see a chance to do better with a better house. And if I don't do it pretty soon, somebody is going to beat me to it. I was wondering if there was any way you could help me get a better house, one that I could handle the business in. I don't exactly like to go in debt, but I'm pretty sure I can make it pay out."

The banker, with considerable money that was "willing to work" on his hands, saw opportunity. He reflected that in the last few years he had always noticed a pretty fair run of business at Bill Jones's theater, and recalled that he had often wondered just how strong this motion picture business was. Also, he knew from his close personal knowledge of the bank's affairs, that Bill Jones had a modest but healthy account. He encouraged the motion picture man to bring his books. The showing that was made there resulted in the bank's management of a deal that gave Bill Jones his new house, "The Empire," three months later.

"The Empire" is a regular theater, and it seats 1,200 people. Bill Jones is doing business there with a wide smile and a wonderful consumption of ticket rolls.

Success Formula Simple One

The formula is very simple. There is nothing hard to understand about getting credit. The bank financed the deal and took Bill Jones's paper because he had demonstrated his ability to run a picture house and make a profit. He had done it with a small house. His business demanded expansion. The bank came in for its normal function of financing business expansion. The bank stood no chance to lose. In the first place, it knew Bill Jones for a careful, successful exhibitor. His books and his history proved the worth of the business. It was a certainty he would pay out. But failing that, he had convinced the banker that the business was there. This being true, since the bank held mortgages on the new house as security, it was another certainty that if Bill Jones failed to deliver somebody would be found who could deliver with that property—since it was established that there was an actual demand for that theater and its service.

That gave Bill Jones his opportunity.

Now he has a big paying house, a long term lease on the site and is rapidly acquiring ownership of the building.

Many Ways to Win Success

There are a dozen ways such situations as his may be worked out. Often an exhibitor, looking around for room to grow into, can find a real estate owner with idle property eager to improve it with a chance of increased earnings. As, for instance, in a case I know of where an exhibitor was just enough money to pay a year's rent got a building built for him and put up the rent in advance by way of encouraging the owner. In another case, an exhibitor leased the bare ground for a long term, borrowed money on his lease, and put up a theater. Another exhibitor paid enough money to buy the ground he needed. By loans on his ground and the new building, he was able to borrow enough to put it up. In yet another case, an exhibitor was given a deed to the land by the owner. The exhibitor mortgaged the land for the cost of the theater building. Then he deeded the land back to the owner, subject, of course, to the mortgage. Then the owner of the land gave bond for the deed, subject to payment of the price of the land and the cost of the building in installment.

Really it all goes back to the question of whether or not the exhibitor has demonstrated his ability to conduct a show properly and to make it pay a profit. If he has done that he can get more credit, I believe, than a man doing the same volume of business in any other line.

The country is full of money looking for a place to go to work. This is one of the results of the war.

The motion picture business is the only big important thing that has not suffered through war and trade conditions. Others lines of trade and industry have been halted, or at least delayed in the natural process of expansion, and these lines have not absorbed the available capital.

The demand upon bankers for loans have, therefore, been much lighter than normal. There is more money to be had and interest rates are low. Money is cheaper.

Also there is a very general recognition of the past successes of the motion picture business and its future prospects. People generally have the impression, a pretty well grounded one, too, that there is money in motion pictures.

The whole situation is one that makes conditions ideal for the already successful exhibitor who wants to expand his business to keep pace with the growing demands of his patronage.

Besides, some of the ways that have been pointed out for expansion the exhibitor should be alert to other possibilities. For example, it may be possible for you to lease the biggest "legit" theater in your district and put in pictures. Don't ever get the idea that there is anything too big for motion pictures. Even if you did start with one of the old-time "store shows," remember that the business has grown up. It is man size now, and one of the very biggest businesses in the country.

Mutual's Great Program

There can be no better evidence to you of the growth of the industry and its constantly evolving character than the Mutual Film Corporation's new $8,000,000 program. This program is a part of the proper expansion to the demands of the business. This bigger, better program has been constructed for the purpose of keeping pace with the demands and to give the exhibitor a program on which he can make a profit, to give him the most economical basis of operation for his house, a real show every show and a profit every show. The Mutual has features, its Master-pictures and its all-star, all-feature program.

The Mutual has a great program now. It has grown with the demands of the public and the needs of the exhibitor. It will continue to grow and to keep pace with the growth of the industry. Look for the bigger things to come!
You are selling your screen at every show. Yet in probably 90 per cent of your houses, especially the smaller theaters, the screen is entirely neglected.

It is the common practice for the exhibitor to install a screen when he equips his house and then never think about it again.

You must look after your screen just as carefully as the merchant with a fashionable shop on Fifth Avenue looks after his show window. If your screen is wrong, your whole show is wrong. It is vital. It is the very heart and soul of your business. Watch it.

Frequent inspection of the screen must be made. It should be dusted occasionally, and at intervals when the condition shows it needs attention, it should be recoated. Screens with metallic bases tarnish, and they all grow dusty. It is a gradual process. The screen gets a little more dingy and gray every day. The picture on that screen consequently gets a little duller all the time.

The biggest star feature will not do your business any good if you are not showing that picture on a screen worthy of it.

The successful manager is he who watches his show all the time. The best way to watch the show is to watch the screen. It is the sensitive center, the focus of attention. By watching the screen you will "sense" the feeling of the audience. You will know at once when the music is not in keeping with the picture. Faulty projection will hit you in the eye. With eyes on the screen you will "see" everything in the house.

And remember that no house can run itself. The proprietor or the management must be represented in the house all the time. There are too many exhibitors who let the house run itself while they occupy some little office apart from the show, smoking and playing pinochle with a bunch of friends.

The other day I went into a big motion picture theater and saw slap stick comedy on the screen while the pianist played "Ave Maria." That sort of thing could not happen if the manager was on the job. Success means constant attention, day after day. Not attention by fits and starts. Get on the job and stay there.

And a word about the box office. Don't let it just run itself. The girl in the box office is too frequently seen crocheting or doing embroidery work. That is a poor way to advertise your business.—It means putting a show window out in front saying, "We haven't got much to do here." Keep up an air of business. The crowd don't want to go to a dead house. The atmosphere of success must be kept up. Keep everybody and yourself busy.

I get around among the motion picture theaters a good deal. My experience as an exhibitor tells me the story of the house by watching the screen. It can tell the manager the same thing. For instance, I often see a show where one picture is projected very badly, it is jumpy and out of focus and generally rotten. Then along comes the next picture clear and steady. I know at once that the house is using two machines, and that one of them is out of repair. It costs mighty little to keep a projection machine in order, and it ought to be the manager's business to see that his machines are in as perfect condition all that time as the day they passed the factory test. You can tell by watching the screen.

A common fault is the projection of the picture off "register." The other day I saw a picture thrown on a screen with a black border so far to the left that the titles were not readable. The people in the audience thought it was a rotten film. They knocked right heartily. The manager with his eyes on the screen would have caught that at once and signalled the coop. In fact, it is a good thing to have a system arranged so that any usher can signal the operator if the picture is off. Watch the screen.

Then some houses try to save on current. They save about $2 a month on meter bills and lose maybe fifty times that in business. Get a good light. Don't save money on electricity and ruin your show. Watch the screen, it will tell you about the light, too.

Don't throw too large a picture. You lose detail and definition and all the artistic quality of the picture. Remember that the film picture is a tiny thing, and that you are magnifying it enormously. Don't try to stretch it too far. It may require a new lens to make the change. Get it. Watch the screen. It will tell you.

And while you are watching the screen, also pay some attention to the methods of the successful exhibitors in your town. Watch his screen a while.

A lot of men guilty of slipshod management go around wondering why business is rotten, kicking about competition and feeling sorry for themselves.

Don't go around trying to kill your competitor's business. Build your own. While you are building your business you are creating business. Don't hesitate to adopt methods that are desirable, but be original and individual.

Watch your screen.
Two Big Stars for Mutual Program

Crane Wilbur to Appear in Horsley Three Reelers—Fields'in for a Comedy

Two more Broadway stars for the new $8,000,000 Mutual program.

Crane Wilbur, a player of the speaking stage and the motion pictures, of unusual note, will appear hereafter in the Horsley three-reel star productions for the regular program. W. C. Fields, a starred feature of the famous Ziegfeld Follies, will appear in a one-reel comedy release from Gaumont entitled “The Pool Sharks,” to be released on the program September 19th.

The first Wilbur picture will be "The Protest," a drama in which he is cast as a young district attorney. This will be released September 29th.

Mr. Wilbur brings to the Mutual program a great following and a world of screen experience. His greatest hit was made in the Pathé serial, "The Perils of Pauline," in which he assumed the leading male rôle, playing opposite Pearl White. His work in this serial made his name a household by-word the country over, and easily established him in the front ranks of the world's greatest photoplayers.

So signal had been his success that as soon as he had finished his season with Pathé he was engaged by the Lubin Company to play the leading male part in "The Road of Strife," a serial which is now running. In this, too, he scored a success, adding much to his already enviable reputation.

Mr. Wilbur was born in Athens, New York, and comes from a family of actors. He is a nephew of Wm. H. Crane, and was at one time with one of his uncle's companies on a tour of the world. His first appearance was in London, with Henry Irving, in a production of "Robespierre." In this play he had but a single line to speak, and the only other time he was on the stage was when he lead a mule which drew a cart in which were seated Mr. Irving and Ellen Terry.

Afterward he played a number of parts in important productions in England, and then returned to America, where he became a member of Mrs. Fiske's famous Manhattan Company, with which organization he remained for a long time.

And here is another new one—a star snatched out of the Ziegfeld Follies.

W. C. Fields of the Follies will be featured in the first of the one-reel comedy releases to be made for the Mutual's program by the Gaumont Company. "The Pool Sharks" will bring into play Mr. Fields' famed facility with the cue.

As Mr. Fields' contract calls for his exclusive service, it is only through the courtesy of Florenz Ziegfeld that the Mutual Film Corporation is enabled to present this star feature on its regular program.

Mr. Fields was born in Philadelphia in 1880, and made his first appearance in vaudeville there when he was sixteen years old. He continued in vaudeville, with a single exception, until his present engagement with the Follies. Ten years ago, in 1905-06, he broke away from vaudeville, and was featured with McIntyre & Heath in the original production of "The Ham Tree," under the management of Klaw & Erlanger. During this engagement he became a favorite with theatre-goers all over the country.

Mr. Fields' popularity is not confined to the United States alone. He is well-known on the Continent, having performed in all the principal vaudeville houses from Naples to Petrograd, and has given command performances before most of the crowned heads of Europe. He has also toured India, Austria and Australia.

In 1913 Mr. Fields was the only American invited to participate in the Sarah Bernhardt-Ellen Terry command performance before King George and Queen Mary.

Mr. Fields will accompany the Follies when the company starts for its annual tour of the Pacific coast next month.

The appearance of these stars on the Mutual's regular program is a part of the business of making good on the announcement of the new "all-star, all-feature," $8,000,000 program. These releases may be taken as an indication of the high standard of quality which marks all of the releases coming on the new program.

Early among the Mutual's announcements, it was declared that the same high quality which would characterize the three-reel releases on the regular program would also be upheld in the one and two-reel releases of the program.

The filming of Fields of the Follies for the first of the Gaumont single-reel comedies is a proof in action of the execution of this promise. Broadway star quality even in the single-reelers! The exhibitor can pin his advertising on these features of the regular program with just as much effect as though he had spent a big rental price for an expensive special feature to shoot about.

Then considering Crane Wilbur. He is a star to be advertised and made much of in boosting the regular program. He is the goods.
Banner Features in the Mutual Program

Synopses and News Paragraphs on the Banner Features Released in the Regular Mutual Program

These photoplays extraordinary, designated as Banner Features, are included in the new $8,000,000 program of the Mutual Film Corporation, and will be supplied to the exhibitors in the regular Mutual Program without additional rental cost.

Players of exceptional merit, including various Broadway stars, will be presented in these Banner Features, which will run two reels in length.

To Exhibitors: With each synopsis is a newsy paragraph. Use your scissors and send it to your local newspaper for press copy. If you advertise, the newspaper will be glad to co-operate in the news columns.

The West, the land of real men and real women, is placed before you in all its glory in “Keno Bates, Liar,” a two-reel Banner Feature, produced at the Kay Bee studios and released in the regular Mutual Program, August 31st. That eminent portrait of Western roles, William S. Hart, is the featured player, in the role of “Keno Bates.” The drama, one of the most stirring Western stories ever screened, breathes of romance, love and intrigue. It depicts life in the great Far West in the days of the bandits, when a man’s life was measured by the quickness of his eye and the speed with which he pulled the trigger of his Colt. “Keno Bates, Liar,” is a truly Western play, and followers of dramas in this category should not miss the opportunity of seeing it.

KENO BATES, LIAR—KAY-BEE

Two Reels—August 27, 1915

William S. Hart in One of the Stirring Scenes in “Keno Bates, Liar,” a Gripping Western Drama

CAST

Keno Bates.................................William S. Hart
Doris Maitland..........................Margaret Thompson
“Wind River”..............................Herschel Mayall
Anita........................................Louise Glaum
Jim Maitland.............................Gordon Mullen

Keno Bates and “Wind River,” joint proprietors of the “Double Stamp” gambling and dance hall, are held up early one morning at closing time, by a lone man who escapes with the bank roll. In the pursuit, Keno kills the bandit. On taking the money from his shirt, he finds a miniature of a young girl and a letter calling the thief “brother,” saying that the writer, his sister, Doris Maitland, will arrive by the Thursday stage. Keno and “Wind River” return to town and report the circumstances of the killing of the bandit. They warn everybody to say nothing of this to the girl when she comes to “Double Stamp.” On Doris’ arrival Keno tells her that her brother met his death in a mine accident. He also informs her that, as her brother’s partner, he is turning over to her Jim Maitland’s cabin, saddle horse and money. Anita, a Mexican dance hall girl, in a fit of jealousy, goes to Doris and tells her that Keno killed her brother. The girl is horrified. She takes a revolver and shoots Keno in the shoulder. “Wind River” comes upon the scene. He tells Doris that her brother was a thief and that Keno killed him in self-defence. Realizing now all that her worthless brother’s slayer has been to her, Doris is overwhelmed. She has Keno brought into her cabin where she nurses him back to health.

* * * *

Irene Hunt and Frank J. MacDonald, two popular young Reliance stars, whose fame is spread over the two hemispheres, are the featured players in “The Stronger Man,” a two-reel Banner Feature, produced at the Reliance studios for release in the regular Mutual Program, September 11th. It is an interesting and powerful play of an unhappy wife, struggling between the love of two men. At the very moment all seemed lost, she realizes that her heart belongs to but one of them and turns the other away, a wise and better man.

THE STRONGER MAN—RELIANCE

Two Reels—September 11, 1915

CAST

Cecil Graham............................Irene Hunt
Her first husband—Francis J. MacDonald
James Long.........................Jack Brannell
Cecil’s second husband...............A. D. Sears

Cecil Graham learns that her husband is faithless. They agree to be divorced. At a house-party Cecil meets James Long, with whom she flirts to divert her mind from her troubles. A love affair develops between them, but they soon tire of one another and drift apart. Cecil then goes West. On the train she meets Stanley Hargrave, whom she later marries. Long’s enthusiasm for her revives and he follows her across the continent. Finding her married to Hargrave, he tries to persuade her to leave her husband, pleading that their love comes first. Cecil at last is won over. On the point of going away with Long, however, she is discovered by Hargrave, who orders her from the house. She pleads with him. The story of her unhappy life affects Hargrave profoundly. Cecil is sure now that she loves only Hargrave. At last he sees everything through his wife’s eyes and gladly forgives her.
Banner Features in the Mutual Program

“When the Call Came,” a two-part Banner Feature for release in the regular Mutual Program, September 10th, is, without doubt, one of the most appealing dramas of the heart ever presented to a motion picture audience. It deals with a subject that is most important at this time, because of the great interest aroused by the investigations conducted by the foremost sociologists of the country, and which on several occasions has been thoroughly discussed by eminent jurists and legislators. Important, too, is “When the Call Came,” for it presents to Mutual audiences George Larkin, Fred C. Hearn, Louise Hamilton and Mrs. Wright, of the famous Gaumont Stock Company. Every mother, every father, every sister, every brother should see this powerful play of the heart and home.

WHEN THE CALL CAME—GAUMONT

Two Reels—September 10, 1915

CAST

Mrs. Hunter........................................Mrs. Wright
Will, her son..............................George Larkin
James Gleason...............................Fred C. Hearn
Will’s sweetheart......................Louise Hamilton
Jim Gleason long has had an evil reputation. One night he breaks into the home of the Widow Hunter, and over-hears Will, her son and sole support, resolving to enter a life of crime to save his mother from starvation. Half from pity, half from curiosity, Gleason follows Will to the house of Harvey Elliott. Strangely fascinated, the hardened crook hides to watch this boy commit his first crime. A diamond brooch of peculiar design lies on the table. Will seizes it. Gleason starts from his place of concealment to prevent the deed. But before he can intervene, young Hunter has fled. The crook stealthily follows. He is brought face to face with Elliott, however, and the police are summoned. Gleason, accused of the theft, is locked up. Meanwhile, the boy has been tracked by two men. Once safely inside his own house the enormity of his offence comes upon him and he starts on a run back to the home of the millionaire to replace the diamonds. The two men who have been shadowing Will, waylay him. A struggle ensues in which the boy is knocked senseless. At daybreak he comes to himself. He reads of Gleason’s arrest. Forgetting everything else, he goes to the station and gives himself up. Gleason, meanwhile, has been released. He steals around to Hunter’s house after dark, meaning to leave there the few dollars he has. Old Mrs. Hunter, who is both deaf and blind, discovers his presence, and, mistaking him for her son, implores him not to leave her again. Gleason resolves to fill Will’s place as best he can. By this time he has learned in full the story of Will’s adventures of the preceding night. Gleason determines not to rest until he has run down the two men and brought them to justice. He gets a respectable job, and at night still visits his old haunts in the hope of tracing the thieves. Months pass. Several times he is on the point of capturing the crooks when the opportunity evades him. At last, through a woman’s whim, their whereabouts are betrayed, and Gleason triumphs, Will Hunter is freed. He is convinced that his mother must be dead. But on reaching home he is amazed to find that a stranger has been substituting for him all through his absence and that Mrs. Hunter is well and happy. Will is overcome with gratitude to Gleason. But all the latter asks in return is the boy’s promise that never again will he resort to the crooked path. Then Gleason goes away—a changed man for the rest of his life.

* * * * *

Is it possible for a working girl to live a clean and wholesome life on six dollars a week? This much-mooted question, which has been frequently discussed by prominent men and women throughout the country, with considerable difference in opinions, is vividly recalled in “The Living Wage,” a two-reel Banner Feature, produced at the Domino studios for release in the regular Mutual Program, August 26th. It is based on a factory girl’s struggle against insurmountable odds, who tells six days a week in a factory for the meagre sum of six dollars. How this brave little girl finally succeeds can only be appreciated by seeing the photodrama. Edna Markey is the star, and as “Ruth Vail” delivers one of the most impressive characterizations ever screened.

THE LIVING WAGE—DOMINO

Two Reels—August 26, 1915

CAST

Dustin Blake..................................Richard Stanton
Ruth Vail.................................Enid Markey
Harry Vail.................................Jerome Storm
Dr. Merritt.................................W. Frank Burke
Rev. Mr. Thomas.................................Roy Laidlaw
Mrs. Flannery.........................Gertrude Claire

Dustin Blake, a millionaire, is asked by the rector of his church to help a girl who is receiving only six dollars a week salary. Blake refuses. He and his physician, Dr. Merritt, fall into an argument as to whether it is possible to live on six dollars a week. Blake, to prove his belief that it is, agrees, to take rooms in one of his own tenements for a month, limiting himself to a weekly allowance of six dollars. Under an assumed name, he leases a tiny room at Mrs. Flannery’s boarding-house. There he meets Ruth Vail and her brother, Harry. Harry has a bad record. His sister constantly is struggling against this handicap. Harry loses every job he gets. At last Ruth also is discharged. Blake saves her from pawing her clothes to a loan shark. Soon after this, in looking for work, Ruth is run down by an automobile and seriously injured. An expensive operation is the only hope. Blake plans to burglarize his own house, and makes Harry his accomplice. It is the last day of his wager, and the millionaire sends for Dr. Merritt, who secures his release. The surgeon saves Ruth’s life. She and Blake are married.
New Releases on Mutual Program

Short Synopses of Current Releases that are Supplied to Exhibitors in the Regular Mutual Program

“Shorty’s Ranch,” second of the three-reel features for release in the regular Mutual Program, is a laugh-provoking Western comedy, featuring “Shorty,” Jack Hamilton, star of numerous of these entertaining photoplay comedies. “Shorty” is seen in a new role this time, impersonating an English lord on a visit to the wild and woolly West. He gets away with it, too, for a time. “Shorty’s Ranch,” produced by Broncho, will be released in the regular Mutual Program, September 15th.

SHORTY’S RANCH—BRONCHO

Three Reels—September 15, 1915

The Pseudo English Nobleman Lights His Cigar with a Good American Bank Note

CAST

Shorty...........................Jack Hamilton
Baron Hassenpfeffer...................Jerome Storm
Molly Jackson........................Elizabeth Burbridge
Baron’s valet........................Robert McKim
Shorty’s valet........................Clyde Tracy
Jackson...............................Milton Ross

Sir Cecil Ballymore, an Englishman, owner of a cattle ranch in Arizona, arrives in Tucson on the way to inspect his property. He is accompanied by his valet, James—and is suffering from a bad attack of gout. Sir Cecil takes a suite at the leading hotel. His valet blunders into the wrong room, where he discovers a young woman in disarray. She attempts to kill the terrified valet with a revolver, but he escapes to his master’s apartments. Sir Cecil’s gouty foot is worse. He is ordered by the doctor to keep perfectly quiet. Stranded, he advertises for a man to go out and inspect his ranch. Shorty applies and gets the commission. Sir Cecil gives the cowboy a roll of bank bills for expenses. Shorty resolves to rip up and impersonate the wealthy Englishman. At the ranch, Jackson, the superintendent, falls for the hoax. Shorty flirts with Molly, the superintendent’s pretty daughter, orders champagne from Tucson, and prepares to give a big party to all hands. Not hearing from his deputy, Sir Cecil decides, gout notwithstanding, to go on to the ranch. He wires Shorty to meet him at “Prairie Dog Siding” with a rig to take him the ten miles across the desert. Shorty ignores the telegram. Trouble breaks out among the cowboys owing to the fact that considerable stock has been stolen by “rustlers.” Jackson fences off the road across the ranch. The neighboring ranchmen protest at Jackson’s closing up a public highway. That night they collect a posse and tear down the fence. The superintendent, Shorty and the boys rebuild it next day. The ranchmen have left warning that if the barrier is rebuilt there will be trouble. The next day Sir Cecil and his valet arrive at “Prairie Dog Siding.” It is only a desert flagging station, and there is no one there to meet them. They are heavily loaded down with baggage. In the rear of the station a rickety wheelbarrow is discovered and pressed into service. With Sir Cecil cursing the govt, the country, and everything in general, they start out over the burning sands. Meanwhile, the ranchmen have attacked Ballymore ranch, and bullets are flying like hailstones. But the sheriff has been warned. He arrives with his posse and puts a stop to the battle. Sir Ballymore and Cecil arrive. At first they have all kinds of trouble proving their identity. Convinced at last by papers on his person that this is the real Sir Cecil, Jackson seizes Shorty, the impostor, and locks him in one of the shacks. The Broncho hero that night gets back into his familiar cowboy togs and succeeds in making his getaway.

THE JINX ON JENKS—KOMIC

One Reel—September 12, 1915

CAST

Max................................Max Davidson
Jenks.................................Frank Darien
The girl.............................Ann Slater
Mrs. Max............................Pearl Elmore

Jenks and his friend, Max, are out celebrating. They separate, and Max goes home to his hotel where he flirts with a pretty young woman in the lobby. Max’s wife catches him, and gets a sound beating for his duplicity. Jenks, in the meantime, has broken a window. He is followed to his office by a detective. He manages to give the sleuth the slip by locking himself in his private sanctum, where he stays all night. In the morning he

The Suspicious Wife and Her Friends Spy on the Hapless Jenks

is a trifle nonplussed to find the detective waiting in the hall to make the arrest. Jenks phones Max for help. Max’s wife has gone away for the day, and her husband is free to enter into any piece of deviltry he pleases. Jenks makes his getaway. He meets Max down the street and they repair to the latter’s hotel together. A gossip sees them enter the lobby and immediately phones Mrs. Max, who hurries home. Over the transom she sees her husband smoking and drinking with an unknown companion in petticoats. She bursts into the room, and before Max can collect his wits to explain, he is caught up in a hurricane of marital vindictive and violence.

[Seven]
New Releases on the Mutual Program

A BULLY AFFAIR—BEAUTY

One Reel—September 4, 1915

CAST

John, the actor.................................................................John Stepping
Si, a country character..................................................Fred Smith
Josh, another...............................................................John Sheehan

John, a stranded vaudeville performer, sits on a trunk at a country depot, hungry and without funds. Near him are two country fellows reading a dime novel. John gets hold of the book and revels in a description of a bull fight. It gives him an idea. Opening his trunk, he displays divers costumes to the astonished rustics. Then he leads them to a vacant lot where he outlines his plan. They letter a sign announcing a bull fight and tack it up before the general store. The great day arrives. Si and Josh are the bull. John, dressed as the toreador, meets and vanquishes the savage beast. Sally Simpkins, in her enthusiasm, deserts her rustic admirer for John. The crowd throws him money. John naturally wants another bull. So he gives Si and Josh some whitewash, telling them to go paint up as a bull of another species. They discover a bottle of whiskey meanwhile, and when the second animal appears, it is only too apparent to the enraged on-lookers that they are being duped by humans in disguise. The angry audience rushes into the arena. John flees. A cow, by the way, joins the chase. The last we see of John he is still running.

* * * * *

WHEN HIS DOUGH WAS CAKE—BEAUTY

One Reel—September 11, 1915

CAST

He Thought His Piece of Cake Contained the Famous Diamond

The Uncle.................................................................John Stepping
The Nephew..............................................................John Sheehan
His Wife.................................................................Beatrice Van

It is Johnnie’s birthday. The arrival of a mysterious package from Johnnie’s wealthy uncle inspires wild speculations, and on Johnnie’s arrival the family gathers around to view the magnificent present. Their pleasurable excitement is turned to consternation and chagrin when the package is found to contain—only a cake. For diplomatic reasons, Johnnie defends the gift against his indignant wife, and discord enters his happy home. Mrs. Johnnie carries the cake into the kitchen and distributes generous slices of the delicacy to the neighbors. Uncle arrives to confide to his nephew that the spicy loaf contains the famous Kimberley diamond. As soon as possible, the family is “put on,” and a frenzied search for the gem ensues. After all the pieces of cake have been rounded up, and the ash can rummaged, Uncle discovers the diamond in his pocket.

* * * * *

PLOT AND COUNTERPLOT—BEAUTY

One Reel—September 7, 1915

CAST

Grant Morris.................................................................Webster Campbell
His wife, Gracia.........................................................Neva Gerber
Bob Frazer.................................................................Dick Rosson
Ethel...............................................................Nan Christy

Grant Morris, a writer and book-worm, seems to his pretty wife, Gracia, cruelly neglectful. The “Advice to the Lovelorn” column gives her an idea. She enlists the co-operation of an old friend, Bob Frazer, whom she engages to flirt with her whenever her husband is near. Bob’s attentions are so realistic that several times she is obliged to remind him that it is only a game. Morris, at a loss to understand his wife’s actions, also resorts to “Advice to the Lovelorn.” He hires a very attractive secretary, with whom he soon appears to be infatuated. Gracia rues this turn of affairs. Bob Frazer and Ethel, the secretary, fall in love. They plan to bring together the estranged husband and wife. Morris and Gracia are locked up together in a room, and their captors call through the transom that they must stay in prison until their differences are made up. The unhappy pair see their accomplices making love in the garden below. Mutual confessions follow—and all marital sorrows are forgotten in a kiss.

* * * * *

THE FORECAST—AMERICAN

One Reel—September 8, 1915

CAST

Janet.................................................................Lizette Fhorne
Rex Booth..............................................................Edward Coxen
Forrest Keene.........................................................George Field

Forrest Keene, a rich bachelor, and his nephew, Rex Booth, live together in the Keene mansion, presided over by a young and very attractive housekeeper, Janet. Rex [Eight]
New Releases on the Mutual Program

and Janet are in love. But Keene objects to the match. In the event of a marriage, he threatens to disinherit his nephew. An old knife is sent the bachelor from the Orient. It is especially admired by Brown, the butler, who has been in the household for many years. One day Keene falls asleep in his chair, with the stiletto over his arm. He dreams. It seems to him that he quarrels with Rex over his love affair. A horrible cry brings the servants running to the library, where they find their master dead on the floor. Rex is bending over him, the knife in his hand. He is arrested and tried on circumstantial evidence for murder. Janet testifies, greatly against her will. Her suffering on the stand is acute. Then, old Brown, the butler, comes forward. He tells how his daughter, Violet, years before had fallen in love with Keene, who refused to keep his promise to marry the girl. Seeking revenge, Brown entered the service of her faithless lover. His opportunity came when the uncle and nephew fell to quarreling. The deed was his. Keene wakes. Out of the joyful relief to find that it is all a dream, he gives his consent to the marriage of Rex and Janet.

* * * * *

JERRY AND THE GUNMAN—
CUB COMEDIES

One Reel—September 9, 1915

Inimitable George Ovey in a Scene from New and Mirthful Comedy

CAST

Jerry ............................................ George Ovey
Dead Shot Dick .............................. Jefferson Osborne
Mr. Goodrich .............................. Louis FitzRoy
Sheriff Gunning ............................. R. Jackson
Doctor ....................................... Arthur Mund
Mrs. Goodrich .............................. Janet Sully
Jessie Goodrich ............................ Goldie Colwell

Goodrich, Mrs. Goodrich and their pretty daughter, Jessie, arrive in a small western town just as a bad man is shooting up the place. "Dead Shot Dick" comes to the rescue of the easterners. Dick is a gunman at loggerheads with the law. Sheriff Gunning posts a notice offering a reward of $1,000 for his capture; Dick sees the notice and compels the sheriff to eat it. He then interrupts the spoiling of Jerry and Jessie, cutting out the former with the fair stranger. Jerry determines to be avenged. The Goodrich family depart for home. They invite Dick to visit them. He accepts, and a few days later arrives in town, with Jerry hot on his trail. Both pay marked attentions to Jessie. "Dead Shot Dick" orders his rival out of the way. Jerry refuses, and in the tilt that follows the lordly outlaw is worsted. Dick, laid low, is attended by the doctor. In the midst of the treatment he revives. Grabbing his brace of six shooters, he powders up the room, Jerry coming in for an extraordinary share of attention in commemoration of past performances. Dick compels Jerry to swap clothes, and continues on his rampage. At an opportune moment, however, Jerry applies a shillalah to Dick's head, and he falls into dreamland. In his rival's pocket, Jerry finds a copy of the notice offering the thousand for the outlaw's capture. Visions of the reward prompt Jerry to tie a rope to the gunman's ankles and drag him off to jail, where he hands his prize over to the authorities and demands his money. The sight of the $1,000 leaving his hands, however, proves too much for the judge. He orders Jerry arrested for carrying concealed weapons, and the crestfallen hero is cast into the same cell with him bosom foe.

A DARK HORSE—RELIANCE

One Reel—September 13, 1915

CAST

Bobby, a newsboy ................................. Bobby Fuehrer
Will Haverley .................................. Fred Burns
Marion, his wife ................................. Margie Wilson
Tony, head trainer .............................. Ben Lewis
Constable ...................................... William Rhyne

Bobby, a newsboy, protects a cripple from being tormented by the other boys, and is rewarded with a position in Will Haverley's racing stables. Bobby is allowed to exercise "Old Ironsides," Haverley's favorite horse, which holds the track record. The young groom sees a handbill announcing $1,000 in prizes for trotting races at the county fair. He determines to take chances on winning enough money to send his sick mother to the country. At the entrance to the fair, Bobby discovers a runaway monkey. He makes the monkey perform for the crowd, and in cash to pay his admission fee. But just here a constable interferes. The monkey has stolen a watch. Bobby is made responsible for the theft, and both he and the simian are locked up. However, they escape and re-
of smoke rushes forth, and from it emerges a genie. “Thank you for your kindness,” says the sprite, “for setting me free. I will gladly grant the next three wishes you may have, and the next three wishes of your noble wife.” Patrick is too flabbergasted to speak for a moment. Then he remembers his pipe. Instantly it is lighted—but without the aid of visible match. The apparition commands Patrick to clap his hands three times if he should need his services again, and vanishes. Pat stops at Riley’s saloon to have a drink with a friend. Biddy, meanwhile, unconscious that her next three wishes are to be granted, perspiring over the wash-tub, longs to have the weather cooler. Immediately it turns so chilly that she is obliged to go put on a coat. Then, of course, she wishes it was warm again. Her third desire is that Patrick would get home. Pat leaves Riley’s considerably against his wishes. In front of his house, he remembers that he has neglected to prepare Biddy’s birthday surprise. He summons the genie. Pat explains the situation to the visitor from fairyland, who looks into the window of his humble abode and says, loftily, “I can change that wretched room into an Egyptian harem.” “Show me!” says the Irishman. The next instant there is a shriek from Biddy within. The wash-tub has changed into a mass of roses, and the other objects around her are transforming themselves so fast, she cannot recognize her own kitchen at all, at all. Rushing out of doors, she hauls Patrick inside. He unwisely explains that this is simply his little surprise for her. Biddy is violently enraged. She pulls up her sleeves, and her husband takes refuge behind some of the furniture. Hastily summoning the genie for the third and last time, Pat mutters, “Put everything back as it was, you scamp, and beat it!” Instantly the room is restored. “Sure and I’m not seeing anything so extraordinary,” says her husband. “I’m afeared it’s drinking again, Biddy darling, you’ve been—and this your birthday!” Tearfully, Biddy admits as much, and, taking the flask from her apron pocket, she throws it out of the window. The crafty Patrick smokes his mysteriously lighted pipe in peace.

**FROM THE RIVER’S DEPTH—THANHOUSER**

One Reel—September 5, 1915

Dorothy Hewins..................................................Ethyle Cooke
William Hewins.............................................Dorothy D. Barfield
Walter Van Vleck.............................................Boyd Marshall
Convict Syd....................................................Thomas Curren

Convict Syd, escaped from state prison, finds a hiding place near a river bank on the outskirts of a small town, where he is confronted by the problem how to get rid of his striped uniform and obtain a new identity. A well-dressed man happens along. The convict attacks him. Later, when he has put on the victim’s clothes, he discovers in the pocket a letter to William Hewins, the local banker, explaining that its bearer is the son of an English nobleman who has come to America on financial business. The convict weights the body and sinks it in the river. He disposes of his striped suit in the same way. Next day he presents himself at the office of the banker. He forges his victim’s signature and has no difficulty in opening an account. Hewins invites the supposed Englishman to his home, and when his visitor shows signs of being interested in Dorothy, the banker’s daughter, her father favors the match. One day, in Hewins’ house, the imposter picks up an illustrated London paper. In it is a picture of the man in the river. The convict realizes that his secret cannot long be hidden. He fears that the banker already has seen the picture. However, he fears it to bits and throws the scraps into the waste paper basket. Then he asks Hewins to go with him to look at some property he is thinking of buying. Dorothy has witnessed the actions of the imposter and her suspicions are aroused. She confides her fears to Walter Van Vleck, her lover. They piece together the torn picture and learn the truth. Believing that Dorothy’s father may be in danger, they hurry off to overtake Hewins and the convict. On the river bank they find the two men struggling desperately. The convict wounds the banker, and flees. But newcomers on the scene give pursuit, cutting off his escape. The hopeless man plunges into the river. He has almost reached the opposite bank when he looks down, and a cry of horror breaks from his lips. “It is he. He is calling me!” cries the murderer—and sinks beneath the slimy surface. Later, they drag the river. The body is found, the arms of a skeleton fastened around its neck. A bundle, containing a suit of convict’s clothes, also caught in the net, tells the story.
Training the Mutual’s Animal Actors

By Captain Jack Bonavita

Chief Trainer with David Horsley’s Bostock Animals, Now Appearing in the Centaur Releases in the Regular Mutual Program

For many years I have taken animals, wild from their native heath in the jungles, many of them ill-tempered and ferocious, and in a space of time, dependent upon the characteristics of the particular charge, trained them to obey every command as a house dog does its master. This is not written in the spirit of boastfulness of my accomplishments, but in support of my contention that kindness and consideration alone will bring an animal to an instinctive realization of what is expected of him and make him carry out those teachings which the animal realizes is his lot to obey.

An animal is suspicious by nature. That sense is ever alert, for it means self-preservation. Every being is an enemy—some one to do harm. This suspicion, then, must be disarmed and, certainly, it cannot be done by force, for force creates suspicion. Obviously, kindness must be the rule, and soon the animal, recognizing in the trainer a harmless friend, can be approached and taught the purpose he is to serve.

So kindness is our inalienable rule and, just to show its effect, I will cite the case of “Apollo,” one of the Bostock group of lions, which, with other species of animals in the Bostock collection, appear in the Centaur sensational feature pictures, a brand of two-reel motion picture subjects which David Horsley is producing, and which are to be released every Thursday on the Mutual program, beginning September 16th.

“Apollo” was captured in South Africa seven years ago and bought by Mr. Frank C. Bostock, who then owned the Bostock animals. Mr. Bostock had been advised by his South African agent that “Apollo” was an exceptionally valuable acquisition and that more than ordinary care should be exercised in handling him.

Acting upon this advice, Mr. Bostock sent an attendant all the way to South Africa to escort the prize to Coney Island, then the headquarters of Mr. Bostock. The duty of the attendant was simply to see that “Apollo” was properly fed and watered.

When the consignment reached its destination, the shipping box was placed against an aperture at the end of the long line of cages and the grid front raised. “Apollo” chanced the apparent freedom this offered—surely it could result no worse than before, and the scent and the roars of his kind in the adjoining cages helped to assure him that he was among friends. He stepped into the darkened room, a door closed quietly behind him and “Apollo” was advanced. Man and beast were becoming friends. “Apollo” was then ready for teaching to mount pedestals—accomplished first by placing a stool a few inches in height only near him and enticing him to place one foot upon it by the aid of a choice strip of meat on the end of a buggy whip. Higher and higher became the pedestal and gradually he learned that this was one of the things expected of him for his food and lodging.

When Mr. Horsley bought the entire Bostock aggregation last fall for motion picture purposes and engaged at the same time all of the original Bostock trainers, he directed us to bring out every performing possibility in the animals. For about a year we have been at work, following out these directions and in truth I may say we have accomplished much. The feats these animals perform will be a revelation to motion picture patrons.

The work of the Bostock animals is truly remarkable. And kindness, above all, accomplished it.
The Policy of Service

The readers of Reel Life are perhaps now taking notice of a new editorial policy as well as a new dress for the magazine.

The policy of Reel Life is one of service to the exhibitor. It is identical with the policy of the Mutual Film Corporation as expressed in the new $8,000,000 program. It is the purpose of this magazine to aid the exhibitor in making a profit every show.

Besides keeping the exhibitor informed of the news of the Mutual's program and features, it is the mission of this publication to carry to readers a share of the wealth of motion picture experience held by the men of the Mutual organization and the thousands of successful exhibitors showing the Mutual pictures. No one man knows it all, but each man who has attained success in this industry probably knows some one thing a little better than his fellows. The columns of Reel Life are bringing you each week articles from the men who know. These columns are open to the expressions of our exhibitors. If you have found a "new wrinkle" to bring receipts into the box office tell Reel Life about it. There are a good many thousand readers who will be interested to hear from you. Speak up.

* * * * *

Busy Canada

A glance at the Canadian dailies with headlines shouting political scandal and sowing charges of graft broadcast leads a neutral observer to the thought that the diligence applied by our northern cousins to the censorship of films might well find greater value applied to other functions of the government. Not long ago a young censor in a western province barred a comedy film because he held it not funny enough. By the same token he might also stop a funeral on the ground it was not sad enough.

* * * * *

Films and Realism

The writer discovered himself to be a "tired business man" on Broadway the other night and dropped in to see "Chin-Chin." It proved amusing enough to warrant attention. But the most interesting aspect of the show was the introduction of the motion picture for the depiction of a portion of the action which would be rather unconvincingly done if left to the mechanics of the speaking stage. Not that this is anything new or that there is much to be said for any attempt at realism in the musical comedy. It is just a reiteration of the value of the motion picture in its scope of physical possibilities. The speaking stage must yield some points to the film which makes the world for a back drop and can make the impossible true.

* * * * *

The Screen

In this issue President Freuler has made some important remarks about the screen. He says: "You sell your screen at every show." If you have not read this message on Page 3, turn back and read it now, if you have, read it again.

* * * * *

Whoa There Pegasus!

Unblushingly we clip from Picture Play Weekly, this:

Miss Hortense Bourin, of the "Little Jem" restaurant, has written this philosophical bit:

"There are only two roads we may travel, I say.
You must go one of them, there's no other way.
The millions of people where'er they may roam,
Are en route to the movies or on their way home!"

* * * * *

News from the other side of the Atlantic would indicate that most of the decisive "battles" of the war are being fought in the studios in front of very partisan cameras.

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Galveston's Ventilation

Mutual Weekly No. 35 has some extraordinary pictures of the great storm at Galveston.

"The ventilation here was what you would call perfect," writes the camera correspondent to Pell Mitchell, editor of the Mutual Weekly. "I had to lay a rock on the camera to hold it against the gale."

* * * * *

The Acougraph

Says Collier's Weekly: "The acougraph, is a mirth meter. It measures the efficiency of comedy films. By the acougraph the movie man can gauge the precise amount of satisfaction each laugh producer actually produces. As the films unroll, the sensitive needles of the acougraph record the length of the laughter and the height of its loudness. The movie man doesn't have to shoot in the dark, as an editor does, and trust in instinct and chance conversation and a few letters from Vox Populi to advise him what is getting across and what isn't. In judging the efficiency of humor—and nothing is more difficult to judge—he has only to turn on the acougraph and read off the batting averages. O genius of invention, tarry no longer in the movie house! Legions of pucker-browed editors implore you to turn your energies to bigger things. Give journalism a mirth meter, too."

Reel Life hasn't met the acougraph but is willing to place a reasonable sum at 8 to 5 that George Ovey can bust the indicator.

* * * * *

The Mail's Move

The Evening Mail, (N. Y.) announced under date of August 23rd that thereafter the dramatic and motion picture departments of the paper would be run as one department under the editorial supervision of the dramatic editor. The Mail advances this move as a step toward fuller recognition of the motion picture.

"The rapid growth of the feature film as an amusement, and the serious efforts of film producers to improve the standards of their screen dramas have added a dignity and an importance to the artistic side of the motion picture industry which the Mail believes, deserves both recognition and support."

Since Burns Mantle is the dramatic editor of the Mail, we may look forward to a constructive treatment of the film. Besides being a critic of note and standing, Mr. Mantle is known among his fellows of the press as a man who "always writes a good story."

George F. Wörtzs is associated with Mr. Mantle in the motion picture work of the combined department.

Motion picture departments in the daily papers were born as pure adjuncts of the advertising and circulation departments. Now is coming treatment of the motion picture on a basis more in keeping with its news value, as the amusement of the millions and as an established art.
"The Diamond from the Sky"

By ROY L. McCARDELL

The Story of Chapter Nineteen of the Flying "A"
Picturized Romantic Novel

WHERE was The Diamond From the Sky? It was not in the grasp of Frank Durand, erstwhile King of Diamonds. It was not clasped in the tigress talons of Kansas Em, the dance hall fury. It was not in Esther's hands, as Quabba, the ever-watchful Italian, drew her from the maelstrom just in time to escape the falling roof of Pete's Palace. Ahead of them spurted the agile English lawyer, Marmaduke Smythe, still holding fast to his cherished head horn. On one of the horns of the head dangled The Diamond From the Sky! In the excitement and struggle he had not noted the diamond had been hurled through the air when Luke Lovell, struggling for it like the rest, had struck the arm of Kansas Em, loosening her grasp upon the chain of the locket as she held it high above the throng. Over the heads of the crowd it had flashed and fastened upon the deer horn. And so the lawyer bore it from the scene of conflict unnoticed by anyone, not even by himself.

The fallen roof had crushed, maimed and pinned down a score of men and women. Of these there was one stalwart young man in auto costume. His face, blanched in death or unconsciousness was cameo-like. It was Arthur Stanley. Though sick and faint, Esther, with the help of Kansas Em, found her way to her lover's side. Already the creeping red edges of fire were crawling toward him. Esther grasped at his shoulders. But the task was beyond her strength. Quabba and Kansas Em joined their efforts with hers, and, together, they dragged the unconscious man from the ruins. Peter Huff came along just then.

"We've sent for a doctor," he added, with a glance at the waxlike face of John Powell.

"I am a doctor," said Durand, who had been stooping over the insensible millionaire. "I'll take care of Mr. Powell."

It was no idle boast of Durand's, though he did not happen to have by him his certificate from Heidelberg to prove it. His skill had been marked in his profession, especially in surgery. But he had debased his great talents, and mixed in several scandals, he had been forced to fly from New York, Paris, and Vienna. For a while he smuggled illicit drugs, and then abandoned this for the despicable profession of international gem crook. Arthur was badly injured. But Durand had surmised that his patient's youth and strong constitution would enable him to stand a hurried journey to Los Angeles. A daring scheme already was forming in Durand's mind. Arthur, crushed and helpless, was wholly at his mercy. When Esther came to herself she was in the cottage of Kansas Em—and Arthur had been carried back to Los Angeles. A few days later she parted with the dance-hall virago, who had become sentimentally fond of her. When first the woman's fingers, grasping The Diamond From the Sky, had touched a secret spring in the locket, a folded paper dropped out. On it Esther's dying mother had written a prayer for her baby girl. Marmaduke Smythe, next day, twenty miles from Mammoth, hid The Diamond From the Sky under a stone by an oak tree. Here it was found by two little sisters, playing "house," and clasped about the neck of Toodle's dolly. At the ruins of his dance hall, Huff watched the diggers in the debris with a keen glance which never wavered. But tireless excavations failed to bring to light the treasure which would have required him for the destruction of his property. At last, from one of the workmen, Huff got hold of a rumor that the whiskered Englishman had gone off with the diamond upon his person. Huff felt a gambler's "hunch." He procured a cheap roadster car and set out to track down Marmaduke. He found the lawyer and compelled him at the point of a gun to lead him to the stone under the oak. But by this time the diamond was gone. On their way back to Mammoth, Huff and his men passed Toodles in the road. The diamond, forgotten by the scampering child in pain, the result of the sting of a bee, lay on the board of a beehive.

In Los Angeles, the newspapers made much of the dramatic first homecoming of John Powell. The papers spoke feelingly of the skill and untiring attention of the eminent physician, Dr. Durand, and of the care given the young magnate by a favorite cousin from Virginia, Blair Stanley, who would take complete charge of Mr. Powell's affairs. No one could be admitted to Mr. Powell's bedside, except Dr. Durand, and the nurse in charge, Miss Marston.

CAST

<table>
<thead>
<tr>
<th>Character</th>
<th>Actor</th>
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<tbody>
<tr>
<td>Esther Stanley</td>
<td>Lottie Pickford</td>
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<td>Arthur Stanley</td>
<td>Irving Cummings</td>
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<td>Blair Stanley</td>
<td>William Russell</td>
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<td>Vivian Marston</td>
<td>Charlotte Burton</td>
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<td>Hagar</td>
<td>Eugenie Forde</td>
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<td>Luke Lovell</td>
<td>George Periolo</td>
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<td>Marmaduke Smythe</td>
<td>Orral Humphrey</td>
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<tr>
<td>Quabba, the hunchback</td>
<td>W. J. Tedmarsh</td>
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No One Could Be Admitted to Mr. Powell's Room but Dr. Durand and Miss Marston.
“The Man from Oregon”  
(A MUTUAL MASTERPICTURE)

An Exceptionally Powerful Drama in Four Parts, Featuring Clara Williams, Howard Hickman and Herschel Mayall

Shoud he go to her?  
“Honest Jim” Martin, senator from Oregon, crumpled Harriet Lane’s note in his sensitive, strong fingers—and the events of the last fortnight passed in rapid review before his mind’s eye. He had not seen her since the evening of the senatorial reception, when she had fascinated him completely—and had ended by asking him to vote for the railway land bill. It was the big thing he had come to Washington to fight against. William Landers, chief of the secret railway lobby, had had the audacity to offer him a good round sum in “appreciation,” if he would use his influence in Congress to put the measure through—and the senator had shown him the door. When Harriet brought up the matter again, Martin had felt an evil presentiment.

He broke off his musings to reread her note, “Dear Senator Martin,” it ran, “I am in great trouble. If you have the slightest regard for me, I implore you to come to me today at three o’clock. Harriet Lane.” Five minutes later the senator was on his way to her hotel. Meanwhile, a very beautiful, but intensely miserable, woman was pleading with Landers to spare her her part in the plot to force the vote of the man from Oregon. Since the senatorial reception, Harriet’s conscience had been acutely roused. The kind of a man she found Senator Martin to be had a great deal to do with her strange, new feeling. “Mother” Martin was another influence. “Mother” Martin had taken an immense liking to Harriet. In their Washington home, the fair lobbyist had witnessed the affection which united mother and son. Their tenderness was more perfect, she told herself, than the tenderness of lovers. Involuntarily, the heart of the worldly wise younger woman had responded. And now—for hard cash, accepted weeks ago and already spent, she found herself brutally held to her agreement to help ruin all this.

The bell rang. Landers, an open camera in his hands, concealed himself behind the heavy velour curtains at the end of the room. The next moment, Harriet and the senator stood facing each other. Her agitated appearance left no doubt in his mind. To his sympathetic questioning she answered at first incoherently. Then he drew from her the confession that she had lost everything in a bad investment. He put his arms about her, and her head sank on his shoulder. For an instant, feelings that were more than sympathy, more than protecting tenderness, possessed the man from Oregon. And then—he could not have told how it happened. He vaguely supposed at the moment she had been seized with hysteria. There was a struggle. He came to himself holding a dishevelled-haired woman, her gown loosened to expose her bare arm and shoulder. From between the velour curtains Landers, now visible, was in the act of lowering his camera.

“What does it mean, senator?” he asked sneeringly. “It means we want your vote. If we don’t get it, this negative goes to the newspapers.”

The following day the final discussion of the land bill came before the Senate. James Martin lived through a great deal in the short time his opponent was speaking. “Remember,” ran a telegram from Landers, which burned in his pocket, “we count on you implicitly in the decision.” Then the scene about him was erased. He stood on a wooden staging before the town hall of a small Oregon town. The space below was filled with the flushed and eager faces of men and women who believed in him. He was speaking. “And my chief joy in having won,” (Martin remembered the very words) “is that now I shall be able to fight for you.” Better this slander than that he should betray his constituents! The tool of the railroad sat down. Instantly the man from Oregon was on his feet. “Gentlemen,” rang out the voice of “Honest Jim” Martin, “this bill is robbery!”

The speech of Martin had carried the upper house. Landers, entering his library, walked in on a group of three—a detective, an expert safe opener and Harriet. She held to the light the negative. Landers snatched it from her, and she turned on him like a tigress—but shrank back at sight of the revolver in his hand. The lobbyist chief coolly stood the glass plate on the table. As he talked, Landers’s hold on the weapon relaxed. The next instant she had seized the automatic. A click of the trigger—and the incriminating negative lay shattered in a score of pieces.

[Fourteen].
YOU say everybody do that here? Where I come from, we must be mo-ness—mo-ness—Merican for la-dee." The little princess struggled in the arms of the Broadway frequenter, Claud Dixon, who took it for granted that her ignorance was his license. Castelene, the Princess, had been taken to a Broadway café by Dixon, who induced her to dance in her native costume as a novelty for his friends. Castelene won many honors, and as she was led from a storm of roses to a room outside, Claud clasped her to his breast, only to find he was enfolding a woman with the fire of a tigress and the moral principle of the best of them.

Captain Gilroy, whose ship touched a distant island yearly, took with him some rare presents for Castelene, whom he had long known. These presents incited the jealousy and suspicion of Madzero, the Princess' native lover, while Lores, also in love with Madzero, used his jealousy to further her own scheme to win him.

Castelene made much of Gilroy, entertained him with native dances, while Madzero plotted to kill him. Castelene prevented the murder, making Madzero all the more jealous. Soon the romance was broken, and Castelene drank herself into oblivion.

Lores, finding Castelene unconscious, hid her in the hold of Gilroy's ship, and glowed over her treacherous scheme. Later, far out at sea, Gilroy, astounded, watched Castelene emerging from the cabin, blazing with rage and vengeance.

"You, Captain, some bad man—you steal me from my Madzero. Now I kill myself..." Awaiting no explanations, Castelene attempted to throw herself into the sea but was saved by the genial Captain.

As Captain Gilroy's ship docked in New York, Castelene, lost in wonder, gazed toward the city, while Dixon visited the ship in search of rare Havana's, with which the Captain is always well supplied. The automobile of Claud attracted Castelene, and before long she and the jolly Captain were off for a ride up Broadway.

Gilroy, leaving Claud to take Castelene back to the ship, starts off on important business. Claud, however, takes Castelene to a café, where, over the wine glasses he enchants her with tales of new empires over which she might reign with him. Later, Castelene, in her native costume, proved a novel attraction to Claud's friends, who showered the girl with compliments and roses.

Slowly Castelene came under the control of Claud, culminating in a clandestine meeting in his rich apartment, where Gilroy found Claud styling, planning to touch Hull City, near Brant Light. Dixon hurry there to meet Castelene, as secretly planned, while Astor Kaufman, hearing of Claud's plan, and determined to reach the Captain, follows in a steamer which is wrecked near Brant Light.

Grace Dunning, the maid of the light, adds one more name to her list of saved seamen; Astor Kaufman is taken from the wreck and slowly brought back to life at the lighthouse, under the nursing of Grace. Grace accidentally crossed the path of Claud, awakening the jealousy of Castelene. Later, Castelene traced Claud to the Brant Light Isle, to find him winning the girl with his alluring description of a city mansion awaiting her. Castelene, prevented in her murderous purpose by the innocence of Grace, staggered away broken hearted. Uncle Ezra, the light keeper, by chance discovers Claud and Grace, suspects the worst, shoots him, and hurries Grace into the house, where Astor, believed to be a poor fisherman, takes her part. Claud staggered to a boat. In the middle of the bay the boat overturns. Castelene, on Gilroy's outgoing ship, rejoices as she sees Claud supposedly sinking.

Broadway was startled by Astor, as he presented Grace as his bride, while Dixon recovered from his wound sneered at the triumph of his social rival.

Castelene reaches her isle, broken-hearted, to find that Lores has won Madzero. But Lores is found to be a leper, and she confesses her treachery and turns to the leper haunts.

Dixon, arriving at the isle, is sent by Madzero to the lepers' haunts where he declares Castelene awaits him. Ignorant of his danger, Claud finds himself in the hands of Lores, the leper. As the tragedy at Brant Light turns to happiness by the union of Grace and Astor, Castelene, in the arms of her native lover, Madzero, sees Claud throw himself over the cliffs into the sea.
Who's Who in Screenland

William Russell, of the American Studios, Wins New Laurels as Member of All Star Cast of

"The Diamond from the Sky"

A BIG photoplay production, a tremendous, gripping, dramatic triumph on the screen, depends for its thrill just as much upon the "heavy" lead of the piece, as upon the adorable heroine, the romantically perfect hero. This is just where The Diamond from the Sky, the pictured $10,000 prize novel, produced by Flying "A," is particularly strong. Its star villain is William Russell. "Big Bill," as a gentleman bad man, is one of the giants of filmland. He is immense physically—and as an actor he towers head and shoulders above other leading men of his years.

Despite his youthfulness, however, Russell has a following as numerous as it is enthusiastic. And it seems that he has been doing big things for the public most of his life. His first stage appearance was at the age of eight, when he played a small boy part with Charles Hopper, in "Chimmie Fadden." The old Wallack Theater, in which he made his debut, has gone the way of the players of the old generation who made it famous. Only recently its dust has been scattered to the heedless currents of Broadway. But Russell, early inspired by Old Wallack's associations with Booth and Barrett, and the elder Salvini, is putting into his dramatic career an earnestness which is notably rare in these days.

He has indeed proved himself versatile. And versatility, says the celebrated director of a New York school of dramatic art, is the one quality an actor must have. The clever person who can do to the finish one line of work, but who lacks the ability to adapt himself to all kinds of parts, would better not make the stage his profession. Certainly he cannot hope to succeed in the motion picture studio. Russell has triumphed in both fields, simply because he can turn his imagination and talents of impersonation to all kinds of characters. As a child he was taken off the stage to be educated. On graduating, about a dozen years later, from Fordham College, New York City, he went immediately back to the footlights. One is convinced that his ambition wavered little in all those years of preparation for a career.

Russell's reappearance was with Ethel Barrymore in "Cousin Kate." He later supported David Higgins, Chauncey Olcott, Ezra Kendall and Blanche Bates. Then he was leading man for Roselle Knott. Leading roles with the Poli Stock Company, of Philadelphia, and with the Repertoire Theater of St. Joseph, Mo., gave him enviable training.

Four years ago he was attracted to motion pictures. "It's first appeal to me," he says, "was the out-of-door work, combined with my favorite profession, acting."

Russell was engaged by the Biograph Company. In a few weeks, however, he withdrew and accepted an offer from the Thanhouser management, where he starred in important productions for three years. He then joined Klaw and Erlanger's feature films, and went from there to the Famous Players, where he supported leading actresses. Releases for which he is celebrated are "The Garden of Lies," in which he played opposite Jane Cowl; "The Dancing Girl," with Florence Reed; and "The Straight Road." In "The Straight Road," Russell exhibited one of his most valuable assets—an extraordinary talent for boxing—scoring a big hit all over the country. The young actor is an accomplished, all-round athlete, and keeps himself in perfect physical condition. Earl Frazier, the sculptor, says that he is one of the most symmetrically built men he ever has met.

As Blair Stanley, the admirable young villain of The Diamond from the Sky, Russell makes the most of many opportunities to prove his superb strength. In one chapter, as he stands with his bride, Vivian Marston, at the altar, handcuffs are snapped on Blair's wrists. In a fit of rage Russell deals about him vicious, double-handed blows with his manacled fists. The fight apparently is uneven, but Russell becomes so enthusiastic that his foes are literally mowed from his path at each swing of the shackled arms. He and his bride of the film escape in triumph.

Another previous bit of action demands that Blair climb to Vivian's chamber. Hanging to a narrow ledge by the tips of his fingers, Russell draws himself slowly up the side of the house. The veins start out in the actor's face, but he reaches the sill of Vivian's room, and swings himself deftly over.

Even more dramatic is the fight on the staircase in another chapter. Russell, in the clutches of Roy Stewart, who plays Tom Blake, the detective—with William Frazier, as Qabba, lending Blake his aid—comes reeling backward out of the top-floor room of a slum lodging-house, and takes a thirty-foot fall over broken banisters. The first time he rehearsed the scene, Russell went down with terrific force. But instantly he was on his feet. "Say," he shouted back to the others, watching breathlessly from above, "I don't think Stewart struck me hard enough for the fall I made. Let's try it again."

That's Russell, who is scoring one of the greatest successes ever achieved by a screen player, by his wonderful portrayal of the heartless young villain in The Diamond from the Sky. Nothing is too big for him to handle. No task is too difficult for him to undertake.

D. W. Taylor, one of the master minds of motion picture directing, who is in charge of the screening of The Diamond from the Sky, and who has observed the work of nearly every screen player of any prominence, recently had this to say of Russell:

"In all my experience in motion picture work, I doubt if I have ever met a man who has so appealed to me as has this young fellow Russell. I have never called upon him to perform a stunt, regardless of the risk it entailed, that he has not fulfilled to perfection. He is absolutely tireless, never complaining at the amount of work he is called upon to perform. One of his greatest assets as a screen star, is his ability to quickly adapt himself to any role assigned him. It seems to come natural to him."
News and Views from Mutual Men

Efficiency Scouts Go Out to Help Exhibitors Win with New $8,000,000 Program

THE Mutual Film Corporation's efficiency men are going into the field and have already started operations.

It is the duty of these efficiency men to look into every angle of the service, particularly from the viewpoint of the exhibitor, as outlined in President Freuler's message in the last number of REEL LIFE. The efficiency men are studying the conditions surrounding the exhibitors in every territory and are endeavoring to aid the exhibitors in making the most of the great opportunities now put before them by the Mutual's new $8,000,000 program.

The efficiency staff now includes B. N. Judell, until recently manager of the Minneapolis branch; E. Auger—whose name is pronounced Ozlay—formerly with Pathe and General; and J. J. Rotchford, formerly branch manager for General Film in Salt Lake, Rochester and New York.

These three men are now out in the field and busy bombarding the home office staff with ideas and reports. They are getting action for the exhibitors.

F. W. Bandy, former manager of the Mutual's Denver branch, has succeeded Floyd Lewis as manager in Oklahoma City. Mr. Bandy has had a wide experience in the motion picture industry and his invasion of new territory finds him full of ideas.

"The 'fly-by-night' exhibitor who was once a bane of the business in this territory, has now gone on his way and we are now dealing only with the intelligent type of exhibitor who appreciates our service," observes Mr. Bandy. "We are constantly impressing upon our customers the value of advertising and our efforts in this direction are meeting with success, both for us and for the exhibitor. That's the only kind of success that counts, in the long run."

J. C. Butner, formerly manager of the New Orleans branch, has been transferred to Boston. But Boston is not a new town to Mr. Butner and his flow of mail to the home office indicates he has found things to do there.

C. G. Powell has been promoted from manager of the Continental Department of the Philadelphia branch to Mutual branch manager there. He has just completed arrangements for the erection of a building to house the Mutual interests there and his plans call for one of the finest and most completely equipped exchanges in the country. Mr. Pope has succeeded Mr. Powell as manager of the Continental department. Mr. Pierce has been chosen to assist in the exploitation of Mutual Masterpictures in the Philadelphia, Harrisburg and Wilkes-Barre territories.

Lew Bent, travelling representative in and about St. Louis, is alleged to have a mileage record as a road man in that territory. He mutters something about a matter of 1,569,376 miles.

C. A. Helm, formerly road man for the General Film out of Columbus, O., has been appointed Masterpicture representative of the Pittsburgh branch. Mr. Helm spent three days at the home office in New York outlining a strenuous campaign for the Pittsburgh territory. He has a whole fall's work laid out for himself now.

J. M. Mullin, manager of the Albany branch, recently took in more territory. Some of the territory in the eastern part of New York State formerly supplied by the Buffalo branch was assigned to the Albany office by the home office executives.

George Christoffers, formerly special representative of the Syndicate Film Corporation, is the new manager of the Buffalo branch.

A. F. Beck, manager of the New York, Twenty-third Street branch, is now thoroughly installed and full of business. Mr. Beck made an enviable record in the film business in St. Louis as manager of a distributing office there.

H. Lustig, of the Denver office, is enthusiastic about the co-operative publicity service on the Masterpictures. "We believe the prepared display advertising, press matter and electors for each subject are the most valuable advertising properties in connection with the Masterpictures," he writes. "We urge every exhibitor to liberal use of newspaper space as the first requisite of success in presenting a photoplay. And it gets results for the exhibitor here, too."

C. W. Taylor, of the Omaha office remarks: "We have interested a great many of our customers in newspaper advertising and this seems to have been very beneficial service. I have just received a clipping from Mr. Moreland, of the Majestic theater, in Missouri Valley, Ia. He says that the use of advertising there in his local paper has shown a marked effect on his box-office receipts. We have a good many other exhibitors who are following in the same line with success. We are urging exhibitors to interest their local papers everywhere to put in motion picture columns and to handle the news about pictures that the fans want."

J. R. Crone, of the San Francisco office, sends REEL LIFE an interesting account of Mutual Masterpicture activities in his territory.

"When the Masterpictures were first issued we held private reviews in a number of towns in this district," he relates. "We secured the biggest theater in each town and invited all of the local exhibitors, the press and about five or six hundred of the better class of theatergoers. We did this to create a demand and it certainly succeeded. "Among other things I am telling exhibitors about Marshall Field's opinion on advertising: 'The time to do the big advertising is when business is poor.'"

F. A. Keller, of the St. Louis office, is full of pep on the Mutual Masterpictures. "They are just as represented," he writes to the home office—which is hardly a matter of news, but still encouraging. "They are good, and I believe they are getting their most effective advertising through the exhibitors who use them. The exhibitors are talking favorably about the Masterpictures when they meet. We are paying special attention to getting the exhibitor to advertise the Masterpictures and we are succeeding in proving to them that advertising is the way to make the big pictures pay."

J. G. Trask, of the Detroit branch, gives out the information that the state fire marshal has announced that no mounted paper can be used in the state after September 7.
### Mutual Exchanges

Serving the Mutual Program

<table>
<thead>
<tr>
<th>City</th>
<th>Address</th>
<th>Phone</th>
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<tbody>
<tr>
<td>Albany, N.Y.</td>
<td>Mutual Film Corporation</td>
<td>730 Broadway</td>
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<td>Amarillo, Texas</td>
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### Mutual Weekly No. 35

**LATEST WAR NEWS**

President Polk yesterday attended the opening of the Muniment Hospital, the French government to the wounded soldiers. English government builds a 250 foot bridge. American states are being broken in for the English army. BOSTON, Mass. - Eighth annual Government Conference meets here for an exchange of views on subjects of importance to the people. BALTIMORE, Md. - A new heavy weight, to wrest the world's championship from Jess Willard, is discovered. He is Edward Brown, of Virginia—20 years of age—weighs 280 pounds and is 6 feet, 11 inches in height.

WASHINGTON, D. C. - The great falls of the Potomac are to be harnessed at a cost of $15,000,000 and will supply electric power for the National Hall.

OAKLAND, Calif. - 25,000 school children take part in human flag drill at National Educators' Convention.

GALVESTON, Texas - 26-hour, West End hurricane devastates this city, causing loss of over 10 lives and millions of dollars worth of property.

A memorable picture, entitled "The Great One," was taken by a Mutual Weekly Cameraman during the height of the storm, when the wind was blowing at 75 miles per hour. Many fires started and the only water supply was that in the streets.

BRIGHTON BEACH, N. Y. - Movie Stars pose at their carnival.

ASBURY PARK, N. J. - "Silver Jubilee" baby parade attracts thousands of visitors to this famous beach resort.

### Mutual Program

**Week of September 6, 1915**

<table>
<thead>
<tr>
<th>No.</th>
<th>Brand</th>
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<td>American</td>
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<td>In Trust</td>
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<td>Reliance</td>
<td>This Indian Trader's Vision</td>
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<td>03930</td>
<td>Falstaff</td>
<td>Pansy's Prison Pies</td>
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<td>Thanhouser</td>
<td>The Bowl Bearer</td>
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<td>Majestic</td>
<td>For Love of Mary Ellen</td>
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<td>03933</td>
<td>Beauty</td>
<td>Plot and Counterplot</td>
<td>C</td>
<td></td>
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<td>The Forecast</td>
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<td>03935</td>
<td>Thanhouser</td>
<td>The Suspected Isles</td>
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<td>Jerry and the Gunman</td>
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<tr>
<td>03938</td>
<td>Falstaff</td>
<td>The Mother of Her Dreams</td>
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<td>Thanhouser</td>
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<tr>
<td>03940</td>
<td>Beauty</td>
<td>When His Dough Was Cake</td>
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<td>03941</td>
<td>Majestic</td>
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<td>03942</td>
<td>Comic</td>
<td>The Jins on Jenks</td>
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<tr>
<td>03943</td>
<td>Thanhouser</td>
<td>Out of the Sea</td>
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<tr>
<td>03944</td>
<td>Reliance</td>
<td>The Wolf Man</td>
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**Monday, September 9, 1915**

- The Brand Bottlers
- Jerry and the Gunman
- The Mother of Her Dreams
- The Stronger Man
- When His Dough Was Cake
- His Guiding Angel
- The Jins on Jenks
- Out of the Sea
- The Wolf Man

**Week of September 13, 1915**

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<td>03946</td>
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<td>Gaumont</td>
<td>Seeing America First</td>
<td>Scenic 1</td>
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<td>03948</td>
<td>Thanhouser</td>
<td>Helen's Babies</td>
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<td>Incoigno</td>
<td>C</td>
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</table>

**Monday, September 16, 1915**

- The Senator's Silver Buckle
- Seeing America First
- Helen's Babies
- The Little Life Guard
- Incoigno

**Thursday, September 19, 1915**

- Shotty Ranch
- The Dark Horse
- The Knackout

**Monday, September 23, 1915**

- The Rajah's Sacrifice
- The Little Lady Next Door
- The Man from Oregon

**Thursday, September 26, 1915**

- The Viscissident
- The Knockout
- The Man from Oregon

**Monday, September 30, 1915**

- The Vivacious
- The Fairbanks Twins
- The Man from Oregon

**Thursday, September 30, 1915**

- The Vivacious
- The Fairbanks Twins
- The Man from Oregon

**Sunday, September 15, 1915**

- Shotty Ranch
- The Dark Horse
- The Man from Oregon

**Wednesday, September 14, 1915**

- The Rajah's Sacrifice
- The Little Lady Next Door
- The Man from Oregon

**Saturday, September 19, 1915**

- The Fairbanks Twins
- The Man from Oregon
- The Man from Oregon
MUTUAL FILM CORPORATION Presents
Another Great Star In Its
New $8,000,000 All-Star, All-Feature Program

Miss
BEATRICE VAN

In the first of the
new BEAUTY Comedies

WHEN HIS DOUGH WAS CAKE

A Feature
In One Reel
Released Sept. 11th

On The Regular
MUTUAL PROGRAM
(all-stars, all-features)
— NO EXTRA COST

Book the Mutual Program
If You Want All Features
MUTUAL FILM CORPORATION Presents
A Falstaff Feature Comedy in One Reel

PANSY'S PRISON PIES

SOME Comedy

Featuring the inimitable comedian

Mr. ARTHUR CUNNINGHAM

and Mr. Claude Cooper

Released Sept. 6th

One of the New Features on the $8,000,000
MUTUAL PROGRAM
(All-stars, All-features)
MUTUAL FILM CORPORATION Presents
The First Release of a New Feature Series

KEEPING UP WITH THE JONESES

The Animated Version of the famous cartoons drawn by ‘POP’ appearing in the New York Globe and 150 other Leading Newspapers throughout America. Released Every Week on the Mutual Program. Split Reel with interesting Scenic, Industrial or Educational Pictures

FIRST RELEASE SEPT. 13th

DANCING LESSONS

— a side-splitting animated cartoon. Scenic: “Seeing America First” The Mutual Traveler at Lake Champlain and Ausable Chasm ... 

On the NEW $8,000,000 MUTUAL PROGRAM (All-stars. All-features) — NO EXTRA COST
MUTUAL FILM CORPORATION Presents
A Mutual Masterpicture in Four Reels

THE HOUSE OF A THOUSAND SCANDALS
-a stirring Drama
ably interpreted by

THE GREAT STARS

Mr. HAROLD LOCKWOOD
and
Miss MAE ALLISON

Released Sept. 23rd
Book Through Your Nearest Mutual Exchange

Produced by American Film Co., Inc.
Rialto Sta

Mutual Program

Presents

The Charming Favorite

Fania Marinoff

in the three act drama

The Unsuspected Isles

Direction of W. F. Haddock

Released Sept. 8th

Keeping Up With The Joneses

By Pop

The celebrated comic cartoon series

Appearing in 150 newspapers of U. S. and Canada

Released every Tuesday

Animated by Harry Palmer

Gaumont Studios and Factory

[ Twenty-four ]
R FEATURES

Presents the Broadway Star

IVY

Troutman in the three act drama

THE HOUSE WITH NOBODY IN IT

DIRECTION OF RICHARD GARRICK

RELEASED SEPT. 22nd

ALL STAR COMEDIES

PRESENTING

The best known comedians of the motion picture art and the legitimate stage

RELEASED EVERY SATURDAY

Produced by

Company

FLUSHING N.Y.
The First American “Clipper” Feature
A Romantic Drama In Three Parts

Here is a wonderful attraction—the very first of its kind—a brilliant story of New York society and life on the western plains. The course of true love runs its way in thrilling, romantic fashion.

The Cast That Breaks All Records!

Harold Lockwood  May Allison
Harry Von Meter  Eugenie Forde
William Stowell
Directed by Thomas Ricketts

Look at these names—Lockwood—Allison—Von Meter—Forde—Stowell. Every one is a star—a headliner. These names will weave a golden magic spell over your box-office strong-box.

Date of Release
September 18th

Get in at the start of these new three reel “Clipper” features. Many more are to follow. Each will be a distinct feature—a striking, crowd-getting feature—the kind that will make your patrons talk, talk, talk about what they see at your theatre.

Distributed throughout the Mutual Film

American Film
S. S. HUTCHINSON, President
Remember the date—Sept. 18th. Mutual Exchanges all over the United States will release this new "Clipper" feature. Arrange your booking early—NOW.

Flying "A" Releases

The Senor's Silver Buckle
A two-reel drama—Released Sept. 13th
Featuring Winifred Greenwood—Edward Coxen
Directed by Henry Otto

The Little Lady Next Door
A single-reel drama—Released Sept. 17th
Featuring Vivian Rich—Walter Spencer
Directed by Reaves Eason

American "Beauty" Releases

Incognito
A single-reel drama—Released Sept. 14th
Featuring Neva Gerber—Webster Campbell
Directed by Archer MacMackin

A Friend In Need
A single-reel drama—Released Sept. 18th
Featuring Beatrice Van—John Sheehan
Directed by James Douglas

Book American Films For Your Box Office's Sake

Company, Inc.
Chicago, Illinois
No Wonder Everybody Goes To See

*A Picturized Romantic Novel*

By Roy L. McCardell  Directed by W. D. Taylor

Intense, Dramatic Action—
Breath-taking Thrills—
Adventure and Romance—

These are the elements that appeal to the crowds—that bring the crowds to your theatre. These are the elements that dominate "The Diamond From The Sky," the $800,000.00 continued photoplay in chapters.

A Proven Success!

"The Diamond From The Sky" goes big! Nineteen chapters are appearing now—a new two act chapter is released each week. Not one dull moment in nineteen chapters! Unbelievable thrills are yet to come!

You exhibitors who haven't booked "The Diamond From The Sky"—you're losing money. You're missing the biggest dollar-getter in the business.

For booking information wire, write or see at once, the North American Film Corporation representative at your nearest Mutual Exchange, or write or wire us.

North American Film Corporation
JOHN R. FREULER, President
71 West 23rd Street, New York City

*North American representatives at every Mutual Exchange in America.*
THE QUEST
An Exciting Romance of the South Seas. In Five Reels. Produced by the American Film Company. Starring MARGARITA FISCHER. Released March 22, 1915.

THE LOST HOUSE

THE DEVIL

Enoch Arden

A MAN AND HIS MATE

ON THE NIGHT STAGE
A Gripping Western Drama. In Five Reels. Produced by ROBERT EDESON and WILLIAM S. HART. Released April 15, 1915.

MAN’S PREROGATIVE

CAPTAIN MACKLIN
A Drama of the Great War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring RICHARD WOODRUFF. Released April 22, 1915.

THE CUP OF LIFE

A CHILD OF GOD
A Drama of Love and Redemption. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. Starring FRANCELIA BILLINGTON and SAM DE GRASSE. Released April 29, 1915.

THE ABSENTEE

THE VICTIM
A Vivid American Drama in Three Reels. Produced by Majestic. Starring MARGARITA FISCHER and ROBERT HARRON. Released May 6, 1915.

Rumpelstiltskin

STRATHMORE
From the Immortal Romance by “Ouida.” In Four Reels. Produced by Reliance. Starring CHARLES CLARY, IRENE HUNT and FRANCELIA BILLINGTON. Released May 13, 1915.

THE LURE OF THE MASK
An American Distinctive Creation. In Four Reels. Produced by the American Film Company. Starring ELSIE JANE HILL and HAROLD LOCKWOOD. Released May 17, 1915.

GOD’S WITNESS

GHOSTS

THE FAILURE
A Drama of Newspaper and Theatrical Life. In Four Reels. Featuring JOHN EMMETT. Produced by Reliance. Released May 27, 1915.

THE DARKENING TRAIL

THE LONESOME HEART
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful MARGARITA FISCHER. Released June 3, 1915.

THE PATRIOT AND THE SPY
A Thrilling War-Time Romance. In Four Reels. Produced by the Thanhouser Film Corporation. Featuring JAMES CRUZE and MARGUERITE SNOW. Released June 7, 1915.

HER SHATTERED IDOL

UP FROM THE DEPTHS
A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Featuring COURTENAY FOOTE and GLADYS BROCKWELL. Released June 17, 1915.

THE REWARD
A Drama of Stage Life in Four Parts. Featuring BESSIE BARRISCALE. Released June 24, 1915.

THE FLYING TWINS
A Photoplay of the Circus in Four Parts. Produced by Thanhouser. Featuring MADELINE and MARIE FAIRBANKS. Released July 1, 1915.

THE SECRETARY OF FRIVOLOUS AFFAIRS
A Society Drama in Four Acts. Produced by the American Film Company. Featuring MARY MCKENZIE and MARGARITA FISCHER. Released July 8, 1915.

THE FOX WOMAN

THE MATING

MILESTONES OF LIFE

THE GIRL FROM HIS TOWN
A Drama of the Stage in Four Acts. Produced by the American Film Company. Featuring MARGARITA FISCHER. Released August 5, 1915.

THE TOAST OF DEATH

A YANKEE FROM THE WEST

MONSIEUR LECOQ

INFATUATION
A Drama of the Stage in Four Acts. Produced by the American Film Company. Starring MARGARITA FISCHER and HARRY POLLARD. Released September 2, 1915.

THE WOLF MAN

THE MAN FROM OREGON
Kansas pictures, Thirty within the SAM co-operation CQUPO seating P^sf^D Pol
You'll Have Cats.?
This is an ad for a Kansas City Slide Co. offering 300,000 feet of Leader film for sale at $3.75 per thousand feet with the address Kansas City, Mo.

News of the Trade

The quality of service in all lines of construction these days is considered an important feature. Many of the exhibitors who have been taught in the school of experience have looked upon this word as a catch-word to be used in modern salesmanship.

Merely as an incident, the largest manufacturers of theatre-seating in the world wish to defend the use of this word as it has been used in their establishment for nearly half a century. Experience of doing work for the largest operators in the theatrical field, who are now taking active interest in the film end, has taught them to give what they promise, and promise only what they can give.

A report of orders entered by them the past week fill twenty-five theatres, which will be well-known in their immediate locality, and whose range covers from coast to coast. The seating for these theatres will be shipped and installed ready for opening on an average of within twenty days.

This will give the exhibitor a vague idea of the comprehensive manner in which the installation division of that organization, working in co-operation with factories which have been taught by experience to produce nothing except what appeals as a standard to quality. Service in its true meaning is found throughout the work of the American Seating Company from the free draughting of plans for the seating of the theatre to the complete installation.

J. R. Baxter, Jr., manager of the Lyceum Theatre, Spring City, Utah, announces that his new house will have a seating capacity of four hundred, and will be equipped with Power's 6A machines. When completed, the Lyceum will be modern and up-to-the-minute in every respect. The theatre represents an investment of $8,000.

Edward B. Feaster, inventor of the Feaster non-rewind machine, now in charge of the manufacture of the same for Byron Chandler, Inc., at the factory in Cambridge, Mass., reports that the product is now being manufactured in such quantities as will insure immediate delivery to all customers.

S. M. Goldman is now in charge of the sales department of Byron Chandler, Inc., distributors of the Feaster non-rewind machine. Mr. Goldman's wide experience in the sales department of large concerns will make him a valuable adjunct to the Feaster organization.

You Would Not Hesitate

If you only knew exactly how much you could increase your BOX OFFICE RECEIPTS by installing a NEW AND UP-TO-THE-MINUTE MACHINE to provide a "PAINTED ON THE WALL" class of pictures, and especially if you knew about our "EASY TERMS PLANS," by which you can make a new machine pay its own way.

We carry a big stock of POWER'S 6-A NEW 1916 MODEL MOTOGRAPH AND SIMPLEX MACHINES and all supplies (except films and posters) for the Moving Picture Theatre. We sell what people want.

Write Us To-day for Our Catalogue and Proposition

Amusement Supply Company
6th Floor Cambridge Bldg.,
N. W. Cor. 5th and Randolph,
Chicago, Ill.

Distributors of the
POWER'S MOTOGRAPH, EDISON
and SIMPLEX Machines and
Genuine Parts

ARE YOU
Manufacturing Supplies of
Interest to Exhibitors? If so

ADVERTISE IN
Reel Life
You'll Get More Business

You Would Not Hesitate

If you only knew exactly how much you could increase your BOX OFFICE RECEIPTS by installing a NEW AND UP-TO-THE-MINUTE MACHINE to provide a "PAINTED ON THE WALL" class of pictures, and especially if you knew about our "EASY TERMS PLANS," by which you can make a new machine pay its own way.

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Distributors of the
POWER'S MOTOGRAPH, EDISON
and SIMPLEX Machines and
Genuine Parts

ARE YOU
Manufacturing Supplies of
Interest to Exhibitors? If so

Advertise in
"Reel Life"
You'll Get More Business

Sample Player Slide of
GEORGE OVEY
for 10c. and this ADVT.
NIAGARA SLIDE COMPANY
LOCKPORT, N. Y.

[ Thirty ]
## Mutual's Banner Program Features

<table>
<thead>
<tr>
<th>Studio</th>
<th>Title</th>
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<tbody>
<tr>
<td>RELIANCE</td>
<td>&quot;The Doll House Mystery&quot; (2)</td>
<td>SEPT. 19</td>
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<td>AMERICAN</td>
<td>&quot;The Great Question&quot; (3)</td>
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</tr>
<tr>
<td>GAUMONT</td>
<td>&quot;The Vivisectionist&quot; (2)</td>
<td>SEPT. 17</td>
</tr>
<tr>
<td>CENTAUR</td>
<td>&quot;The Rajah's Sacrifice&quot; (2)</td>
<td>SEPT. 16</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;Shorty's Ranch&quot; (3)</td>
<td>SEPT. 15</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Helen's Babies&quot; (2)</td>
<td>SEPT. 14</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;His Guiding Angel&quot; (2)</td>
<td>SEPT. 12</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Father&quot; (2)</td>
<td>SEPT. 11</td>
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<tr>
<td>GAUMONT</td>
<td>&quot;When the Call Comes&quot; (2)</td>
<td>SEPT. 10</td>
</tr>
<tr>
<td>ECLAIR</td>
<td>&quot;Brand Blotters&quot; (2)</td>
<td>SEPT. 9</td>
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<td>RIALTO</td>
<td>&quot;The Unsuspected Isles&quot; (3)</td>
<td>SEPT. 8</td>
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<tr>
<td>THANHouser</td>
<td>&quot;The Bowl Bearers&quot; (2)</td>
<td>SEPT. 7</td>
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<td>AMERICAN</td>
<td>&quot;In Trust&quot; (2)</td>
<td>SEPT. 6</td>
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<td>&quot;Her Oath of Vengeance&quot; (2)</td>
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<td>&quot;The Father&quot; (2)</td>
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<td>GAUMONT</td>
<td>&quot;Man and the Law&quot; (2)</td>
<td>SEPT. 2</td>
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<td>RODEO</td>
<td>&quot;A Leap for Life&quot; (2)</td>
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<tr>
<td>THANHouser</td>
<td>&quot;Reincarnation&quot; (2)</td>
<td>AUG. 31</td>
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<td>&quot;A Divine Decree&quot; (2)</td>
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<td>MAJESTIC</td>
<td>&quot;A Child of the Suerte&quot; (2)</td>
<td>AUG. 29</td>
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<td>RELIANCE</td>
<td>&quot;A Bold Impersonation&quot; (2)</td>
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<td>AUG. 25</td>
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<td>&quot;Snapshots&quot; (2)</td>
<td>AUG. 24</td>
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<td>AMERICAN</td>
<td>&quot;Drawing the Line&quot; (2)</td>
<td>AUG. 23</td>
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<td>&quot;The Fatal Hour&quot; (2)</td>
<td>AUG. 21</td>
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<td>&quot;The Little Lumberjack&quot; (2)</td>
<td>AUG. 21</td>
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<td>&quot;The Knight of the Trails&quot; (2)</td>
<td>AUG. 20</td>
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<td>&quot;The Lighthouse Keeper's Son&quot; (2)</td>
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<td>&quot;The Girl from the East&quot; (2)</td>
<td>AUG. 18</td>
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<td>&quot;When Hungry Hamlet Flees&quot;</td>
<td>AUG. 17</td>
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<td>AMERICAN</td>
<td>&quot;The Jilt&quot; (2)</td>
<td>AUG. 16</td>
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<td>MAJESTIC</td>
<td>&quot;The Kinship of Courage&quot; (2)</td>
<td>AUG. 15</td>
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<td>&quot;The Way of a Mother&quot; (2)</td>
<td>AUG. 15</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;Over Secret Wires&quot; (2)</td>
<td>AUG. 13</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The $100,000 Bill&quot; (2)</td>
<td>AUG. 12</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;Shorty Inherits a Harem&quot; (2)</td>
<td>AUG. 11</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;A Message Through Flames&quot;</td>
<td>AUG. 10</td>
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<td>&quot;The Exile of 'Bar K' Ranch&quot; (2)</td>
<td>AUG. 9</td>
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<td>&quot;Big Jim's Heart&quot; (2)</td>
<td>AUG. 8</td>
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<td>RELIANCE</td>
<td>&quot;The Ceremonial Turquoise&quot; (2)</td>
<td>AUG. 7</td>
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<td>KAY BEE</td>
<td>&quot;The Heart of a Jozz Flint&quot; (2)</td>
<td>AUG. 5</td>
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<tr>
<td>DOMINO</td>
<td>&quot;The Promoter&quot; (2)</td>
<td>AUG. 4</td>
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<td>BRONCHO</td>
<td>&quot;The Golden Trail&quot; (2)</td>
<td>AUG. 3</td>
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<td>&quot;When the Fleet Sailed&quot; (2)</td>
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<td>&quot;Detective Blink&quot; (2)</td>
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<td>&quot;Victorine&quot; (2)</td>
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<td>RELIANCE</td>
<td>&quot;Fate Takes a Hand&quot; (2)</td>
<td>JULY 31</td>
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<td>KAY BEE</td>
<td>&quot;When the Tide Came In&quot; (2)</td>
<td>JULY 30</td>
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<td>DOMINO</td>
<td>&quot;When Love Leaped&quot; (2)</td>
<td>JULY 29</td>
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<tr>
<td>BRONCHO</td>
<td>&quot;The Phantom Extra&quot; (2)</td>
<td>JULY 28</td>
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<td>THANHouser</td>
<td>&quot;Outcasts of Society&quot; (2)</td>
<td>JULY 27</td>
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<td>AMERICAN</td>
<td>&quot;The Newer Way&quot; (2)</td>
<td>JULY 26</td>
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<td>&quot;Tangled Paths&quot; (2)</td>
<td>JULY 25</td>
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<td>RELIANCE</td>
<td>&quot;The Pretender&quot; (2)</td>
<td>JULY 24</td>
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<tr>
<td>KAY BEE</td>
<td>&quot;The Play of the Season&quot; (2)</td>
<td>JULY 23</td>
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<td>DOMINO</td>
<td>&quot;The Man Who Went Out&quot; (2)</td>
<td>JULY 22</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Parrish Path&quot; (2)</td>
<td>JULY 21</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;The Picture of Dorian Gray&quot; (2)</td>
<td>JULY 20</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;The Honor of the District Attorney&quot; (2)</td>
<td>JULY 19</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mystic Jewel&quot; (2)</td>
<td>JULY 18</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Americans&quot; (2)</td>
<td>JULY 17</td>
</tr>
<tr>
<td>KAY BEE</td>
<td>&quot;The Tide of Fortune&quot; (2)</td>
<td>JULY 16</td>
</tr>
<tr>
<td>DOMINO</td>
<td>&quot;The Burglar's Baby&quot; (2)</td>
<td>JULY 15</td>
</tr>
<tr>
<td>BRONCHO</td>
<td>&quot;The Rust&quot; (2)</td>
<td>JULY 14</td>
</tr>
<tr>
<td>THANHouser</td>
<td>&quot;Mercy On a Crutch&quot; (2)</td>
<td>JULY 13</td>
</tr>
<tr>
<td>AMERICAN</td>
<td>&quot;Zaca Lake Mystery&quot; (2)</td>
<td>JULY 12</td>
</tr>
<tr>
<td>MAJESTIC</td>
<td>&quot;The Mountain Girl&quot; (2)</td>
<td>JULY 11</td>
</tr>
<tr>
<td>RELIANCE</td>
<td>&quot;The Headliners&quot; (2)</td>
<td>JULY 10</td>
</tr>
</tbody>
</table>

## Touring Mutual Studios

**ANN LITTLE**, whose popularity as a screen player is world-wide, is now a member of the American-Mutual studios, having been engaged to play opposite Arthur Acord, in the "Buck Parvin" series of three-reel Western comedy-dramas written by Charles E. Van Loan, for release in the regular Mutual program.

* * *

Ivy Troutman is the latest of the Broadway stars to join the Gaumont Company. Miss Troutman will make her initial bow to Mutual audiences in *The House With Nobody In It*, the second of the Rialto Star Features produced by the Gaumont Company for the regular Mutual program.

* * *

All is hustle and bustle at the Gaumont studios in Flushing, L. I., these days, in preparation for the large number of two and three-reel subjects for release for the regular Mutual program.

* * *

Crane Wilbur, one of the most popular young leading men in motion-picture work, was recently secured by David Horsley to star in the three-reel productions to be produced at the Horsley studios in Los Angeles for release in the regular Mutual program.

* * *

"Billie" West, young Reliance leading woman, who scored a tremendous hit in "The Wolf Man," a four-part Mutual Masterpicture, recently celebrated her twentieth birthday. Miss West is one actress who never objects to permitting her age to become public.

* * *

John Reinhard, who is playing heavy parts with the Rialto Star Feature Company of the Gaumont studios, enjoys the distinction of having played in eight multiple-reel subjects produced at the Thanhouser studios.

* * *

Helen Badgly, the Thanhouser-Mutual kidlet, is vacationing in the mountains these days, resting up in preparation for a busy winter season at the New Rochelle studios. Helen, despite her seven years, is one of the most promising players in picture work. Despite her popularity, however, she is the quaintest little character imaginable, and, like all young kidsies, is never so happy as when she can spend an hour or two in the "nursery" with her dozen or more dolls.

* * *

George Ovey, star comedian of the Cub Comedies, released in the regular Mutual program, while shopping in Los Angeles recently, was accosted by a suave young chap, who introduced himself as a New Yorker. Ovey, who always has a warm spot for persons from the big town, spent several hours with the stranger. When he departed, Ovey missed a $1 Ingersoll he always carried in his vest pocket. The "dip" made a wrong guess, overlooking a valuable gold one Ovey had in the watch pocket of his trousers. "It was there," said Ovey, referring to the Ingersoll, "just for that purpose." Oh, no, George isn't a wise bird, at all, at all.
IMITATIONS OF Gundlach Projection Lenses

Warning

These are very poor lenses, mounted to resemble ours so closely that this can only be done with one object—to mislead the purchaser.

All genuine Gundlach Projection Lenses are engraved with our full name and address. This engraving is your protection. Look for it.

Gundlach Projection Lenses guarantee a perfect picture. They do not cost enough more than ordinary lenses to make the difference in price worthy of consideration.

Gundlach-Manhattan Optical Company
848 Clinton Ave., So., Rochester, N. Y.

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Minusa No. 2
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Minusa No. 3
35c Per Sq. Ft.

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WE desire to again announce the awarding of the Grand Prize, the highest possible award, to Power's Cameragraph at the Panama-Pacific International Exposition, San Francisco, California

NICHOLAS POWER COMPANY
NINETY GOLD STREET, NEW YORK CITY
The Reliance Motion Picture Corporation

Presents

ITS KID COMEDY COMPANY

Featuring CARMEN DE RUE and GEORGE STONE

In

The DOLL HOUSE MYSTERY

Two Part Feature

Released, Sunday, September 19

The appearance of the company of children in a two part feature is in the nature of a promotion, but so popular have the members of the company become that they have grown to larger things.

Tells an amusing and enthralling story of two children who papered a doll's house with valuable bonds. From this beginning the story leads to fights on rapidly moving trains, a battle between a sheriff and an innocent man at bay and the small heroine's final clearing away of all entanglement.
THE CONSISTENCY OF THANHOUSE

EDWIN THANHouser PRESENTS
THE BOWL BEARER
A ROMANCE OF OLD MEXICO, IN WHICH PEGGY BURKE TAKES A GRIP ON YOUR EMOTIONS AND HOLDS YOU ON THE OTHER SIDE OF THE RIO GRANDE. MORRIS FOSTER IS THE GALLANT LOVER AND A CHARMING ENTERTAINMENT IS ASSURED.
TWO REELS TUESDAY SEPT 7TH

THE MOTHER-OF-HER DREAMS
A TOUCHING LITTLE PLAY OF A LITTLE ORPHAN'S LONGING FOR A REAL HOME AND A REAL MAMMA
ONE REEL FRIDAY SEPT. 10TH

OUT-OF-THE-SEA
IT TAKES ONLY THREE PEOPLE TO PRESENT THIS STORY, BUT LORRAINE HULING, MORRIS FOSTER AND MORGAN JONES ARE THE TRIO. THEY WORK BRILLIANTLY.
ONE REEL SUNDAY SEPT. 12TH

FALSTAFF COMEDIRES
"THE MIRTH OF A NATION"

EDWIN THANHouser PRESENTS
PANSY'S PRISON IES
FRANCES KEYES IN A COMICAL CHARACTER, PLAYING BETWEEN FUNNY ARTHUR CUNNINGHAM AND INIMITABLE CLAUDE COOPER STARTS WITH A PIE AND ENDS WITH A CRULLER.
ONE REEL MONDAY SEPT. 6TH

WEARY WALKER'S WOES
A COMEDY WITH A SURPRISE; IT IS SPRUNG ON BOYD MARSHALL AND WHEN HE LOSES HIS BREATH HIS CLOTHES GO WITH IT.
ONE REEL FRIDAY SEPT. 10TH

THANHOUSE FILM CORP.
NEW ROCHELLE, N.Y.

MUTUAL FILM CORP. -- SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA
In this Issue:
Your Show - How to Advertise It
TABLE OF CONTENTS

Your Show—How to Advertise It .............................................. 1 and 2
President Freuler's Message to Exhibitors .......................... 3
The Mutual's New $8,000,000 Program ............................ 4
Banner Features on Mutual Program ................................. 5, 6 and 7
New Releases on the Regular Mutual Program ................ 8, 9 and 10
"The Great Question" .................................................. 11
(Story of the First American All Star Release)
Editorial .................................................................................. 12
"The House of a Thousand Scandals" ................................. 13
(Story of the Latest Masterpicture)
"The Diamond from the Sky" .............................................. 14
(Story of Chapter Twenty)
News and Views from Mutual Men .................................. 15
Who's Who in Screenland .................................................... 16
(Florence La Badie—Thanhouser Star)
Releases ................................................................................. 17
Program and Exchange ....................................................... 18
Mutual Banner Features ...................................................... 19

ADVERTISEMENTS

Latest American Film Company, Inc., Releases .................. 20
"The Diamond from the Sky" .............................................. 21
"The House of a Thousand Scandals" ............................ 22 and 23
(American Mutual Masterpicture)
Gaumont Company's Latest Releases ........................... 24 and 25
Mutual Masterpicture Releases ........................................ 26
News of the Trade and Accessories .............................. 27
Motion Picture Accessories ............................................... 28
Your Show—How to Advertise It

An article dealing with the very important matter of getting your attractions before the public and making the people step right up to the box office—some ideas on how it is being done.

ADVERTISING and publicity are the biggest factors of the exhibitor's business. The putting out of information about your show is just as important as the show itself. You ought to put as much thought into your advertising methods as you do into making your bookings. This may seem obvious matter but this is to be a regular A B C story of motion picture advertising for exhibitors, and we shall start at the very bottom of the subject.

Every exhibitor's biggest thought is "how can I get more patrons?" It is vitally important to every exhibitor that he do business with a greater number of patrons. Inevitably there are light days and weak spots in the business which show him where a large number of additional patrons could be handled.

Looking about for a place to start, the exhibitor naturally turns his attention first to the lobby, which is right at hand and under his eye. The use of the lobby for advertising your show calls for first class treatment, originality and a lot of attention.

Your lobby is your show window. Take a tip from other commercial retail successes and look well to the dressing of this show window of yours.

Lobby Displays Big Factor

The most successful use of the lobby displays must call for a change on every program. Your advertising is simply the news about your business and your news as expressed in all forms of advertising must be kept with the appearance of newness all the time.

That means you have to make your lobby different from the other fellow's all the time. It will be a continual striving for unique effects.

One of the most successful motion picture theatres in the United States conducts its lobby displays in a particularly interesting way. It may be taken as a model. Every day finds a rearrangement of the displays. Today, for example, you might see a yellow banner across the lobby, with three sheets on each side, tomorrow a green banner with one-sheet posters on each end, the next day a red banner with a new combination of paper, and yet another day no banner at all. The effect of a new lobby is gained every day. Show cards, the work of a sign painter, are used with good effect occasionally. The lobby photos in big impressive brass frames are subject to rearrangement. Sometimes all the advertising matter and paper is swept away, and there will be nothing on the front of the house but a big banner on the best feature of the program, with an electric sign over the banner bearing only the word "Today."

The lobby must create interest and a sense of newness in the mind of the passerby. You must keep him from missing consideration of the lobby at a glance with a feeling, "I've seen all that before."

With the lobby well attended to, you can figure that you have done your best to get the transient business that goes floating by your house.

Get Neighborhood Business

Next in order comes attention to the neighborhood business. This you go out after with heralds, circulars, form letters, contests and like devices.

A good reliable mailing list for your district is mighty important. There are many ways in which to get a list. In some communities, the district centers of the larger cities, usually lists are bought, although their reliability is often questionable. One successful exhibitor, the writer has in mind, started his list by gaining access to the credit lists of the local merchants' association.

A good many exhibitors have found it a good stunt to throw a slide reading something like this: "Leave your name and address at the box office so we can send you our weekly program." This is followed up by having the ushers distribute small blanks to be filled out with the name and address.

Not a few exhibitors have found it profitable to get out a small weekly four-page publication with stories about their program, distributing it both in the house and through mailing lists. These are easily compiled from the volumes of press matter available to the exhibitor. For instance, any exhibitor with a copy of REEL LIFE in his hand, a paste-pot and a pair of scissors, is equipped to get out a program news sheet in a very few minutes.

Window Cards Are Important

Another method of neighborhood advertising that more motion picture exhibitors ought to be using is the window card. The use of a few tickets and a little pleasant conversation, will undoubtedly get you permission to put cards in the windows of stores, offices and shops about your neighborhood. This is a sort of way of extending your show window, by using those that belong to others. It may be the means of carrying the news of your show to a whole new line of traffic on another street. These window cards may be painted by a sign painter, or, at times, you can use one-sheets that you get from the Mutual exchanges and have stick-ons with the name of your house and the date of the showing of the particular film printed to paste on the one-sheet.

Billboards are not to be out of your reach. Oftentimes it will be possible for you to get a billboard in your competitor's immediate vicinity and, thereby, get a showing for your house right under his nose. Of course, he can do the same thing to you—but it will probably result in
more business for both of you. A billboard a few blocks away from your theatre is the equivalent of having another show window there to display your wares.

Newspaper Advertising Wins

We have considered the transient and neighborhood business. Now comes the question of how to reach out and grab off the more distant patronage. The best medium at hand for this purpose is your newspaper. Through your papers you can get into most every home that is in a patronage radius of your house. In preparing your newspaper ads remember you have got three things to tell, all important—the title of the film to be seen, the place to see it, and the time to see it. Look your bookings over for the most appealing thing you have got to talk about and then write it into your ad. Here’s the idea, for an example, taking a feature from the Mutual’s new $8,000-000 program:

The Mutual Film Corporation
Presents
Miss Fania Marinoff
In
“THE UNSUSPECTED ISLES”
A Rialto Star Feature
A Thrilling, Colorful Drama of the Tropic Seas
At
THE EMPRESS THEATRE
MONDAY

Just as newness is vitally necessary in lobby displays and other forms of publicity, so is it necessary in your newspaper advertising. Don’t let your ads look alike. Use big space one day, then little space.

Put a new dress on your copy every day. A “standing” ad is next thing to no ad at all.” Some exhibitors may be unfamiliar with newspaper advertising methods. All that the exhibitor needs to know he can learn in a half hour by talking to the newspaper’s advertising men. Newspaper space is bought either on the line rate or the inch rate. There are fourteen agate lines to the inch, and this is the basis of space measurement. A space one inch deep and one column wide is counted as 14 agate lines. If the space is one inch deep and two columns wide it is counted as 28 lines. Rates are varied according to the amount of space used, the position of the advertising and similar conditions, all of which will be made clear to you by your newspaper whenever you indicate that you consider using space.

Papers Will Co-operate

Also remember that your business has a lot of news in it that the paper will be glad to print in co-operation if you use its advertising columns. See that your paper is put on the list to get publicity matter from the Mutual Film Corporation, if it is not now getting it. Then be your own press agent and clip matter from Reel Life telling about the releases you are booking and take that to the paper. When anything happens by which you can get the name of your house into print see that it gets to the paper. When you have something particularly good, make it a point to see that all the editors are supplied with tickets to your house and encourage them to discuss and review your releases. Once in a while you can have a special showing of a film. Supposing that you get your prints from the exchange in the morning, put it on for a private showing and invite the newspapermen, ministers, business men, clubwomen and representative citizens, city officials and the like to see the picture. You want them to talk about it. The showing costs you practically nothing and gets you the best kind of advertising in the world.

All these are methods dealing with the question of how to get the people into your house. It is none the less important that you get them to come back. The most simple, direct and effective scheme is the showing of slides on coming attractions. The story that the slides tell give your audience a reason to want to come back.

Novelties Help If Right Kind

Of course, to this same purpose you can, from time to time, when conditions seem to require it, use novelties. The proper use of novelties in motion picture theatre work, however, is much misunderstood and misapplied. Make everything connected with your house bear on the product you have to sell—the pictures. Don’t give away sugar bowls or junk of that character. It doesn’t build patronage and it leads to ruinous competition. If you start giving away spoons, for instance, the house across the street will have to raise the ante and give away tea sets, and before long one of you will be giving away a house and lot and the other house will meet it by giving away an automobile. It gets you nowhere. If you want to use novelties be sure they are picture novelties; fans, bearing pictures of famous film stars on your program, doll cut-outs of actresses and actors for the kids, photographs of stars—always something that relates directly to the pictures.

Poster work is also a valuable method of general advertising. In every community there is some sort of posting service that can put out the paper for you. Get one, three or six-sheets from your Mutual exchange and have stick-ons printed like this; “At the Empress Theatre—Saturday,” telling the time and place where the picture can be seen. Stick these on the paper and send it out to be posted. If you are in a rural community see that the paper is posted also along the main roadways to the town.

Then there is a line of sensational advertising which is limited only by your ingenuity and the amount which it may be advisable to spend.

A Clever Advertising Trick

As a specimen of this kind of work let us consider the operations of an exhibitor who wanted to get a lot of attention for a Mutual special feature. He decorated a big float with banners and posters and saw to it that the float was topheavy and easy to tip. Then at the most crowded corner in town the driver, “by accident,” and following instructions, spilled the big float. It took hours to get it out of the way, meanwhile the usual street crowd gathered, traffic was tied up and a story for the papers was created. Also, the enterprising exhibitor sent boys into the crowd to distribute heralds on the production. The resulting attendance at his house made this little adventure in publicity one of his best investments.

Special free matinees for the youngsters within certain age limitations have been found to be a highly successful method of creating a patronage. An eastern exhibitor in a medium-sized town tried this out and at the matinee threw on a line of slides advertising forthcoming films to the children. He was rewarded by seeing these children back in the house on paid admissions and bringing their parents with them. And just one more way to advertise your show—book the new $8,000,000 Mutual program of all-star, all-feature quality and get the benefit of the great investments that the Mutual Film Corporation is making in film and publicity in behalf of the exhibitor. Booking the Mutual program will give you also the co-operation of the Mutual’s experienced exchange men and all the vast store of motion picture experience that the Mutual’s remarkable organization represents.

REEL LIFE—Page Two
PRESIDENT FREULER'S MESSAGE

To Exhibitors

Many exhibitors are up against the problem of increasing their admission prices to keep step with the increasing cost of conducting the show. The increased admission can be put on successfully only if handled in a careful way. Like every other change of policy, the public must be educated and prepared for it.

The same principles are involved whether you are getting 5 cents and want 10, or whether you are getting 10 cents and want 15 cents.

It has been the too common experience that attempts to increase admission prices have led to trouble and loss of business.

The usual way in which exhibitors have started to raise prices is the wrong way. The competing exhibitors meet and decide to put up the price, say from 5 cents to 10 cents, agreeing to start it at the same time. Then along come the people, many of them with only a nickel in their pockets, and patronage is lost, patrons embarrassed or made unhappy. What happens next is that the exhibitor with the biggest streak of yellow in him, seeing a nickel or two escaping, rushes out to tear down his 10-cent admission sign, putting up a big 5-cent sign. The agreement is all shot to pieces and the business is upset for everybody. Or else the people, discovering the increased price, put on a little boycott of their own and quit going to the picture shows.

Now the way around all this sort of trouble is to take the public into your confidence in every change of policy. Also, I believe in each exhibitor deciding on his policy for himself, independently of agreements with competitors and that sort of thing.

So much about the wrong way—let's talk about the right way to raise the price of admission.

The first move should be to get a big special feature from our new $8,000,000 Mutual program, one of the Broadway star features, for instance, like Ivy Troutman, in "The House with Nobody In It," or one of the big American three-reelers with Mae Allison and Harold Lockwood, or "The Pool Sharks," a Gaumont one reel comedy, featuring W. C. Fields of the Ziegfeld 1915 Folies, a man that New Yorkers are paying $2 to see in New York. Book it and advertise it big. Make a lot of noise about the expensive nature of the film, how you are spending a lot of money to get the highest class entertainment possible. Shout about the quality. Then for this particular show, probably on Sunday, make the price ten cents. Then for the next Sunday announce another big feature, a bigger one if you can get it, and again make the admission 10 cents.

It is of the utmost importance that you make the patrons feel that they are getting a lot for their money. They will be sore if they think you are charging them a dime for a nickel show, but they will be happy if they think you are giving them a 25-cent show for a dime.

Show them the goods, prove that you have the goods and then they will be willing to pay for the goods. You can't just raise the price without any preparation and get away with it. You must create the impression you are spending a lot more to entertain your patrons. After you have done this for three or four Sundays, you will have the habit of paying a dime to see your show fairly well established.

In connection with this matter of raising the price you are liable to overlook the big possibilities in the new $8,000,000 Mutual program. We are putting out so many big values in drawing power that you are in danger of overlooking them and in danger of failing to realize on the big investments we are making for you in spending so many thousands of dollars for big star stuff for the regular program.

The house manager must understand what is most desired in his neighborhood and by consulting the booking man in our Mutual exchange arrange to get that particular stuff.

There is a wealth of all kinds of material in the new program to give you a well balanced show every day in the week.

Watch REEL LIFE and you will see what is coming and pick out your show in advance. There is something big enough to advertise and talk about on the program every day.

One man may want to book "Buck Parvir and the Movies" because he knows the Saturday Evening Post, which carried these stories, has a big circulation in his neighborhood. Another may want particularly to get Florence La Badie pictures because of her following; another may have a special demand for Horsley pictures with Crane Wilbur, famous screen star, for the same reason. The exhibitor will find them all on the regular program.

Remember when you raise your price of admission you have to give the public a better reason than that merely you want the money. You must give your patrons a show that makes them want to spend the increased admission to see it. That is the sort of a show you can get from the Mutual's new $8,000,000 program.

The Mutual Film Corporation is furnishing the picture. It is up to you exhibitors to see that they are presented right. Be sure your show is a real entertainment—that involves projection, music, program balance and constant study. Never be satisfied your show is good enough. The contented man is sure to turn out a loser.
The Mutual's New $8,000,000 Program

Week Beginning September 13th Finds Many Big Stars in the Mutual's All-Feature Program of Twenty-eight Reels

T WENTY-EIGHT reels of all-star, all-feature quality, will be released on the Mutual's new $8,000,000 program, in the week beginning September 13th.

These releases find the Mutual Film Corporation's new schedule now shaping into fully rounded form. By the end of September, the entire new schedule will be in full swing, with the entire program made over and strengthened in every part.

The last ten days have brought a most significant series of announcements from the office of John R. Freuler, the Mutual's president. A whole flock of new stars have been announced for the regular program—making good on the promises of the Mutual's administration to give the exhibitor a program of all-star quality, filled with Broadway star casts and featuring famous screen stars—a departure giving the exhibitor for the first time the highest feature quality on his regular program, and at no increase in the rental charges.

The week of the 13th finds the program with two big, smashing three-reelers, giving the exhibitor something to make just as much noise about as though he had gone out and bought expensive special features outside the program.

Big new names appear now in coming releases on the program: Crane Wilbur, of the Horsley Company, famous star of the speaking stage and the screen; W. C. Fields, of the 1915 Ziegfeld Follies, appearing in Gaumont comedy films through the courtesy of Florenz Ziegfeld; Anna Little and Arthur Acord, stars for the Buck Partin in the Movies, the first of the Mustang Film Company's productions, a three-reeler. And these are an array of new companies formed to augment the production of regular program releases under brand names already familiar to Mutual patrons, as, for instance, Beauty and Falstaff.

With the release on September 8th, of The Unsuspected Isles, first of the three-reel Rialto Star Features produced by the Gaumont Company, it can be said that the Mutual's new program really begins its new career. Fania Marinoff, celebrated for her many successful portrayals in notable Broadway productions, is the featured player, supported by a company of exceptionally talented screen players.

The next three-reel feature is included in the regular program of the week of the 13th, entitled Shorty's Ranch, in which "Shorty" Hamilton, who has been starred in numerous "Shorty" productions filmed at the Broncho studios, has the title role. This is released Wednesday, September 15th. It is an unusually interesting Western comedy-drama, and marks the appearance of the first of the Broncho three-reelers ever screened for release in a regular program.

For September 16th, two of the new releases which are to play such an important cog in the Mutual's new program; make their initial appearance. First comes the initial Centaur release, The Rajah's Sacrifice, a two-part drama of the Orient, featuring the world-famous collection of Bostock jungle animal performers and presenting Captain Jack Bonavita, whose reputation as a trainer of beasts of the African wilds is international. The release of The Rajah's Sacrifice is of particular interest, for the reason that it marks the first appearance of Captain Bonavita as a screen player, in conjunction with "Nero," "Apollo," "Denver," and a number of other Jungle kings, who were especially schooled for these productions by the world's premier animal trainer.

On the same day, the first of the comedies produced by the second Falstaff company, organized by Edwin Than- houser, of the Than houser studios, in New Rochelle, will be released on the regular program. Arthur Cunningham and Claude Cooper, two of the cleverest and most original comedians in motion-picture work (direct from Broadway), are the featured players in the first of the releases of the Falstaff Company, entitled Jessie's Enchanted Beasts. It is a rip-roaring comedy of exceptional merit and is bound to quickly find favor with the fans. Mutual Weekly No. 37, which fills out the program for the same day, presents many interesting events of the world war, as well as numerous incidents photographed by Mutual Weekly photographers in all sections of the globe.

The regular program of the 17th marks the first appearance of the two-reel subjects produced at the Gaumont studios, which are to be a feature of the regular Mutual program. For the introductory release of these two-reelers, which are to be listed under the grand name of Gaumont, the producers chose The Vivisectionist, a vitally interesting story, in which Marion Swayne and Joseph Levering appear as co-stars. Opponents and exponents of vivisection, which, in recent months, has been so consistently flayed, and, in some sections, approved, will find much to interest them in this powerful screen drama. The same day's program contains two one-reel subjects, a stirring heart drama in one reel, produced by the American studios and featuring Vivian Rich, entitled The Little Lady Next Door, and is rounded out by a side-splitting Cub comedy, featuring George Ovey, "America's funniest man," entitled The Knockout.

Saturday, September 18th, marks a big day in the motion-picture world, for it presents Harold Lockwood as the star of The Great Question, a three-reel drama produced at the American studios, in which he is supported by Mae Allison, his co-star in numerous feature releases. This is the first time that a player of Lockwood's reputation and ability has ever appeared in a three-reel subject released in regular program, and is a striking illustration of the high quality of the new Mutual program.

Lockwood is beyond doubt one of the most popular screen stars now before the public, and subsequently his work has been confined entirely to feature productions. The same can be said of Miss Allison, whose appearances in Mutual Masterpieces have won for her a stellar position in the ranks of screen stars. The program of September 18th, inaugurates the second

(Continued on page 19)
Banner Features in the Mutual Program

Synopses and News Paragraphs on the Banner Features Released in the Regular Mutual Program

These photoplays extraordinary, designated as Banner Features, are included in the new $8,000,000 program of the Mutual Film Corporation, and will be supplied to the exhibitors in the regular Mutual Program without additional rental cost.

Players of exceptional merit, including various Broadway stars, will be presented in these Banner Features, which will run two reels in length.

To Exhibitors: With each synopsis is a newsy paragraph. Use you scissors and send it to your local newspaper for press copy. If you advertise, the newspaper will be glad to co-operate in the news columns.

Vivian Rich as “Jane Mills” makes a very pretty mountain girl in “In Trust,” a two-reel Banner Feature, screened at the American Film Company’s studios for release in the regular Mutual Program, September 6th. In fact, she is such a winsome and fascinating little girl that “Harry Dawson,” a notorious outlaw with a price on his head, is completely subdued by her. Not only that, but when “Dawson,” weak from hunger and thirst and suffering from a severe gunshot wound, is about to be made prisoner by the persistent sheriff, “Jane” covers him with her gun until the outlaw mounts his horse and speeds away, with the good wishes of the heroic young girl wringing in his ears. And then the outlaw—but that is another story.

IN TRUST—AMERICAN
Two Reels—September 6, 1915

Jane Mills..............................Vivian Rich
Harry Dawson..........................Charles Bartlett
Molly....................................Louise Lester
Mrs. Dawson............................Bessie Banks
Joe Bland...............................Jack Richardson
John Mills..............................Perry Banks

Jane Mills, a winsome girl of the mountains, rides off to meet her father. Returning, they encounter a band of horse thieves, led by Joe Bland. A sharp, brief battle follows. John Mills is wounded. The “rustlers” kidnap the girl and dash away to their hiding place in the hills. That night a stranger visits the den of the horse thieves. He is Harry Dawson, a famous outlaw, wanted by the sheriffs of a dozen counties. The men draw cards for the girl; Dawson gets a queen, and demands Jane. A fight ensues, in which the outlaw wins the horse thieves and escapes with his prize. With Jane, helpless, before him on his horse, brute instinct gives place to decent consideration of the girl’s rights, inspired by the sentiment of pity which her defenceless beauty has roused in him. He assures her that she is safe with him, and when they camp for the night he gives her a loaded pistol as proof. The sheriff and his posse, seeking the horse thieves, come upon Dawson and his fair charge. The bandit makes his getaway, carrying Jane with him. They are lost in the mountains. Two days they wander without water or food. At last they strike the trail leading to the settlement where Jane’s father lives. In compassion for the outlaw, the girl rides to the village for provisions. On her return, she finds that the sheriff has tracked down Dawson who, weak from hunger, is unable to defend himself. Jane covers the sheriff with her pistol. In this odd position he listens to the story of how she has been saved from outrage by the bandit. Steadily she keeps the sheriff covered with her gun until Dawson can mount his horse and ride away. Then the minion of the law shakes the hand of plucky Jane.

* * * * *

Days of old California, when the Spaniards waxed wealthy and lived their simple lives, forms the background for the scenes of “The Senor’s Silver Buckle,” produced by the American for release in the regular Mutual program, September 13. This two-reel Banner feature presents Edward Coxen and Winifred Greenwood, ever popular American stars, in roles particularly fitted to their abilities. It deals with the burial of a great quantity of treasure beneath an old tree, which is designated by a silver buckle. A young American surveyor, at work in the forest, accidentally stumbles across the treasure, recovers it and restores it to the young girl to whom it rightfully belongs. Then in true American fashion he courts her, not for her wealth by any means, and finally weds her.

THE SENOR’S SILVER BUCKLE—AMERICAN
Two Reels—September 13, 1915

Edward Coxen and Winifred Greenwood Featured in “The Senor’s Silver Buckle”

CAST
George Davis, a surveyor..................Edward Coxen
John Monroe, a pioneer.....................Charles Newton
Alice, his daughter..........................Winifred Greenwood.
Old Miguel, a don..........................Robert Klein
Felipe, his son..............................George Field

The Senor Cabello, a Spaniard of the early Californian days, is threatened by an invading party of “Gringoes.”
Banner Features in the Mutual Program

He leaves his home and his treasures, and, taking with him his present servant, Miguel, he goes into the forest and buries his riches so that they may be safe until the times of peace. Cabello hides his gold and treasure near a certain tree, the location of which is marked on a silver buckle. Miguel, the servant, kills the Senor and steals the buckle, so that he may himself recover the riches.

John Monroe, a pioneer, passing through the country, chooses a site beneath the very tree under which the gold is buried, for his resting place, and builds a cabin there. Later, the tree is hewn down to make room for his clearing.

Twenty years later, Miguel sends his son, Felipe, to find the gold. But the tree is gone, and the stump is hidden by a tub, which the settler and his daughter, Alice, use as a table. The young man plots to get the gold by fair means or foul, but his plans are intercepted by George Davis, a young surveyor, who loves Alice, and who accidentally discovers Felipe’s plan. Instead, the gold and treasure comes to the pretty settler’s daughter, and the young surveyor is rewarded by gaining her hand in marriage.

* * * * *

Those celebrated juvenile stars of the screen, George Stone, Carmen De Rue, and Margaret Marsh, are the featured players of “The Doll House Mystery,” a two-part Banner feature produced at the Reliance studios for release in the regular Mutual program, September 19. These talented young players, each of whom enjoys a distinct success as a film star despite their youth, have never been seen to better advantage than in this rousing comedy-drama.

THE DOLL HOUSE MYSTERY—RELIANCE

Two Reels—September 19, 1915

Jim Morley .................. CAST ............... Charles Gorman
Georgie Morley .................. Georgie Stone
Carmen Grant .................. Carmen De Rue
John Grant .................. Jack Hull
Mrs. Grant .................. Margaret Marsh
Detective Pierce .................. Ben Lewis

John Grant, a broker, places some very valuable bonds in his library desk. Carmen, Grant’s little daughter, sees the bonds. Thinking them very pretty, she takes them to her doll’s house, unknown to her parents. Here, she and Georgie Morley, her poor little playmate, proceed to paper the house with the bonds.

When Grant discovers the loss of the paper, he summons a detective. More bonds are placed on the table. Again little Carmen helps herself to the pretty papers and takes them to her play house. She makes Georgie a present of some of them, and he places them in his blouse and starts for home. The detective, leaving Grant’s house at the same time, finds one of the papers, traces Georgie home. He watches outside, and sees Georgie’s father, Jim Morley, an ex-convict who has been trying to lead a straight life, enter the door.

Georgie warns his father that the detective has found the paper which Carmen had given him. Although innocent, Morley is fearful of the police, and flees from the house with the boy in his arms.

The detective follows, and there is a spectacular fight between the two men on the speeding freight. Morley succeeds in stunning the detective. Then he leaps with Georgie from the train.

The detective organizes a posse and pursues. Morley, with Georgie, is cornered in a cabin and as he threatens to shoot, the posse commences firing.

Meanwhile, little Carmen has disclosed to her mother that the bonds are on the walls of her doll’s house.

Grant rushes to the police station to exonerate Morley, taking Carmen with him to tell her story. Learning at the station that the posse is after Morley, dead or alive, and that the innocent man may already have been killed, because of Carmen’s playful prank, Grant leaves with the police in their high-power machine, in the hope that they may reach the cabin in time to save Morley’s life.

Carmen insists on being taken along. Grant and the police arrive just in time to restrain the posse from slaying the ex-convict. Morley is exonerated, and the two children, Georgie and Carmen, are happy again.

* * * * *

“Billie” West, famous star of Reliance dramas, as “Vaseline Limelight,” is the star of “Merely Players,” a two-reel Banner feature for release on the regular Mutual program, September 26. This is a new characterization for Miss West, but nevertheless she furnishes one of the most pleasing characterizations ever screened. “Merely Players,” concerns a stranded troupe of actors and actresses, whose witty press agent hits upon a unique scheme to bring the crowds to the box office. It works out all right, but not exactly as has been intended.

MERELY PLAYERS—RELIANCE

Two Reels—September 26, 1915

CAST

King Dramatic Company

Vaseline Limelight .................. “Billie” West
Harold Steadfast .................. Charles West
Darrow Darkwood .................. Frank Bennett
Irving Mansfield .................. Howard Gaye
Wilbur King .................. Harry Moody

Velasco Theatre

James Velasco .................. Howard Gaye
Charles Benson .................. Wilbur Higby

The “King Dramatic Troupe,” presenting tragic melodrama, meets with such meagre and unappreciative audiences in the course of its tour through the middle west, that manager Wilbur King finds himself in desperate perplexity. As a last resort King conceives the idea of staging a sham hold-up and attempted abduction of his leading lady, Vaseline Limelight. King takes the editor of the village gazette into his confidence, and the editor, short for news, agrees to write up the thrilling scene in sensational style.

The central figure of the highway kidnapping episode is to be Irving Mansfield, the tragedian of the company. The editor accompanies King to the road, and the two await the dramatic scene. Miss Limelight rides in garbed in true theatrical style and mounted on an unassuming charger. Mansfield halts her grandly at the point of his
Banner Features in the Mutual Program

pistol and is about to carry her away when the unexpected happens. Harry Steadfast, who secretly adores the leading lady, and who has not been let in on the great publicity secret, happens along, and takes the abduction in dead earnest. He rushes in, rescues the lady, and gives the poor tragedian an awful pommeling.

The Eminent Tragedian Consents to Permit the Sham Hold-up

The editor refuses to print the story. The troupe retires in gloom. Darrow Darkwood, the villain, leaves immediately for New York. He plots to secure a booking for Miss Limelight at the Velasco Theatre, thus getting her into his power.

After Darkwood's departure, the editor decides to print the story as it occurred, featuring Steadfast's blunder. He rallies the manager and the melancholy troupe with the suggestion that Steadfast be played up in print as Miss Limelight's real lover and suggests that if they would get married, he could print a story which would pack the little theatre.

Vaseline overcomes her objections to Steadfast because of the desperate position of the company, and marries him.

Darkwood, in New York, succeeds in booking Miss Limelight for the Velasco Theatre. She proceeds thither with her husband in tow. Velasco assigns Steadfast a part too. To him he gives the role of a rescuer from the attentions of the villain, Darkwood. Steadfast becomes aware of Darkwood's attentions to his wife during rehearsals and in the big scene chokes the villain so strenuously, that he nearly expires. This arouses latent love in the leading lady, and with Darkwood disposed of, the two live happily ever afterwards.

* * * *

"The Rajah's Sacrifice," a stirring play of India, is the first of the two-reel Banner features produced by David Horsley for release in the regular Mutual program, in which the famous collection of Bostock jungle animals, and the celebrated lion tamer, Captain Jack Bonavita, make their initial appearance as Mutual players. "The Rajah's Sacrifice," for release September 16, is one of the most interesting stories ever filmed, depicting the struggles and adventures of a beautiful English girl kidnapped and held prisoner in the harem of the leader of the tribe.

THE RAJAH'S SACRIFICE—CENTAUR

Two Reels—September 16, 1915

CAST

Helen Roberts .............................................. Mlle. Ottowa
Rajah ....................................................... Capt. Jack Bonavita
Captain Roberts ........................................ Roy Watson
Col. Sanders ............................................. H. Batty
High Priest ............................................... M. Gay
Jumba ......................................................... Vera Robson

Captain Roberts reports to Colonel Sanders of a sudden threatening activity in the native secret society. Reaching home, he discovers that his daughter, Helen, has gone to a reception. He follows her, but on route receives a decoy note, and on returning, is captured by natives. When Colonel Sanders arrives at the reception, he finds that Helen is not there. A disturbance outside attracts the attention of the party, and when the Colonel returns to the reception room, he finds a note informing him of the capture of Helen by natives. A party immediately goes to find her.

Helen is obliged to assume native garb and mount an elephant. The natives see the approach of the rescue party, bind and gag Helen, and the officers pass without discovering her identity.

Helen is carried to far-away Hindoo City, and presented to the Rajah, who falls in love with her. He removes her from the power of the high priest and places her in the hands of his women. Having been educated in England, the Rajah has high respect for Christian women.

The high priest insists on keeping her in his power. The Rajah objects and to secure Helen's freedom, suggests that she go through the formality of a marriage. The Rajah will then have the right to return her to her father. Helen consents and Captain Roberts is notified to come for her.

The Rajah enters the room of a group of lions, who attack and kill him. The high priest again makes Helen his prisoner, to be burned alive with the body of her husband, according to the custom of the country.

Helen is tied to a stake and the funeral pyre is lighted. But the high priest, desiring Helen for himself, has constructed a trap door, and while the fire burns she is lowered to a sacred chamber. Here she is placed in care of Jumba, keeper of the sacred animals. The priest is repulsed in his advances by Helen. Jumba endeavors to free Helen, and passes her through the den of sacred animals and the secret chambers.

Captain Roberts, coming in response to the Rajah's note, with a rescue party, gains entrance to the chamber, when the high priest enters the secret door with natives. They attack the Englishmen. Suddenly, Helen rises from the altar. The natives, thinking it her spirit, flee in terror. Helen rushes to her father.

While the startled party stood by, apparently spellbound at the sudden and unexpected entrance of the rescue party, the high priest sprung at Jumba's throat. In an instant a desperate battle for life was being waged by the two. Bit by bit, the high priest's strength began to tell and after a space the bloody encounter was brought to an abrupt end by a piercing scream. A moment later the high priest reeled forward and fell dead at the feet of Captain Roberts.
The wedding of Morton Bagley, Jr., and Flora Donner takes place, and the happy couple leave the West to live in New York.

The social standing of Morton's family brings them into the very best society. Flora is fascinated with the glitter of it all, and gradually the old comrades and associations begin to creep in on her husband.

It is at a "tango night" at Bagley's exclusive club, that the climax to a series of misunderstandings comes to a breaking point. Flora, innocently, flirts with one of Morton's friends, who has become infatuated with her charm. She is somewhat indiscreet, and scandal mongers readily catch it up.

Flora is estranged from her husband, and is victimized and imprisoned by society vultures who thrive on family discord. Morton, who still loves Flora devotedly, but who is too proud to make the first advances towards reconciliation, waits to hear from her, little realizing through what tortures of soul the poor, unsophisticated girl from the West is going.

At last Flora succeeds in getting word of her imprisonment to her husband. Morton rescues her, and takes her—not back to the home with its glitter and splendor into which only unhappiness has crept—but to the railroad station, where he buys transportation straight to the West, and to the ranch.

The next morning Morton Bagley, Sr., receives a telegram that his children have gone "back to God's country," and he bows his head in thanks, knowing that they have found the greatest happiness.

* * * *

NEVER AGAIN!—KAY BEE
One Reel—September 22, 1915

Mr. and Mrs. Davis invited Ellen Watts to visit them in their home in a deserted portion of the Catskills, and to help make up a house party of which Roy Gill is a member. Ellen wires her friends accepting the invitation, but she misses her train, and sends them a second message, saying she will arrive on a later train.

The station agent leaves with his friends for a bear hunt, and Ellen's second message never reaches its destination. Her friends go to meet her on the train which she missed. When she does not alight, they return home.

Arriving, Ellen finds the station deserted. She goes alone to the Davis cabin, but finding that every one has retired, she effects an entrance through a window. The householders hear her, and thinking she is a burglar, fire several shots.

Poor Ellen crawls out the window again, where the dog sees her, and tears after her, dragging his kennel after him. The girl manages to crawl through a hole in the fence, and escapes.

But the worst is yet to come. The bear hunt has, in the mean time, been progressing most satisfactorily for the bear. He has cornered the hunters in a tree. For no reason at all, he becomes frightened, and makes off for the station, for which Ellen is also headed. They come together...
New Releases on the Mutual Program

at the depot. In terror, Ellen climbs to the top of the building, while the bear claws around underneath in an attempt to climb up too.

Ellen, in the pouring rain, lifts her hand to heaven and swears never again will she leave the city.

* * * *

PANSY’S PRISON PIES—FALSTAFF
One Reel—September 6, 1915

Pansy ran a restaurant, and although she wasn’t exactly a Venus de Milo or a Cleopatra, she was a wizard at baking pies. Because of her talents she was much sought after.

but she repulsed the local swains with scorn. She declared that she would only wed a man with experience, who had traveled and knew the world.

That is how fortune smiled upon the drummer. He traveled for a musical supply house, but found it next to impossible to inveigle the farmers of the territory into purchasing cornets and violins. He was nearly at the end of his resources when he struck the little town in which Pansy held sway, and kindly fate led him to her restaurant.

It was love at first sight. Something told her that the drummer was in a state of financial stringency, so she showered pies and doughnuts upon him freely.

But the local “Chief” of Police, since he constituted the entire staff, had long admired Pansy from afar. He saw the ingratiating manner in which the drummer devoured the pastry. He saw Pansy’s eyes light up with delight at the flattery the man’s appetite for her cooking gave her (knowing that Pansy’s eyes would never hold the same light for him because he had dyspepsia, and was forbidden pie), and he was jealous.

That evening the grateful drummer serenaded Pansy, and the jealous “Chief” arrested him on the charge of being a band without a license. The drummer was cast into jail. Day after day she hurled pies and doughnuts through the cell window to her imprisoned fiancé. The drummer threed and grew fat and happy on Pansy’s diet.

Pansy concealed a file in one of her pies, and one day when the sheriff went into the city on business, leaving the “Chief” to guard the jail, the drummer decided to make use of the instrument and escape. The “Chief” stood under his window, and the prisoner carefully dropped a loaf of bread on his head. The policeman immediately went to sleep.

The other prisoners got wind of what the drummer was doing, and swarmed into his cell. The drummer tried to follow them, but Pansy’s pies and doughnuts had made him so plump that he got stuck.

The sheriff returned, just as the “Chief” regained his senses, staggered to his feet and remarked, “The jail is out.” He thought the drummer was trying to block the escape of the other men. He rushed inside, secured them as prisoners in his capacity of sheriff, then as president of the town board, ousted the “Chief” and bestowed his helmet and shield upon the drummer.

The little town where Pansy dwells now boasts the fattest policeman in the world, and it is Pansy’s great joy to lavish pies and doughnuts on her husband as he patrols his beat.

* * * *

THE KNOCK-OUT—CUB
One Reel—September 17, 1915

Jerry..............................,George Ovey
Duke Earlton........................Jefferson Osborne
Count O’Zowie........................Arthur Mund
Butler..............................Gordon MacGregor
Doctor Gray........................Louis Fitzroy
Miss Gray, his daughter........Edith Ashton
Miss Smith, her niece........Goldie Colwell
His housekeeper............Janet Sully

Jerry strikes up a flirtation with pretty Miss Smith. On a walk they meet Duke Earlton, her fiancé, for whose company the girl dismisses Jerry. Stunned for a moment by her action, Jerry watches the chatting couple; then recovering, he starts on the run after them.

Jerry attempts to induce Miss Smith to desert her new found escort. The Earl, however, becomes annoyed at the intrusion, pushes Jerry aside, and strolls away with his sweetheart. Such tactics are not in favor with Jerry, and he formulates plans to obtain revenge. Picking up two boulders, he starts after his enemy, but before he can make use of them in the desired way, the Duke takes the initiative and sends Jerry sprawling in the street. As he lays prone, an automobile runs over him. The occupant, Count O’Zowie, fearing he has injured a man, turns back.

Finding Jerry unharmed, he congratulates himself, and gives Jerry his card with an invitation to call.

The card gives Jerry a happy idea. Armed with it, he calls at the home of Dr. Gray, Miss Smith’s uncle, whom she is visiting. Believing that Miss Smith is the doctor’s daughter, he sends the card in to her. When he is ushered into the reception room he is dumfounded to find, instead of pretty Miss Smith, a girl weighing about two hundred pounds, and whose favorite diversion is boxing. Without much ado she captures Jerry, takes him into the gymnasium and in a few seconds lays him out.

Jerry is seized with another idea. Calling the Duke, who has just entered the house with Miss Smith, he in-
New Releases on the Mutual Program

duces him to put on the gloves with the athletic girl, after placing horseshoes in the girl’s gloves. Of course, after one blow, the Duke is in dreamland. He then chloroforms Miss Gray and places her on a chair beside the Duke with her arms about the unconscious man’s shoulders. He then calls Miss Smith to the gymnasium. When she sees her fiancé in such a compromising position, Miss Smith breaks the engagement, and at Jerry’s insistent urging, consents to elope. On horseback they start for the minister’s house.

Meanwhile, the Duke has revived, and suspicious of foul play, phones the police, who start in pursuit of the eloping couple. As they cross a shallow stream, Jerry falls from the horse and the police, immediately in the rear, have no trouble in picking him up. Miss Smith continues on her ride. But Jerry’s well laid matrimonial plans are temporarily set awry, and he is escorted in state by the officers of the law.

THE LITTLE LADY NEXT DOOR—AMERICAN

One Reel—September 17, 1915

CAST

Virginia Dair.......................... Vivian Rich
The Father................................ Walter Spencer
Bender’s Housekeeper.................. Louise Lester
Dr. Stirling, from the city............ Jack Richardson
Village Doctor.......................... Perry Banks
Betty Bender........................... Virginia Fordyce
Real Estate Agent....................... Harry Edmondson

Charles Bender is wrapped up heart and soul in his motherless child, Betty. A pretty young lady rents the cottage next door, and soon a warm affection grows up between “the little lady next door” and the child. The “little lady” asks for permission to paint the child, for she is an artist. Bender readily gives his consent.

Before the portrait is completed, Betty falls ill. Hastening to his neighbor’s house to ask for assistance, Bender arrives just in time to see an affectionate greeting between the “little lady” and a handsome stranger from the city. Realizing now for the first time that he has grown to care for the gentle little artist, Bender stumbles away, crushed and heart-sick.

The village doctor says that the child will have to be placed under the care of a specialist. Almost insane, the father rushes to the telegraph station to wire for medical aid, but he learns that the wires are down. Frantically he returns home, to find that in his absence the “little lady” had arrived with the stranger.

Bender is about to resent the intrusion, when the stranger is introduced as Dr. Stirling, a noted specialist, and the brother of the artist.

His arrival has been most opportune. The life of the child is saved, and Charles Bender, gathering courage, takes the “little lady” in his arms and claims her for his own.

* * * * *

INCOGNITO—BEAUTY

One Reel—September 14, 1915

CAST

Dick Ellis.............................. Webster Campbell
Patty Cross............................. Neva Gerber
Her Father............................. Rae Berger
Mrs. Wealthy.......................... Lucille Ward
Her Son................................. Wallace MacDonald
Count of Monte Francesco........... William Carroll

John Cross, a millionaire, and his daughter, Patty, visit Oak Forrest Inn, travelling incognito to avoid fortune seekers. Much to their surprise, they are snubbed by the hotel and refused admission to the social set. About this time, Dick Ellis arrives at the hotel, and is also snubbed. The three are thrown together, and they form a little circle of their own.

Residing at the hotel is a false count, who is much sought after by the fond parents.

John Cross chances to drop a note which is found by the count, and which reveals its owner’s identity. The count immediately lays siege to Patty’s fortune through feigned love. He finds that Patty favors Dick, so he sets about to tell tales which will put the young fellow in a false light. Patty becomes hurt and grieved with Dick, and the boy, not knowing what has happened to cause the change, decides to leave the hotel. Through a mistake, Dick enters the room of Mrs. Wealthy, and is seen emerging. He leaves the hotel and starts for home.

John Cross receives a telegram saying that his wife is ill, and he and Patty start for home.

At this juncture, Mrs. Wealthy misses her jewels from her room. Dick, who has been seeing emerging from her room, is, of course, suspected. Detectives are immediately sent out to bring him back.

Patty Cross and her father are held, too, until the mystery is cleared.

In the excitement, the bogus count is almost forgotten. He also has decided it is a propitious moment to be leaving the hotel, and starts away with his baggage.

However, the detectives think it might be wise to hold the count as long as they are investigating matters. The true identity of the three parties is revealed. The summer colony tries to make amends to Cross and Patty and Dick, but the latter do not find it any more necessary to mingle with the social climbers than they did before. The count finds himself forcibly detained, for an indefinite time, and Dick wins Patty.
“The Great Question”

A Drama of the Present Day in Three Parts, First of The American All Star Releases on the Regular Mutual Program

Morton Bagley, Jr., the handsome young Easterner whose bronzed face and clear eye bespoke a life in the open, sat before his fireplace. It was the night before his marriage — his marriage to Flora Donner, the attractive, wholesome-minded rancher’s daughter.

Bagley held on his knees a box which contained the momentos of his former days, which he was casting into the flames. There was the faded rose, which Polly, the soft-voiced little southern girl, had dropped at his college ball the year he was graduated. There was a little white glove which Martha had given him when he had gone to the boat to see her safely off for Europe. There was a dazzling gewgaw which Lois Valerie, the brilliant, the heartless, had left in his possession.

Bagley looked into the flickering fire. It seemed that he could see Lois in all her harsh beauty. He remembered how he had met her, in a gay cafe. How she had sought him out, among all her throng of admirers and had lavished favors and attentions on him, until his poor head had been completely turned, and he had begged her to marry him.

Then, as her vision vanished into the embers, he recalled how her father, chagrined at the disgrace which his son’s notorious flirtation with Lois was bringing to his family, had bought off the woman for $20,000, and how he, after the first bitter pangs had passed, had come to see the wisdom of his father’s act, and had left the East for the ranch and the clean life of the West.

His wandering thoughts came back to Flora and his meeting with her. He dreamed of the rest less, eager days he had spent on his first arrival at the ranch, seeking to forget his old life, trying to adjust himself to the new, and of how Flora’s understanding, her sympathy had made life bearable for him. He thought of how he had gradually come to love her, and how now, the two of them were going back to New York to face his old life together.

The wedding took place. Morton and his bride left the ranch and went to the great city, of which Flora had always dreamed.

The social standing of Morton Bagley’s family brought the young, unspoiled bride into the “best” society. She was entertained lavishly by the friends of her husband’s former days. She was sought after by the men, and secretly hated by the women. Gradually the dazzle and brilliance of it all fascinated her. Morton saw her losing her fresh and unspoiled charm. He felt helpless to save her. When he remonstrated with her, she thought that he was trying to cut off her good times.

The climax of a series of misunderstandings came during one “Tango” night at Bagley’s exclusive club. Lois was there. She wanted to feel her power again. She devoted herself to him, making her intentions to win him back conspicuous. The shrewish older women whispered together about it.

Flora overhead them talking. She was mortified. All at once the glamour and glitter of society left. She felt all alone in a great, cruel, heartless world.

But Flora was a thoroughbred. No common, heartless, wicked woman such as Lois should succeed in winning her husband away. Flora decided to use her husband’s tactics.

Paul Armstrong was also at the ball. Although he was in love with Lois, he had always expressed a great fondness for Morton’s wife. Flora set in upon a wild and indiscreet flirtation with the young clubman. She danced with him constantly; she sat with him in the softly lighted corners.

The next day, Lois called to see Flora. She brought all of her subtle, insidious charms to bear upon the girl, telling her that she knew and understood the unhappiness which her husband’s unfaithfulness must bring her.

Poor Flora, blinded by the woman’s feigned interest, left her husband’s home, leaving a note stating that she had gone away to think it over.

At first she believed Lois to be sincere, but then, more and more, she began to distrust her. Lois’ overzealous attacks on Morton at length brought Flora to her senses, and she realized that it was only a game, by which Lois planned to get Morton again in her clutches.

When she realized the true state of affairs, Flora wrote a letter to her husband, who had grown miserable with his loneliness and his anxiety for her during her absence.

Morton went to Lois’ house at once, and the vampire was compelled to watch the reunion of the man whom she had hoped to gain for her own, and the woman whom she hated, under her roof.

Morton Bagley took his wife directly to the depot, where they boarded a train for the ranch.
The Presidents

In the daily press there is considerable discussion about what President Wilson has meant by his "complete satisfaction" in a certain diplomatic note. President Freuler's idea of "complete satisfaction" is the new $8,000,000 Mutual program.

Something to Advertise

The Yorkshire Cine Company of London introduces as a screen innovation there a "kino-interview," which is a short topical, not over 750 feet, giving some domestic or personal phase in the life of a celebrity. This company has started with stage celebrities. Thus we see the effort to get "star stuff" into the program, to make it available to a modest price to a small house.

It is an effort in the direction in which the Mutual Film Corporation has taken such a history-making step in the formation of the big new program—$8,000,000 worth of all-star, all-feature film for the regular program, and at no increase in rental charges. In other words, give the exhibitor something big to talk about without forcing him to ex- cessive expenditures for those many-reeled things that his traffic cannot stand.

He's In Again

A certain person, posing as a purist and defender of the grand old institution known as the English language, writes to take exception to the writer's occasional practice of writing sentences without verbs. This space is probably wasted in telling him that the only requirement of a sentence is that it shall say something.

This Is Cheerful

The Associated Press brings along this charming promise in a news dispatch: "Chicago, Sept. 1.—Bankers passing through Chicago to-day to attend the annual convention of the American Bankers' Association at Seattle predicted an 'almost unbelievable prosperity' is rushing on the nation.

"When the bank reserves, which are greater now than they have ever been in the nation's history, are liquidated, the nation will enjoy almost unbelievable pros- perity," said William A. Law, of Philadelphia, president of the American Bankers' Association.

"The volume of money on hand is so great," he said, 'it cannot find a natural out- let. The movement of the tremendous crops, with the attendant financial activity, will still further increase the bank re- serves?"

All of which recalls to mind the article by Samuel M. Field, secretary of the Mutual Film Corporation, published in a recent issue of Motionograph, in which he pointed out the great opportunity for expansion of the exhibitors' business, because of the idle money available and the compelling fact that the motion-picture industry alone has es- caped the war depressions.

The "Wise Guy"

"Picture Play Weekly" observes: "David Horsley, the Bayonne Film magnate, is cer- tainly a wise guy. He owns stock in *** owns the *** comedies released on *** has contracted to release his Bostock animal pictures on Mutual.

Since Mr. Horsley's last step was hook- ing up with the Mutual's new $8,000,000 program, one might say the "wise guy" is getting wiser right along—not intending to swing a padded hammer in so saying.

Free Lunch and Films

The writer of British notes in The Mov- ing Picture World writes:

"Premiuns, I notice, is a term employed in the States to imply something that is being given away. Its meaning in this country is invariably the reverse, expressing something to be paid and synonymous with insurance. This does not mean that baiting the public is getting a free feed, but that the exhibitor is giving them something better than the opposition and doubtless owes its origin to the tea trade. Be that as it may, there is no gainsaying the hold on certain exhib- itors the idea has laid, yet the veriest novice might include that guide to patrons a free feed, then show them a junk program is about as useless an action as that of the manager displaying in his lobby the legend, 'Come in, we will paint a picture for you come in here.' The commonest form of 'premium' here is the light refraction. In either Manchester or Liverpool I can pay my threepence, sip a cup of tolerably decent coffee with a cigarette thrown in and watch a six-weeks-old program of two hours' duration without disbursing another cent. Even now I have forgotten to add that a potated group of cooks have been paid as the inclusive charge. How is it done? Hush! Begin with item No. 1, the coffee, or tea, whichever you prefer. In return for adver- tising Mr. X. or Mr. Y. on the screen after each reel, the landlord is sup- plied with as much as he can use for a month only. The same with the cigarette which bears a printed advertisement for a local tobacco packing company. At the end of the month Mr. X. or Mr. Y. will be made to believe that the tobacco of the tobacconist's are willing to try advertisements upon the same terms, and it goes on ad infinitum. The films at 6000 ft. six weeks old, are run in conjunc- tion with well known films in the near vicinity. A youth on a motor-cycle has to see them cross over in time. Finally, we have the free program, which is more than paid for by undercutting the incident of the footlights. This can be done with some effect in Liverpool shows just how far an exhibitor may go when he wants to make a superlative fool of himself. This country has had quite enough of horrible dishonesty in this direc- tion: however, Too many exhibitors think that to give away gift clocks, pots metal sci- essors, egg beaters, sugar bowls and similar premium junk is a real constructive method of patronage boosting.

The exhibitor must never lose sight of the fact that he is running a picture theatre, and that what he is really selling to his patrons is the film. Anything that fails to bear directly on the pictures and the enter- tainment offered by them will work harm. It would be hard to advise how the British tea-vending exhibitors might go farther, but there is no reason why they could not go on and serve table d'hote meals or Turkish baths along with the picture pro- gram.

If you think you need premiums to boom patronage, be sure the premiums have an important and closer relation to the pictures and the stars in the pictures. Don't build up a demand for crockery, build a demand for pictures.

Government Ownership of Film Shows!

From the other side comes the news that the government of Norway has decided to take over the motion-picture theatres of the country, and apply the profits of the business towards the revenue account and the reduction of the tax rate. All motion-pictures licenses to the country will expire next year, and, according to report, the government will begin operation of the theatres then.

This will be a most interesting experiment to watch. What will it develop in censorship and service problems? Will they have a referendum and recall for unpopular stars? Will the government have to go into the manufacturing business, too?

How would you like to be the "motionpicture master general" of Norway?

The "Motion Picture Mail"

As REEL LIFE reaches to press, along comes the announcement of the establishment of the Motion Picture Mail by the S. S. McClure Company, with John Semler, formerly with the Pittsburgh Telegraph, as general manager of the new publication. The announcement outlines a plan of distribution to theatres of the United States and its possessions, Canada and various English colonial territories; also it will be distributed through the Evening Mail (New York) every Saturday. The publication is aimed at both fans and exhibitors.
"The House of a Thousand Scandals"

(A MUTUAL MASTERPICTURE)

A Stirring Drama of Love and Romance, in Four Parts, Featuring the Eminent Screen Star, Harold Lockwood and the Beautiful May Allison. Produced by the American Film Company, Inc.

RIDING leisurely over his wooded estates, lately inherited at the death of his father, John Wright was attracted by a shrill cry of distress. Rushing to the spot, he found a pretty little country girl attempting to free herself from the embraces of an uncouth swain. The young millionaire dismounted quickly. "Get out of here!" he said to the man, who slunk away into the woods, and placing the girl on his horse, he took her to her humble home.

Martha Hobbs lived from that day on in another land, a world of her own imaginations. None of the drudgery to which she was committed drove from her heart the memory of John Wright. None of the threats of her harsh and greedy father could force her to become the wife of Ralph, from whose clutches she had been rescued by her hero.

After the death of Martha's mother, the girl determined to run away to the city to live with an aunt. But in the city, at the shabby little house which bore the address her aunt had given her, there was no trace of Martha's relative. Only an aged and toothless woman dwelt in the house alone. Poor as she was, she offered half of her pitiful store to Martha, and the girl, fearful of facing the world alone, accepted. Together they determined to eke out a living, and from early morn until late at night, these two, the old woman with her nearly sightless eyes, and the young girl, plied their busy needles.

One day as they worked, there came a wrap at the door.

"Come in," called Martha.

Through the door stepped John Wright. The girl dropped her sewing in amazement. The young millionaire gave a start of surprise. He had never thought to see Martha again, but here she was, evidently living and working in one of the miserable houses which he had inherited and was investigating.

Touched by the squalid surroundings of the tenants of his houses, John determined to devote some of his vast fortune to social service. He built a model working place, a community where the poor were given an opportunity to live and work under ideal conditions. In it, Martha and the old lady were established.

Wright listened one day to a lecture by Greta Carr, the exponent of ancient Greek philosophy and culture, on the life of the Greeks. Their doctrines of freedom impressed him. He proposed to the lecturer that they join forces in the establishment of a modern colony which should be founded on the Grecian theories.

Greta Carr accepted the offer. A home for the new cult was chosen on one of the estates owned by Wright near the little village in which Martha had lived.

To the narrow-minded villagers, the quaint flowing robes, the dances, the frolicking, the feasting—even the methods of work adopted by the colony—were nothing less than scandalous. The village gossip put their heads together. The church members refused to pass the place.

But matters came to a climax when Martha went to live as a member of the group on John Wright's estate.

When Hobbs learned that Martha was with the "crazy" colony he plotted with Ralph, and together they fanned the spark of outraged dignity among the villagers into a flame. A mob formed and in violent protest against the exponents of Greek civilization, stormed Wright's house.

In the mob, with a mind set upon a more deadly plan than the rest, was Ralph. As the others assailed the house, he crept into a deserted room with a box of dynamite under his arm, and lit the fuse. As he turned to go, a hand shot out and left him prone on the floor unconscious. It was Wright's arm. With a tremendous shout the young millionaire warned the others of the danger. Scarcely had they all escaped in safety when the mansion lay in ruins.

Side by side, villagers and Greek cultists explored the ruins for the body of Ralph. They found him dead, where he had fallen. Overwhelmed by the proportions to which their indignant protest had grown, the repentant villagers withdrew.

From the ruins of the first home, a new structure rose, which blended the ideas of the seekers after Greek culture with those of the village where Martha had lived her miserable childhood. And over this new home, as the wife of John Wright, went to rule the daughter of the village, Martha, whose artistic soul and practical mind brought reconciliation and understanding between the exponents of the ancient Greek culture and the people with no ideals.

REEL LIFE—Page Thirteen
"The Diamond from the Sky"

By ROY L. McCARDELL

"THE SOUL STRANGLERS"

The Story of Chapter Twenty of the Flying "A"

Picturized Romantic Novel

ARThUR STANLEY's injuries which had befallen him while inspecting his mining properties had attracted wide attention. The papers also stated that Mr. Powell's business affairs would be looked after by his cousin, Blair Stanley, of Richmond.

Esther, after her first rebuff at the portal of the Powell mansion, returned again and again, but without seeing Arthur. On a last occasion, she was determined. She had waited, with the watchful Quabba lingering near, until she had seen Durand and the Count de Vaux leave. She knew that Blair was at the office, and preferred to encounter Vivian Mars-ton, whom she learned, was in charge of the sick room, alone.

Esther had no desire to bring notoriety or ruin, perhaps, upon the injured man by any premature disclosure of his real identity. But she was determined to go to any length, if necessary.

Some intuitive sense of Esther's attitude must have impressed Vivian. "I will see the young lady," she told the man servant.

When Esther reached Arthur's door, Vivian, masquerading in a nurse's costume, spoke as one having authority. "You cannot come in here. Mr. Powell is at death's door."

"Better he die with a true friend beside him than live with you and your associates ministering to him," Esther responded scornfully.

Arthur lay with his eyes closed. Esther bent by his bedside, paying no heed to Vivian, who passed by the foot of the bed and took a small instrument from the table, then returned to the back of the bed and laid a hand, as though to soothe him, on Arthur's unbandaged arm. At length Arthur opened his eyes. "Esther!" he murmured, "Is it you, dear?"

"Yes," she whispered.

He was about to speak again. A film passed over his eyes, they closed, and he lay still. The drug had lulled him.

"Is your regard for him so selfish that you would cause his death to gratify your desire to intrude further?" Vivian asked.

Esther returned to her hotel, torn with conflicting emotions. Duty called her to Richmond, where Hagar was slowly recovering her reason; and stronger still, her deep and ardent love for Arthur held her here.

That night, a strange conclave—the stranglers of a soul—was gathered in the library of the young millionaire. There was Durand, Count de Vaux, Vivian and silent and brooding among them, Blair.

They who plotted did not that The Diamond from the Sky had lain unnotised since early morn on the alighting board of one of the beehives in Rancher Jones' apiary, not 20 miles from the spot where Arthur had been injured.

Beneath a great dead tree, nearby, beside a rude campfire, were two billposters, preparing their supper.

"There's no sirrump, Burke," said Jack Williams to his companion. "Go get some honey, while I get some water."

Grumbling, Burke skulked across the field and into the apiary. He stooped beside a hive, and was about to lift the cap when something gleamed opalescent in the moonlight. He could see, faintly, that it was a curious locket of ancient workmanship. But the face of the locket was what had glistened. He returned to the fire, and held it in the firelight.

Then he hid the treasure in his pocket, too late to escape his friend's eye.

In the Powell library, in Los Angeles, the plotting of the stranglers of Arthur's soul was reaching a climax. Suddenly Blair sprang to his feet.

"I do not claim to be a saint," he said, "But I will have no part in the killing of this man with drugs. When Arthur is well I will kill him, face to face!"

Vivian's face softened, she threw her arms around Blair. The two men left the room. Vivian held the rebel in her embraces and worked him to her will. But his heart was never in the dastard work the drug thugs planned and carried through.

In the wilderness, two men slept in blankets beneath a tree burning at its base. Not far away, Marmaduke Smythe, lost and footsore, crouched in slumber beneath a bush.

The tree crashed down, crushing Burke; ere he was dead, Williams despoiled him of the diamond and fled.

REEL LIFE—Page Fourteen
The new $8,000,000 Mutual Program now is complete—ALL STARS, ALL FEATURES.

Two 3-Reel Broadway Star Features Every Week.
Five 2-Reel Banner Features Every Week.
Nine 1-Reel Feature Comedies Every Week.
Two 1-Reel Star Dramas Every Week.
One Reel Mutual Weekly of Current Events.

Everything a feature—whether one or more reels. See details inside.
MUTUAL PROGRAM

MISS ANNA LITTLE
in "MAN AFRAID OR HIS WARDROBE" three reel MUSTANG released Oct 25

MR. GEORGE O'KEY
in "COPPER'S PARIS BOX" TWO REEL CENTAUR released Sept 24

MR. H. LOCKWOOD
in "THE GREAT QUESTION" three reel CLIPPER released Sept 18

MISS FANIA MARINOFF
in "THE UNSUSPECTED ISLES" three reel RIALTO released Sept 8

MISS VIVIAN RICH
in "THE LITTLE LADY NEXT DOOR" "FLYING A DRAMA" released Sept 17

NERO
in "THE WOMAN, THE LION AND THE MAN" two reel CENTAUR released Sept 23

THE NEW $8,000,00
All Stars!

Here are specific examples of the great stars appearing in the new Mutual Program. Exhibitors can secure this program of all stars—all features—at an economical weekly service rental
HELEN BADGLEY in "HELEN'S BABIES"  
TWO REEL THANHouser. RELEASED SEPT 14th

MR. ARTHUR ACORD in "THE MAN AFRAID OF HIS WARDROBE"  
THREE REEL MUSTANG. RELEASED OCT 24th

MR. CRANE WILBUR in "THE PROTEST"  
THREE REEL HORSLEY - RELEASED SEPT 29th

MR. McFIELDS in "THE TOE" CHASED TO

MUTUAL PROGRAM
All Features!
—no extra charge! It points the way to profits! It is absolutely the best buy in the film market to-day. Wire or write at once—we may be able to serve you.

Mr. Claude Cooper in "Gustave Caillebotte's Cutler Band"  
A Falstaff Comedy  
Released September 21st

MISS IVY TROUTMAN in "THE HOUSE WITH NOBODY IN IT"  
THREE REEL RIALTO RELEASED SEPT 22nd
—you have heard about the New Eight Million Dollar Mutual Program—
—we have given you conclusive evidence of STARS—and FEATURES—at no extra charge—
—we have secured many of America’s greatest stars for the Mutual Program
—such stars as Miss Ivy Troutman, Mr. Harold Lockwood, Miss Fania Marinoff, Mr. Crane Wilbur, Miss Florence La Badie, Mr. George Ovey, Miss Anna Little, Mr. Arthur Acord, and
a host of others are now appearing on the Mutual Program, at no extra charge.
NOW—there is a tremendous demand for

MUTUAL SERVICE
—an insistent demand from Exhibitors for this ALL FEATURE Program that means ECONOMY and PROFITS.
Many Exhibitors have been unable to secure the new Mutual Program due to the demand.
In order to give every Exhibitor an equal opportunity, we attach here an application blank
which will have our immediate attention, if mailed at once to our New York office.
If you want this BIG, NEW, EIGHT-MILLION-DOLLAR, ALL-STAR, ALL-FEATURE
Mutual Program, fill out and mail the attached application blank NOW.

MUTUAL FILM CORPORATION
John R. Freuler, President
Executive Offices: 71 West 23d Street, New York City
EXCHANGES EVERYWHERE

APPLICATION FOR SERVICE—NOT AN ORDER
MUTUAL FILM CORPORATION,
71 West 23d Street, New York City, N. Y.

I hereby apply for the new Eight-Million-Dollar Mutual Program. Kindly outline your
service and prices to me.

Name of Theatre........................................ City........................................ State........................................
Address............................................. Pop. of City........................................
Manager............................................ Admission Price........................................
Seating Capacity......................................
Service now being used..............................
News and Gossip from Mutual Men

Northwestern Managers Get Together and Outline Plans to Handle New Business

G. A. REED, branch manager for the Mutual, at Seattle, Wash.; C. J. Kerr, in charge of the Portland, Ore., branch, and W. J. Drummond, branch manager at Spokane, a trio of live wires in charge of the mutual's northwestern territory, met in Seattle, August 9th and agreed upon a definite campaign of advertising and salesmanship to be carried out in connection with the inauguration of the Mutual's new $8,000,000 all-star, all-feature program.

As the result of plans formulated at this meeting, several efficient road men are to be engaged immediately to cover the various Mutual exchanges and interview exhibitors throughout the entire northwestern territory. This in accordance with the plans recently announced by Resident Freuler for the organization of an efficiency crew to specialize in the promoting of the Mutual's new $8,000,000 program.

Because of priority in service, Mr. Kerr was appointed the chairman of the meeting.

E. H. Duffy, of the Continental Branch, at Chicago, contributes this letter he received from a fan:

"Considering the Mutual Masterpictures to be the best feature program of its kind, it is my desire to see all such pictures. I have seen all Mutual Masterpictures with but one exception, and it will be greatly appreciated by me if you will, by return mail, give me the names and addresses of some of the theatres showing 'The Flying Twins' in the near future. Preferring North Side theatres, will, however, 'travel' to see this picture.

Thankfully,

W. GOLDY,
4743 N. Albany Ave."

No comment needed.

A remarkably healthy business on Masterpictures is presented in a report to the home office from Manager Christenson, of the Cleveland, O., office. A review of the accounts of the office reveals seventy-two contracts covering eighty-three days bookings each week.

"It goes to prove that the Masterpictures are giving universal satisfaction with the medium-sized theatres in this territory," observes Mr. Christenson. "We are real frank in stating that we believe this is the largest showing of any of the feature concerns in the State of Ohio when you take into consideration the small territory we have."

Every once in a while something trickles in to surprise home office folks with the growth of the demand for mutual pictures. A letter received the other day encloses a request made by Senor Alberto M. Martinez, a worthy citizen of Vera Cruz, upon "La Cinema Mexico" for a showing of Mutual Masterpictures.

"I broke my record last night with 'Enoch Arden' by over a hundred more admissions than ever before," writes Earl H. Parks, manager of the Iola Opera House, at Iola, Wis., to the Mutual's Milwaukee office.

"There is a wonderful change for the better in the new mutual program," observes C. E. Daffin, manager of the Daffin Theatre at Tallahassee, Fla., in a letter to Charles Kessnick, manager of the Atlanta branch. Mr. Daffin's house has a seating capacity of 1,200, which he fills regularly by showing Mutual pictures.

Just by way of making it effective, he had the folders distributed in "special delivery" envelopes by boys in mail men's uniforms, while a trio on stage sang "The Mail Man," a song written for the purpose. It is a cinch 'everybody in the house got this Mutual message.

Joseph L. Roth is in charge of the Masterpicture department of the Mutual Boston branch. He began his experience in theatrical affairs with B. F. Keith, working up to a responsible position in the advertising department of the Keith enterprises. This is his second connection with the Mutual. He left the feature department in his previous connection to take the management of the Park Theatre, one of the most important of the houses in his city. His acquaintance with the Boston field and long experience there gives promise of some big bookings.

"The way to get attendance is to book what they want and let them know you have got it," observes Walton McNeel, proprietor of the Crystal Theatre, at Burlington, Wis., a consistent Mutual customer and booster of the new program.

"Nothing like believing in the goods you see as a help to selling it," says Walter A. Coughlin, the snappy young manager of the Butte, Mont, office. Mr. Coughlin's office is in fifty quarters in the American Theatre Building. He has been with the Mutual since January 1, 1912, and knows every exhibitor in the state.

Mellott, Ind., is not a very large city, but it sure does like its picture show. M. N. Miller, who was recently promoted to management of the Indianapolis branch of the Mutual, sends along this letter—just as he received it.

The Boys in town want me to get Four Reals on every Saturday night the town Boys are going to give me One dollar and a half to Pay for a extra real on Saturday night. Last night they Past the hat and got one dollar and a half, so I want four Reals for Saturday night. Listen to me I want a Funny One.

(SIGNED) EXHIBITOR.

Frank J. Holland, manager of the Orpheum Theatre, in Terre Haute, Ind., is one of the most aggressive of the Hoosier state exhibitors of Mutual pictures. Taking his information from Reel Life, Mr. Holland compiled and wrote an interesting little leaflet, neatly typed, telling about the new $8,000,000 Mutual program and distributed 5,000 copies to his audiences over a period of three days, by this distribution thus insuring that the big news of the new program reached all his patrons. It is this kind of attention to the business and the importance of the new all-star program that will make it pay the exhibitor. Mr. Holland has the right idea. He has set the $8,000,000 working for him, and his house.
Who’s Who in Screenland

Beautiful and Talented Florence La Badie, of the Thanhouser Studios, Conceded One of the Foremost of American Screen Players

"CURIOSITY," goes a wise old adage, "killed a cat." Yet here is a most attractive, fluffy-haired, wide-eyed little miss who cares naught for the adage, and flaunts tradition in the face by boldly asserting that "curiosity" is her chief personal characteristic, and that she is proud of it! But it is not curiosity concerning her neighbor's affairs, she quickly adds—the curiosity she possesses—but a great desire to know people, to understand their joys and sorrows, to appreciate the outlook which every one—from high to low—has on life, and all this so she may the better interpret life on the motion picture screen!

It would not be necessary to inform the many admirers of Florence La Badie as she lives on the screen, that the intelligent young actress of the Thanhouser Company is a student of the ways of life, and that she has met its happinesses and suffering eagerly. Hers is not a complex existence, nor does she want it to be complex. She has no theories of life, health, living, morality or sociology that she wants to explain. She is content to make the others about her happy by her joyous acceptance of whatever fate brings her, and by her staunch determination to let no reverse be too great to be surmounted.

Florence La Badie, as one would expect from such a radiant young artist as she, did not need the assistance of "people higher up" to act as an "Open Sesame" to the life which lives in shadows on the screen. She had returned from a successful season with Chauncey Olcott, but she wanted work, so she went one day out to the Thanouser office in New Rochelle, and asked Dave Thompson, then manager of the studio, if he ever needed pretty little girls with blue eyes and fluffy hair, and lots of grit and good common sense. Of course, she did not enumerate these goods points to the manager, but he could see at a glance that it was all these assets she had to offer any firm for which she might work. He had no vacancies then, but took her name and promised her he would send for her as soon as he could use her.

That very night, Mr. Thanouser, president of the company, went to a motion picture theatre in New Rochelle. In a Biograph picture he recognized the blue-eyed Florence whom he had seen at his studio that afternoon, in a young girl in the picture. She had a small part, but played it very well.

The next day he asked Mr. Thompson to send for her. That was the beginning of Florence La Badie's most successful connection with Thanouser.

Out of an infinite variety of roles, as one may well imagine would come to so versatile a young person as Miss La Badie during the course of some four years with one motion picture company, the attractive actress maintains that her favorite roles were Mary, in The Star of Bethlehem, and the lead in Cymbeline. In The Million Dollar Mystery she accomplished daring "stunts" which few girls would have the courage to undertake, again dis- closing that calm acceptance of whatever may lodge in her path. This is but one of her many valuable qualities.

While acting is her vocation, Florence La Badie has two avocations, aside from dancing and swimming and all forms of athletic sport, at which she is an adept. One of her avocations, which she keeps secret from the eyes of all but her most intimate friends, is writing poetry. The other is sketching. Miss La Badie began "years and years ago," as she will tell you, when she was a pupil in the convent of Notre Dame, in Montreal, to con- trive little verses which pleased her and her adoring girl friends. With added experience she has developed her talent to express in poetical form her thoughts and wishes, and some day she hopes to give them to the world in book form.

Although Florence La Badie loses herself in the rôle she interprets in the silent drama, back of it all, those who see her plays, feel that there is a strong, indomitable, utterly charming personality, a rare sympathy, and a fine courage which are found too seldom in this old world. And if the fact that motion picture theatres all over the world are crowded whenever the name of Florence La Badie appears on the list of attractions will not convince you that there are many people who love her, go to her home any evening and find the pile of letters and gifts sent from everywhere from London to America and from China to Missouri to this little girl whom they have never seen in real life. That will convince you without a doubt, and in going there and seeing her, you will be the most ardent convert to faith in her charms.

One of Florence La Badie’s recent triumphs came in her splendid work in God’s Witness, a romantic drama of four reels, which has proved one of the most popular of the Mutual Masterpictures. Her followers discern in this picture a vast improvement over even the excellent work of a year or two ago—which only goes to prove that Mr. Thanouser's faith in the little blue-eyed, light-haired actress, who played a small bit, but played it well, in a Biograph picture, was justly merited.

Lately of Miss La Badie's appearances is as the co-star in The Price of Her Silence, a four-part romantic drama, screened at the Thanouser studios, for release September 30th, as a Mutual Masterpicture.

Miss La Badie has just completed her first picture of a series of a brand new kind of photodrama the Thanouser Company is going to produce. She has just starred in a play with a philosophical turn to it, entitled A Disciple of Nietzsche. The picture is in three parts, and will go to the public under the release of a "Than-o-play," first of these stirring brands appearing in the regular Mutual Program of September 25th.

REEL LIFE—Page Sixteen
Mutual Releases

American

Sept. 23—One Woman’s Way

Sept. 28—By Whose Hand? (2)

June 30—A Good Business Deal

July 5—A Woman Seemed

July 6—Mountain Men

July 7—The High Cost of Fighting

July 12—Zaca Lake Mystery (2)

July 14—Too Many Reasonable

July 19—The Honor of the District Attorney (2)

July 21—Wait and See

July 26—The Newer Way (2)

July 28—The Phantom

July 30—After the Storm

Aug. 2—Deception Marathoner

Aug. 4—The Mighty Hold

Aug. 9—The “Bar K” Ranch (2)

Aug. 11—Comrades Three

Aug. 16—The Jilt (2)

Aug. 18—The Anoyer of Lone Gap

Aug. 23—Drawing the Line (2)

Aug. 28—Missed Wires

Aug. 30—The Divine Decree (2)

Sept. 1—Spirit of Adventure

Sept. 3—The Spirit of Adventure

Sept. 4—A Question of Honor

Sept. 6—In Trust (2)

Sept. 10—The Forecast

Sept. 15—The Sonor Silver Buckle (2)

Sept. 17—The Little Lazy Next Door

Eclair

Sept. 9—Brand Blotters (2)

Falstaff

June 25—The Stolen Anthurium

July 2—The Injuries of Grace

July 9—Mme. Blanche, Beauty Doctor

July 16—Don’t On the Daytime Boat

July 23—P. Henry Jenkins and Mars

Aug. 20—Getting the Governor’s Goat

Aug. 6—A Plugged Nickel

Aug. 13—Gusie, the Graceful Life Guard

Aug. 20—Help! Help!

Aug. 27—Glaring Getaway

Aug. 27—That Poor Dewy Cow

Aug. 30—A Massive Movie Mermaid

Sept. 3—Biddy Brady’s Birthday

Sept. 6—Pantry’s Prison Pies

Sept. 10—Weary Walker’s Woes

Sept. 13—Supercalifragilistic

Sept. 16—Bearle Babes

Sept. 20—Simon’s Swimming Outseam

Sept. 22—Now, the Car Conductor

Sept. 27—Gustave Gebhard’s Gutter Band

Sept. 30—A Pimpling Pickle Puddie

Gaumont

Sept. 2—The Man and the Law (2)

Sept. 10—When the Call Came (2)

Sept. 15—The Viscountess (2)

Sept. 24—In Leash (2)

Gaumont All Star

Sept. 24—Busy Izzy (2)

Kay Bee

May 21—“Bad Buck” of Santa Ynez (2)

May 28—The Good Book of Jethro (2)

June 4—A Piece of Amber (2)

June 11—The Pathway from the Past (2)

June 18—Secret of Lost River (2)

July 2—His Mother’s Portrait (2)

July 9—The Hamlet (2)

July 16—The Tide of Fortune (2)

July 23—The Play of the Season (2)

July 30—When the Tide Came In (2)

Aug. 6—The Heart of Jabez Flint (2)

Aug. 13—Our Future Wives (2)

Aug. 20—The Knight of the Rails (2)

Aug. 27—Keno Bates, Lark (2)

Keystone

May 5—Miss Fatty’s Seaside Lovers

May 17—No Release

May 24—If He’s Not at Home (2)

June 14—Confession Bold (2)

(June 21—The Little Teaser

June 28—Fatty’s Lucky Pup (2)

(June 28—Court House Crooks (2)

July 12—When Arnie Darel Walrus (2)

July 19—Dirty Work in a Laundry (2)

July 26—Fido’s Torture Cell

Aug. 2—A Lover’s Lost Control (2)

Aug. 13—A Rainy World’s Ways (2)

Aug. 15—The Battle of Ambrose and Walrus (2)

Aug. 28—Only a Messenger Boy (2)

Komic

June 6—Brave and Bold

June 13—Unraveling It

June 20—Where Breeze Blow

June 27—Beautiful Love

July 4—Mr. Wallack’s Waist

July 11—Napoleon and the Barber

July 18—A Chase by Moonlight

July 25—Safety Man

Aug. 1—The Demon’s Whiskers

Aug. 8—Fats’ Over

Aug. 15—The Fatal Finger Prints

Aug. 22—The Finish

Aug. 29—The Luck

Sept. 5—Over and Back

Sept. 12—The Jinxed Wax

Mustang

Oct. 2—Man Afraid of His Wardrobe (3)

Reel Life—Page Seventeen

Mutual Weekly

July 8—No. 27

July 15—No. 28

July 22—No. 29

July 29—No. 30

Aug. 5—No. 31

Aug. 12—No. 32

Aug. 19—No. 33

Aug. 26—No. 34

Sept. 2—No. 35

Sept. 9—No. 36

Sept. 16—No. 37

Sept. 23—No. 38

Majestic

July 6—The Hired Girl

July 13—Mountain Girl (2)

July 13—A Ten-Cent Adventure

July 18—The Mystic Jewel (2)

July 25—The Runaways

July 22—The Little Catamount

July 27—Angled Paths (2)

July 27—The Silver Man

Aug. 1—Victorine (2)

Aug. 8—Big Jim’s Heart (2)

Aug. 19—The Right to Live

Aug. 15—The Kinship of Courage (2)

Aug. 20—Farewell to the Twins

Aug. 23—The Root of All Evil

Aug. 25—The Fatal Hour (3)

Aug. 24—The Little Cupids

Aug. 29—A Child of the Surf (2)

Aug. 31—Hearts and Flowers

Sept. 5—Her Oath of Vengeance (2)

Sept. 7—For Love of Mary Ellen

Sept. 12—His Guiding Angel (2)

Sept. 14—The Little Life Guard

Reliance

July 9—At the Postern Gate

July 10—The Headhunters (2)

July 12—The Arrow Maiden

July 14—A Breath of Summer

July 17—The Americano (2)

July 19—I—The Lie

July 21—I—Old Mother Grey

July 24—I—The Pretender (2)

July 25—I—Her Fairy Prince

July 28—I—Belle’s Rescue

July 31—I—The White Hand (2)

Aug. 2—I—The Bride of the Sea

Aug. 4—I—The Boy That Once Was He

Aug. 6—I—A Woman of Nerve

Aug. 7—I—The Ceremonial Turquoise (2)

Aug. 9—I—The Little Orphans

Aug. 11—I—The Noon Hour

Aug. 14—I—The Way of a Mother (2)

Aug. 16—I—The Big Brother

Aug. 18—I—An Independent Woman

Aug. 21—I—The Little Lumberjack (2)

Aug. 25—I—This Little Pigeon (2)

Aug. 25—I—Editions Do Luxe

Aug. 28—I—A Bold Impersonation (2)

Aug. 29—I—For His Pal

Sept. 1—I—The Turning Point

Sept. 3—I—Hidden Crime

Sept. 4—I—The Father (2)

Sept. 6—I—The Indian Trapper’s Vindication

Sept. 8—I—The Family Doctor

Sept. 12—I—The Strangler Man (2)

Sept. 15—I—A Dark Horse

Rialto

Sept. 8—I—The Unsuspected Isles (3)

Sept. 22—I—The House With Nobody In It (3)

Thanhouser

June 29—I—Crossed Wires (2)

July 4—I—Fifty Years After Provenot (2)

July 6—I—A Maker of Guns (2)

July 11—I—Tracked Through the Snow

July 13—I—Merry On a Crutch (2)

July 15—I—His J. O. Boy (2)

July 18—I—Old Jane of the Saigné

July 23—I—The Picture of Dorian Gray (2)

July 28—I—Two Patus (2)

July 27—I—Outcasts of Society (2)

Aug. 1—I—The Game

Aug. 3—I—When the Fleet Sailed (2)

Aug. 8—I—The Revenge of the Steeple-Jack (2)

Aug. 10—I—A Message Through Flames, and Cupid

Aug. 13—I—Weighed in the Balance

Aug. 15—I—The Crooked Rutty

Aug. 17—I—When Hungry Hamlet Fled (2)

Aug. 22—I—A Japanese Garden

Aug. 24—I—A Pot of Gold (2)

Aug. 29—I—The Vagabond

Aug. 31—I—Resignation (2)

Sept. 5—I—From the River’s Depth

Sept. 7—I—The Sea Wight

Sept. 10—I—The Mother of Her Dreams

Sept. 12—I—Out of the Sea

Sept. 14—I—Henry’s Habits (2)

Sept. 19—I—The Twins of the G. L. Ranch

Sept. 21—I—The Man’s Keys (2)

Sept. 23—I—A Disciple of Nietzsche (3)

Sept. 25—I—The Miracle

Sept. 28—I—The Road to Fame (2)
**Mutual Exchange**

Serving the Mutual Program

**Mutual Program**

**Week of September 13**

<table>
<thead>
<tr>
<th>No.</th>
<th>Brand</th>
<th>Title</th>
<th>Class</th>
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<tbody>
<tr>
<td>0391</td>
<td>American</td>
<td>The Senator's Silver Buckle</td>
<td>D.</td>
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<tr>
<td>0392</td>
<td>Falstaff</td>
<td>Superstitious Sammy</td>
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<tr>
<td>0393</td>
<td>Gaumont</td>
<td>Keeping up with the Jones'</td>
<td></td>
<td>Cartoon 1</td>
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<td>0394</td>
<td>Thanhouser</td>
<td>Helen's Babies</td>
<td>D.</td>
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<td>0395</td>
<td>Majestic</td>
<td>The Little Life Guard</td>
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<tr>
<td>0396</td>
<td>Beauty</td>
<td>Incognito</td>
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**WEDNESDAY, SEPTEMBER 15**

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>0397</td>
<td>Broncho</td>
<td>Shorty's Ranch</td>
<td>D.</td>
<td>3</td>
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<tr>
<td>0398</td>
<td>Reliance</td>
<td>The Dark Horse</td>
<td>D.</td>
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**THURSDAY, SEPTEMBER 16**

<table>
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<th>Brand</th>
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<td>0399</td>
<td>Centaur</td>
<td>The Rajah's Sacrifice</td>
<td>Animal</td>
<td>2</td>
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<tr>
<td>03910</td>
<td>Falstaff</td>
<td>Bessie's Bachelor Boobs</td>
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<td>C.</td>
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<tr>
<td>03911</td>
<td>Mutual</td>
<td>Mutual Weekly No. 37</td>
<td>Topical</td>
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**FRIDAY, SEPTEMBER 17**

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<td>03912</td>
<td>Gaumont</td>
<td>The Vrissetologist</td>
<td>D.</td>
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<td>03913</td>
<td>Kay</td>
<td>The Little Keys</td>
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<td>03914</td>
<td>Cub</td>
<td>The Knockout</td>
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**SATURDAY, SEPTEMBER 18**

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<th>Brand</th>
<th>Title</th>
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<tbody>
<tr>
<td>03915</td>
<td>American</td>
<td>The Great Question</td>
<td>D.</td>
<td>3</td>
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<tr>
<td>03916</td>
<td>Beauty</td>
<td>A Friend in Need</td>
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**SUNDAY, SEPTEMBER 19**

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<td>03917</td>
<td>Reliance</td>
<td>Reunion</td>
<td>D.</td>
<td>2</td>
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<tr>
<td>03918</td>
<td>Gaumont</td>
<td>The Pool Sharks</td>
<td>D.</td>
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<tr>
<td>03919</td>
<td>Thanhouser</td>
<td>The Twins of the G. L. Ranch</td>
<td>D.</td>
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**MASTERCARD                 SEPTEMBER 16**

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<th>Title</th>
<th>Class</th>
<th>Reel</th>
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<tbody>
<tr>
<td>38</td>
<td>N. Y. M. P. Corp.</td>
<td>The Man from Oregon</td>
<td></td>
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</tbody>
</table>

**Harold Hickman**

**Clara Williams**

**Mutual Weekly No. 36**

**LATEST WAR NEWS**

**PARIS, FRANCE.** A regiment of dragons departs for the front.

**PARIS, FRANCE.** 5,000 school children are reviewed in front of the City Hall.

**COPENHAGEN, DENMARK.** 20,000 Danish women pay tribute to their king.

**WHITE PLAINS, N. Y.** Members of the Knollwood Country Club, at White Plains, N. Y., enjoy a "poo" game between the "Whites" and the "Reds."

**NEW YORK CITY.** Monkey dinner season opens. Similar shows introduced at a dinner dance.


**PHILADELPHIA, Pa.** New war ship launched. The torpedo boat destroyer, "Porter," takes to the water at Gramp's Shipyard.

**NEWARK, N. J.** City pleads for anti-smoking laws.

**SAN FRANCISCO, CAL.** Fast motor boat race of the Exposition Grounds for valuable prizes.

**WASHINGTON, D. C.** President Wilson reviews the National Guards of all states in preparation for their return from Camp Beauregard.

**MEDFORD, ORE.** Tidal Basin. Lyons, Knight of Pythias, holds unique position in the mighty American Legion.

**ATLANTIC CITY, N. J.** Prominent railway men enjoy outing. The N. Y. City Association of Passenger and Ticket Agents are the guests of famous seashore caterers.

**FOREST HILLS, N. Y.** National amateur lawn tennis championship games are held here for first time.

**MONACO, PA.** Spanish war veterans attend annual reunion and enjoy "Titanic" monument.

**KEY WEST, FLORIDA.** President Memical of Cuba, attends Centennial Day celebration, held in U. S. Southernmost city.

**BROWNsville, TEXAS.** U. S. Regulars and "Texas Rangers" are guarding border towns from raids by Mexican bandits.

**REEL LIFE—Page Eighteen**
Mutual's Banner Program Features

RELIANCE "Merely Players" (2) .................. SEPT. 26
THANHOUSER "A Disciple of Nietzsche" (3) .................. SEPT. 25
GAUMONT "Busy Incey" (2) .................. AUG. 24
CENTAUR "The Woman, the Lion and the Lamb" (3) .................. SEPT. 23
RIALTO "The House With Nobody In It" (3) .................. SEPT. 22
THANHOUSER "The Dead Man's Keys" (2) .................. SEPT. 21
AMERICAN "The Baron Gains" (2) .................. AUG. 20
RELIANCE "The Doll House Mystery" (2) .................. SEPT. 19
AMERICAN "The Great Question" (3) .................. AUG. 18
GAUMONT "The Violesectors" (2) .................. AUG. 17
CENTAUR "The Rajah's Sacrifice" (2) .................. AUG. 16
BRONCHO "Shorty's Ranch" (3) .................. SEPT. 15
THANHOUSER "Helen's Babies" (2) .................. AUG. 14
AMERICAN "The Senator's Silver Buckle" (2) .................. AUG. 13
MAJESTIC "His Gauding Angel" (2) .................. AUG. 12
RELIANCE "The Father" (2) .................. SEPT. 11
GAUMONT "When the Call Came" (2) .................. AUG. 10
ECLAIR "Brand Blotters" (2) .................. AUG. 9
RIALTO "The Unsuspected" (2) .................. AUG. 8
THANHOUSER "The Bowl Bearers" (2) .................. AUG. 7
AMERICAN "In Trust" (2) .................. AUG. 6
MAJESTIC "Her Oath of Vengeance" (2) .................. AUG. 5
RELIANCE "The Father" (2) .................. AUG. 4
KEYSTONE "Announced Later" .................. AUG. 3
GAUMONT "Man and the Law" (2) .................. AUG. 2
RODEO "A Leap for Life" (2) .................. AUG. 1
THANHOUSER "Reformation" .................. AUG. 1
AMERICAN "A Divine Decree" (2) .................. AUG. 30
MAJESTIC "A Child of the Surf" (2) .................. AUG. 29
RELIANCE "A Bold Impersonation" (2) .................. AUG. 28
KAY BEE Not announced. .................. AUG. 27
DOMINO Not announced. .................. AUG. 26
BRONCHO "Pinto Ben" (2) .................. AUG. 25
THANHOUSER "Snaphots" (2) .................. AUG. 24
AMERICAN "Covering the Trail" (2) .................. AUG. 23
MAJESTIC "The Fatal Hour" (2) .................. AUG. 22
RELIANCE "The Little Lumberjack" (2) .................. AUG. 21
KAY BEE "The Knight of the Trails" (2) .................. AUG. 20
DOMINO "The Lighthouse Keeper's Son" (2) .................. AUG. 19
BRONCHO "The Girl from the East" (2) .................. AUG. 18
THANHOUSER "When Hungry Hamlet Fleed" (2) .................. AUG. 17
AMERICAN "The Jilt" (2) .................. AUG. 16
MAJESTIC "The Kinship of Courage" (2) .................. AUG. 15
RELIANCE "The Way of a Mother" (2) .................. AUG. 14
KAY BEE "Over Secret Wires" (2) .................. AUG. 13
DOMINO "The $100,000 Bill" (2) .................. AUG. 12
BRONCHO "Shifty Inheritance" (2) .................. AUG. 11
THANHOUSER "A Message Through Flames" (2) .................. AUG. 10
AMERICAN "The Exile of 'Bar K' Ranch" (2) .................. AUG. 9
MAJESTIC "Big Jim's Heart" (2) .................. AUG. 8
RELIANCE "The Spread Eagle" (2) .................. AUG. 7
KAY BEE "The Heart of Jabez Flint" (2) .................. AUG. 6
DOMINO "The Promoter" (2) .................. AUG. 5
BRONCHO "The Golden Trail" (2) .................. AUG. 4
THANHOUSER "When the Fleet Sailed" (2) .................. AUG. 3
AMERICAN "Detective Blinn" (2) .................. AUG. 2
MAJESTIC "Voritine" (2) .................. AUG. 1
RELIANCE "Fate Takes a Hand" (2) .................. JULY 31
KAY BEE "When the Tide Came In" (2) .................. JULY 30
DOMINO "When Love Leads" (2) .................. JULY 29
BRONCHO "The Phantom Extra" (2) .................. JULY 28
THANHOUSER "Outcasts of Society" (2) .................. JULY 27
AMERICAN "The Newer Way" (2) .................. JULY 26
MAJESTIC "Tangled Paths" (2) .................. JULY 25
RELIANCE "The Pretender" (2) .................. JULY 24
KAY BEE "The Play of the Season" (2) .................. JULY 23
DOMINO "The Man Who Went Out" (2) .................. JULY 22
BRONCHO "Cash Parrish's Pal" (2) .................. JULY 21
THANHOUSER "The Picture of Dorlan Gray" (2) .................. JULY 20
AMERICAN "The Honor of the District Attorney" (2) .................. JULY 19
MAJESTIC "The Mystic Jewel" (2) .................. JULY 18
RELIANCE "The Americana" (2) .................. JULY 17
KAY BEE "The Tide of Fortune" (2) .................. JULY 16

A Mutual Live Wire

Fourteen bookings on The Diamond from the Sky, the American's picturized novel, is the record for the week made by Maurice F. Tobias, who has just returned to the management of the Mutual Film Corporation's Western Film Branch, formerly known as "The Western Exchange." Mr. Tobias has had a highly interesting career, and an eventful one. He was born in New York in 1876, and was reared in Milwaukee, Wis. He attended the University of Wisconsin. At the outbreak of the Spanish-American war, he enlisted and served until peace was declared. Returning to the States, he went into the building trade, and superintended the construction of several large structures. In 1907 he entered the employ of the William Fox enterprises.

Next he went to George Kleine, going thence to the Autograph Branch of the General Film Company. When J. C. Graham, now assistant to the president of the Mutual, took charge of the Western Film Exchange, Mr. Tobias was engaged to cover the upstate territory, and, in view of his record, was given the task of opening the Boston office of the Mutual Film Corporation. As a reward for his efforts there, he was made manager of the Western Film Exchange, remaining there almost two years.

Then he became district manager of Warner's Features, Inc., and W. L. Sherry, knowing Mr. Tobias as a business getter, induced him to exploit "Famous Players" in New York State.

Now he is back on the job. All the exhibitors know him as "Toby" and a good friend.

The Mutual's New $8,000,000 Program

(Continued from page 4)

of the comedy dramas screened by the second "Beauty" Company, organized by Samuel S. Hutchinson, president of the American Film Company. A Friend in Need is the title and it presents the popular Ben Turpin, especially engaged to head this second company of talented film artists. She is supported by John Sheehan, and the piece was directed by Joseph Stepling, who is the director-in-chief of these popular second "Beauty" Company releases.

First of the Gaumont All Star releases, a one-reel comedy, heads the Mutual's regular program of September 19th, in which W. C. Fields, star of the Ziegfeld 1915 Folies, is presented as the featured player. Mr. Fields is one of the highest-salaried artists now before the American public, and is appearing in the Gaumont All Star comedies by special permission of Mr. Ziegfeld. The famous Fairbanks twins, Marion and Madeline, whose work in Thanhouser releases has won them international fame, are the stars of The Twins of the G. L. Ranch, a Western drama in one reel, which, in addition to a two-reel Reliance drama, completes the program for that day.

Twenty-eight reels in all comprise the new Mutual program for the week, establishing a record for quality productions released in a regular weekly program.

* * * * *

Mignon Anderson, of the Thanhouser studios, is scheduled to start on her vacation in the very near future. Miss Anderson has not yet decided where her time will be spent.
A TWO-PART "Flying A" drama. An enthralling version of "The Other Man" question, and a young girl's love and sacrifice. It's great!

Featuring
Vivian Rich—Nan Christy
Charles Bartlett
Walter Spencer—Jack Richardson

RELEASED SEPT. 20 Directed by Reaves Eason

IT WAS LIKE THIS
A "Flying A" drama—a dandy story of burglars and babies

Featuring
Winifred Greenwood—Edward Coxen—George Field

RELEASED SEPT. 24 Directed by Henry Otto

EVERYHEART
An American "Beauty"—wonderful scenes and settings.

Featuring
Neva Gerber and Webster Campbell

RELEASED SEPT. 21 Directed by Archer Mac Mackin

CATS, CASH AND A COOK BOOK
An American "Beauty"
Nan Christy and John Steppling

RELEASED SEPT. 25 Directed by John Dillon

Book these American Films—they please the crowds. Distributed throughout the United States exclusively by Mutual Film Corporation.
Another Big Thrill!

The Diamond From the Sky

A Picturized Romantic Novel
By Roy L. McCardell
Directed by W. D. Taylor

Terrific Scenes—Stupendous Thrills

These are the big features of "The Diamond From the Sky," the continued photoplay that has the punch—the wallop.

Twenty chapters are now appearing. Not one dull moment in twenty big chapters! A new, two-act chapter is released each week. Unbelievable thrills are coming.

Get in on this smashing success! Book "The Diamond From the Sky"! Heaven's sake, man, act now! Don't let this box office opportunity slip by.

Write, wire or see at once the North American Film Corporation representative at your nearest mutual exchange or write or wire us.

North American Film Corporation
John R. Freuler, President
71 West 23rd St. New York City
North American Representatives at Every Mutual Exchange in America

Produced by American Film Co., Inc.
Samuel S. Hutchinson, President

REEL LIFE—Page Twenty-one
By Theodosia Harris
Directed By Thomas Ricketts

Now comes this sparkling feature production—a wonderful drama chock-full of unbridled sensations! A cast of brilliant stars headed by

HAROLD LOCKWOOD

with

May Allison
Hal Clements
William Ehfe
Josephine Ditt
Bessie Banks

Dances by Margaret Hawkesworth!

Charming dances and ensemble under the personal direction of Miss Hawkesworth are a new distinct feature. Classic Greek dances that were the big sensation at Newport, New York and Palm Beach.

RELEASED

REEL LIFE—Page Twenty-two
A Tremendous Success!

Here are visualized thrills and romance. Most unusual settings—wonderful scenes—perfect photography. A beautiful and highly sensational production.

For Your Box Office's Sake—

Book this big feature film. Mutual exchanges everywhere can take care of you if you act now—at once! "The House of a Thousand Scandals" is well worth a run of several days. Everybody must see it. Here is your chance—a real opportunity!

Distributed throughout the United States exclusively by Mutual Film Corporation

SEPT. 23rd

Bookings Now!

COMPANY, INC.
CHICAGO, ILLINOIS
MUTUAL PROGRAM

RIALTO STA

PRES

Ivy Troutman

In the three reel drama

The HOUSE WITH NOBODY IN IT

DIRECTION OF RICHARD GARRICK

SEE AMERICA FIRST

RELEASED WED. SEPT 8th

AUSABLE CHASM
New York

KEEPING UP WITH THE JONESES BY POP

ANIMATED BY HARRY PALMER

RELEASED SEPT 13th

STUDIO & FACTORY GAUMONT
R FEATURES
ENTS
Fania Marinoff
In the three reel drama
The UNSUSPECTED ISLES

DIRECTION OF W.F. HADDICK
RELEASED WED. SEPT 22nd

The popular comedian of Ziegfeld Follies
In The All Star Comedy
"POOL SHARKS"
RELEASED SEPT. 19th

W.C. FIELDS
BY COURTESY OF F. ZIEGFELD JR.
PRODUCED BY COMPANY
FLUSHING N.Y.
Mutual Masterpieces

The Price of Her Silence

The House of a Thousand Scandals

The Man From Oregon

The Wolf-Man

Infatuation
A Drama of the Stage in Four Acts. Produced by the American Film Company. Starring Margarita Fischer and Harry Pollard. Released September 2, 1915.

Monsieur Lecoq

A Yankee From the West

The Toast of Death

The Girl From His Town
A Drama of the Stage in Four Acts. Produced by the American Film Company. Starring Margarita Fischer. Released August 5, 1915.

Milestones of Life

The Mating

The Fox Woman

The Secretary of Frivolous Affairs

The Flying Twins
A Photoplay of the Circus in Four Parts. Produced by Thanhouser. Featuring Madeline and Marion Fairbanks. Released July 1, 1915.

The Reward
A Drama of Stage Life in Four Parts. Presenting Bessie Barriscale. Released June 24, 1915.

Up From the Depths
A Drama of Love and Regeneration in Four Parts. Produced by Reliance Motion Picture Corporation. Presenting Courtenay Foote and Gladys Brockwell. Released June 17, 1915.

Her Shattered Idol

The Patriot and the Spy

The Lonesome Heart
An American Distinctive Creation. The Romance of a Foundling. In Four Parts. Produced by the American Film Company. With the Beautiful Margarita Fischer. Released June 3, 1915.

The Darkening Trail

The Failure

Ghosts

God’s Witness

The Lure of the Mask

Strathmore

Rumpelstiltskin

The Victim

The Absentee

A Child of God
A Drama of Love and Regeneration. By the Great American Novelist, Cyrus Townsend Brady. In Four Reels. Produced by the Reliance Motion Picture Corporation. With Francesca Billington and Sam De Grasse. Released April 29, 1915.

The Cup of Life

Captain Macklin
A Drama of Love and War. From the Celebrated Novel by Richard Harding Davis. In Four Reels. Produced by Majestic. Starring Lillian Gish. Released April 22, 1915.

Man’s Prerogative

On the Night Stage

A Man and His Mate

Enoch Arden

The Outlaw’s Revenge

The Devil

The Outcast
300,000 FEET
OF LEADER
In first-class condition and properly colored
FOR SALE
at $3.75 per thousand feet
F. O. B. Chicago
CASH WITH ORDER
MUTUAL FILM CORPORATION
350 North Clark Street, Chicago, Ill.

An Advertising Example

"Reel Life" is weekly carrying the news of the Mutual Film Corporation's great new $8,000,000 Program out to every active exhibitor in the United States.

"Reel Life" advertising pays the Mutual Film Corporation, because it gets the message "across."

If your business has anything in it worth telling the exhibitors about, you have an opportunity to send your message along with Mutual's in the advertising columns of "Reel Life."

Advertising is simply news about merchandise. What's the news in your line? Space here will tell it for you.

News of the Trade

FREDERICK E. MORTIMER, President of the Mortimer Film Life Saving Station, at Freeport, Me., has been elected a member of the Freeport Board of Trade. Mr. Mortimer is noted for his hustling qualities. He no doubt will show them how they boom things in the East.

The Enterprise Optical Manufacturing Company, of Chicago, Ill., makers of the Motograph, had an elaborate display of the 1916 model at the National Convention, held at San Francisco. The Western representative, Edward H. Kemp, had complete charge of the booth and decorations.

Mr. Kemp reports that all machines consigned to him were sold during the convention and orders taken for a number of others to be shipped direct from the factory. The interest shown by the film manufacturers and exhibitors more than fulfilled his expectations, and he was given the privilege of running the official film.

The troops stationed at Texas City, Tex., have a complete projection apparatus, and have just recently added a brand new Minusa gold fibre screen to their equipment. The order was placed by Capt. G. E. Merrill, of the Fourth Artillery, at Texas City, in the home office of the Minusa Cine Products Company, at St. Louis.

Nicholas Power, President of the Nicholas Power Company, was a prominent figure in the parade of the Shriners of Kismet Temple, Brooklyn, recently. Two thousand shriners, fantastically garbed, paraded through the streets for two hours. The parade was an innovation and was in honor of the initiation of twenty-nine new Shriners.

The affair, for which elaborate preparations were made, was a tremendous success, and created so much favorable comment that efforts will be made to have it established as a regular event in connection with future initiations. There were many amusing and interesting features in connection with the parade which was led by Col. Alexander S. Bacon, the illustrious potentate of the Kismet Shriners.

The exhibit of the Precision Machine Company at the big exposition at San Francisco, is being held in the Educational Building. Fred. A. Clark, sales representative of the Simplex Machine, is in charge. Mr. Clark arrived in the bay city on February 21, and took control of the Simplex affairs, where he has been engaged in arranging the display. In the Educational Building there are two exhibition rooms equipped with the Simplex; these are known as Departmental Theatres No. 1 and No. 2.

We Sell You What You Want

Not What Will Pay the Biggest Profit

We carry a large stock of POWER'S NEW MODEL 1916 MOTIOGRAPHS, and SIMPLEX MACHINES at all times and can fill your requirements immediately.

Would you be interested in a New Machine, if you could buy it on the installment plan at less than $1,00 PER DAY. Write to us today and we will tell you all about our plan.

We carry a full line of the best grade of Moving Picture Theatre Supplies and can equip your theatre complete with the exceptions of the Films and Posters.

Catalogue free for the asking

Amusement Supply Company
6th Floor Cambridge Bldg.,
N. W. Cor. 5th and Randolph,
Chicago, Ill.

Distributors of the
POWER'S MOTIOGRAPH, EDISON
and SIMPLEX Machines and Genuine Parts

Are You
Manufacturing Supplies of Interest to Exhibitors? If so
Advertise in
"REEL LIFE"
You'll Get More Business
Sample Player Slide of
GEORGE OVEY
for 10c. and this ADVT.
NIAGARA SLIDE COMPANY
LOCKPORT N.Y.
ARE YOU
Manufacturing Supplies
of Interest to Exhibitors?
If So Advertise in
Reel Life
YOU'LL GET MORE BUSINESS

PHOTOGRAPhHS
Size 8x10
For Lobby Display of all Mutual Multiple Features INCLUDING ALL TWO-REEL KEYSTONES
Ready 10 Days in Advance of Release Date
Your Choice of any
Eight Motion Picture Players
Size 8x10, Eight to a Set for $1.00 (Actual Photographs)
At all Mutual Exchanges, or write direct to
THE NATIONAL PHOTOGRAPHERS, Inc.
1944 BROADWAY
NEW YORK, N. Y.

"BUILT BY BRAINS"

You Can't Show a Beautiful Film on a Poor Screen
When you buy a Minusa Screen you don't merely buy it by the square foot. Minusa Screens are "BUILT BY BRAINS" to suit all the particular requirements of YOUR particular theatre
WRITE FOR OUR LITERATURE
MINUSA CINE PRODUCTS CO.
ST. LOUIS, MO. NEW YORK SAN FRANCISCO
Hauzer Building 19 W. 23rd Street 117-19 Golden Gate Ave.

YOURS, Mr. Exhibitor, is the opportunity to become acquainted with and avail yourself of the wonderful results and operating qualities it affords in accomplishing the best in projection. Consider us at your service. Ours is the privilege to announce the arrival of the latest and best in motion picture projection machines, Power's Cameragraph, No. 6B. A worthy and far advanced addition to our present successful model.

NICHOLAS POWER COMPANY
NINETY GOLD STREET :: NEW YORK CITY

REEL LIFE—Page Twenty-eight
MUTUAL PROGRAM

David Horsley offers a

CUB COMEDY

in one reel, replete with thrilling comedy, entitled

"The Treasure Box"

enacted by a company of farceurs, headed by the funniest man in America

GEORGE OVEY

Released Friday, September 24th

and a

CENTAUR FEATURE

presenting, in two reels, an advanced form of animal photoplay, entitled

"The Woman, the Lion and the Man"

in which the most intense scenes ever staged are interpreted by the famous

BOSTOCK ANIMALS

assisted by a large cast of players, including Captain Jack Bonavita

Released Thursday, September 23d

DAVID HORSLEY PRODUCTIONS
EDWIN THANHOUSER PRESENTS

HELEN'S BABIES

WHERE IS THE MAN OR WOMAN WHO HAS NOT LOVED LITTLE BIDGE AND TONIE, THE ANGEL CHILDREN OF JOHN HABBERTON'S STORY. BLESS THEIR LITTLE SOULS THEY WILL LIVE LONG AFTER EMPERORS AND GENERALS ARE FORGOTTEN- AND THEY WILL LIVE LONGER WITH YOU WHEN YOU SEE THEM IN THIS PHOToplay ADAPTATION WITH CLEVER LITTLE HELEN BADGLEY—CUTE AND MISCHIEVOUS—AT YOUR SERVICE.

2 REELS - TUESDAY, SEPT. 14TH

"THE TWINS OF THE G.L. RANCH"

THIS PICTURE IS MADE TO ORDER FOR THE FAIRBANKS TWINS TO SHOW THEIR BEST WORK IN—AND YOU KNOW WHAT THAT IS! IT IS ALSO MADE TO ORDER FOR YOUR AUDIENCE WHEN YOU REALLY WANT TO GIVE THEM A TREAT.

1 REEL — SUNDAY, SEPT. 19TH

FALSTAFF COMEDIES

"THE MIRTH OF A NATION"

EDWIN THANHOUSER PRESENTS

"SUPERSTITIOUS SAMMY" "BESSIE'S BATCHelor DOGS"

IF YOU ARE NOT SUPERSTITIOUS ENOUGH TO BELIEVE IN SIGNS SEE BOYD MARSHALL IN THIS AND LEARN THAT FALSTAFF IS A GOOD SIGN TO HANG OUT—AND ON TO ONE REEL—MON. SEPT. 13TH

THANHOUSER FILM CORP.

NEW ROCHELLE, N.Y.

MUTUAL FILM CORP.—SOLE DISTRIBUTORS FOR UNITED STATES, MEXICO & CANADA
**KAY-BEE**

**One Two-Part Photo-play a Week**

Friday, Oct. 2—One of the Discard
“    “    “    “ 9—The Sheriff of Muscatine
“    “    “    “ 16—The Word of His People
“    “    “    “ 23—The Spark Eternal

**KEYSTONE**

**Three a Week**

Monday, Sept. 28—Hard Cider
Thursday Oct. 1—Killing Horace
Saturday “ 3—Fatty Again
Monday “ 5—Their Ups and Downs

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

**BRONCHO**

**One Two-Part Photo-play a Week**

Wednesday Sept. 30—The Right to Die
“    Oct. 7—The Boss of the Eighth
“    “    “    “ 14—The End of the Galley
“    “    “    “ 21—Shorty and Sherlock Holmes

**DOMINO**

**One Two-Part Photo-play a Week**

Thursday Oct. 1—The Gamekeeper’s Daughter
“    “    “    “ 8—The Whiskey Runners
“    “    “    “ 15—Jimmy
“    “    “    “ 22—The Power of the Angelus
“    “    “    “ 29—Eric the Red’s Wooing
“    “    “    “ Nov. 5—The Border Smugglers

**Released Exclusively Through The Mutual Film Corporation**

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

**Photos**—8x10 photos of our players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, $1.00 for set of eight.

**Keystone Mabel in Four Poses 50 Cents**

**New York Motion Picture Corporation**

FORTY-SECOND STREET and BROADWAY, Longacre Building, NEW YORK
Fourteen two-reel episodes of this stupendous serial production are now appearing throughout the country. A two-reel episode is being released each week. Each episode portrays some spectacular feature. The entire play will take 23 episodes. More than 200 leading newspapers are now running this story.

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

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

SYNDICATE FILM CORPORATION,

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

The Thanhouser Three-a-Week

Tuesday, Sept. 22—“The Varsity Race.” A clever two reel drama telling a romantic story of college life. Featuring Irving Cummings, Muriel Ostriche and Nolan Kane.

Sunday, Sept. 27—“The Harvest of Regrets.” A powerful Western drama with an effective moral, featuring Harry Benham, Mildred Heller and David Thompson.

THANHOUSER FILM CORPORATION, NEW ROCHELLE, NEW YORK
