

NEXT WEEK: "EVEN AS YOU AND I," STANLEY; "WOLF" LOWRY, ARCADIA; OTHER MOVIES

HOW THE CAMEO-CUTTER CAME TO BE PARAMOUNT

A Modern Allegory Dealing With the Place of the Five-Reel Feature on Movie Programs

ALLEGORY is rather a stale method of putting across a thought. Possibly that is why it is so much favored by producers of motion pictures. Since the annual disquisition deals with these gentlemen, perhaps the reader will leniently overlook the triteness of the allegorical method employed. So—

There was once upon a time a goldsmith and jeweler whose skill had made him famous in a small way. He was not an expert as fate had intended him to be, but he hacked away at rough sorts of intaglio and bas-relief. He was an artist, though in the making.

and Mack Bennett, the farce impresario. Biograph released twice a week, one of the films being a Griffith drama and the other a double play from Bennett's hands.

Then Griffith decided he couldn't do justice to Tennyson's "Enoch Arden" in the conventional limited space. So "Enoch" was released in two parts. But so timorous were the picture people then that part one came out Monday and part two the following Thursday. The urge toward expansion grew gradually until in "Judith of Bethulia" Griffith found that he could fill five or six reels with interesting dramatic material.

WHERE "WOLF" LOWRY WORKS



This is Inceville, picturesque superstudio of the Kay-Bee Triangle forces, on the California coast. "Bill" Hart, at the Arcadia next week, has his pick of waves or woods when he puts on a film drama there.

Mary had not yet stooped to questioning her servant. It was late when Kennedy came home to dinner. His surprise at her having come back to town was evident, but his greeting held the punctilious politeness that she had come to dread.

The dinner and evening that she had so longed for were painfully constrained. With a sick despair, Mary realized that all their old intimacy and companionship was gone.

Through another street and she took a cross-town car, which brought her to a more familiar section. Her adventure had taken barely an hour. By the clock on her dressing table, it was just eleven when she again stood before the mirror to remove her disguising veil.

A letter with a special delivery stamp lay beside the pin-cushion. The long envelope was typewritten.

Wonderingly she tore it open. It was a newspaper clipping, on the margin of which was pencilled the stabbing anonymous message.

JOE, THE BLACK CAT, WON'T SAY SO LONG Frisky Feline, Enamored of Letty, Just Stays on at the Lyric

"IT KNOCKS YOUR EYE OUT!"



Such was the comment of an employe at the William Fox studio, where Valeska Suratt's new photoplay, "The Slave," at the Palace next week, was "shot." He referred to Val's spotty gown. True talk!

THE FAN'S PRAYER

FROM Bushman's amethyst ring and from Theda Bara's comedy; from the studied nonchalance of the De Mille Brothers; from Rolfe subtitles and from pacifists; from Christy Cabanne's hopeless mustache; from Anita Stewart in a bathing suit and from Mary Thurman in garb of any other kind; from Petrova's icicle emotions; from Frank Powell problem plays; from J. P. McGowan's interiors; from World plots; from the professional sorrows of Alice Brady; from Marguerite Clark in long skirts; from all fat boys except Roscoe; from "Enlighten Thy Daughter," and from "The Black Stork"; from Henry Walthall's drammers and from "The Eternal Sin"; from most wo-

"THE NEGLECTED WIFE," PATHE'S LATEST SERIAL

Fourth Installment of Mabel Herbert Uerner's Stories, Featuring Ruth Roland, in Fiction Form

CHAPTER IV—"Beyond Recall"

CHAPTER IV—"Beyond Recall" (Novelized from the Pathe serial of the same name, based on the novels of Mabel Herbert Uerner.) Copyright, 1917, by Mabel Herbert Uerner. By JOSEPH DUNN

NOON HOUR: UNIVERSAL CITY



Louise Weber, producer of "Even As You and I," at the Stanley next Monday, kindly permits her "talent" to knock-off work for a little rest.

FOUND: ONE RIVAL FOR "POLLYANNA"

It's Mignon Anderson, and She Is Certainly the Optimistic Sunshine-Giver

Mignon Anderson, who recently signed a contract to appear in film plays produced at Universal City and who is in Lois Weber's newest production, "Even as You and I," at the Stanley next week, is taking great delight in her new home in Southern California. Miss Anderson had been living in the East, where she began her film career, and she welcomes the flowers and the sunshine with great joy. Then, too, she finds she can drive her car over the roads of the sunny southland on days when she is not working before the camera. She is one of the best drivers in the country, co-workers say.

PEARLS OF THE CHORUS ON PASTEBOARD



George Hunt, who has materially aided the lengthy run of "So Long Letty," at the Lyric, is responsible for this illuminated bit of advertising in front of the theatre.

PUNCH IS REQUIRED FOR "VODE" SKETCH

Player in the Two-a-Day Describes Essentials of Dramatic Action

By CLAUDE GILLINGWATER At Ketchikan, in "The Frame-Up," next week. The successful sketch must have sustained interest, surprises, and, above all, a good climax. By a good climax, I mean a well-expected climax. It must clear up its problem at the finish and leave a good taste. This applies to the comedy sketch as well as to the serious playlet, and more particularly to the latter. The one big thing in the serious sketch is to hit the heart. Dig under the surface of the man and woman in the audience and you will have them forgetting their surroundings and wrapped up in the plot and the situations of your play. From that on it is easy sailing. If you sustain your interest. Never permit your interest to stop. Keep your audience in suspense and then surprise them as well as please them at the finish.

YES, WILLIAM FARNUM LEADS A DOUBLE LIFE

Actor in "American Methods," at Imperial Next Week, Conducts Orchestra

Another accomplishment has been added to the long list of things which William Farnum can do. The William Fox star, who will be seen at the Imperial the first two days of next week in a new photoplay, "American Methods," has proved that he can direct a twelve-piece orchestra and, what is more, that he can direct it well. When his last picture, "A Tale of Two Cities," was running at Miller's Theatre, in Los Angeles, Mr. Farnum himself led the musicians on one night.

The management of the theatre had made arrangements for a special orchestra to assist in the showing of "A Tale of Two Cities." Mr. Farnum was there the opening night. He was dissatisfied with the music. At times when it should have been forte it was pianissimo, and when it was pianissimo it should have been forte. He took off a day from work at the studio to have a special conference with the leader of the orchestra. The regular conductor of the theatre, then he sat and listened while the picture was run through again. The playing was still poorer than he wanted. There was only one recourse and he took that. When the picture was over he began Mr. Farnum crept noiselessly behind the screen and into the orchestra pit. There he assumed the director's place and baton and began to direct. The regular conductor stood just behind him and made mental notes of the Fox star's work.

Then, when the picture was completed, he once more took his station and directed at the picture showing. This time Mr. Farnum saw that the score was conducted in accordance with the changes he had made. William Fox, who was present, avowed that the playing had been improved 100 per cent.

PHILADELPHIA BOY "LANDS" IN MOVIES

Philadelphians have made good in pictures almost as often as on the legitimate stage. One of the former category is Edward J. Burns, who plays Egbert Arwell in "The Slave," featuring Valeska Suratt, at the Victoria next week. Mr. Burns was born in this city twenty-one years ago. His education proceeded in private and public schools. He became well known in musical and amateur literary circles. Juvenile leads have been his specialty in the movies. At present he is working with the Goldwyns forces in support of Madge Kennedy in the film version of Margaret Mayo's farce, "Baby Mine," and of Mae Marsh in the same author's "Polly of the Circus."