

ACTIVITY IN LUBIN LAND

What the Coming of New Blood Means to Philadelphia's Producing Company

Raymond Hitchcock is out in Lubin Land—which is approximately 18th and Lehigh. Edgar Lewis has gone west to film "The Great Divide" out in Arizona. All that means something. It means new energy and new initiative in Philadelphia's own photoplay centre.

The middle of the energy lies somewhere between the desks of Ferdinand Singhi and Ira M. Lowry. They are the active heads of the Lubin company and they have put a whole new staff of directors and actors at work here and in the Southern and Western studios. Many of these changes have already been announced in the EVENING LEDGER, but they are worth recapitulation.

Edgar Lewis is the most important item. It is only necessary to mention the features he has directed: "Sampson," "The Plunderer," "The Gilded Fool" and "The Bondman." He is now at work on his first big Lubin feature, "The Great Divide," with House Peters and Ethel Clayton.

Another new director is John H. Pratt, who, too, has an enviable record of film successes to his credit. Mr. Pratt has just finished his first Lubin feature, the scenario of which was written by Louis Reeves Harrison. The play bears the title "The Rights of Man." Richard Buhler and Rosetta Brice have the leading roles.

A third accession to the directorial rank is Edward McKim, whose specialty is light comedies, in which D. L. Don is to be featured. Earl Metcalfe, who has been a leading man in the Lubin company for the last four years, is to become a director of Billie Reeves' comedies. A most valuable acquisition is Anthony P. Kelly, whose achievements as a scenario writer have made him conspicuous. Mark Swan and Dr. Daniel Carson Goodman, both of them well known and fertile writers, have also been added to the Lubin staff of scenario men.

Down With the Paper Flowers

A latterday "War of Roses" has begun, the conflict being nothing less than a crusade waged by Harry Myers, the Victor-Universal director, against the fake flowers dear to the heart of the conventional property man. Myers says that no more will the heroine—in his pictures, at least—gurgle gleefully as she crushes to her bosom a sheaf of dew-drenched cambric roses, and drink in their camphorated fragrance. Nothing but the real thing, he adds, from now on, in proof of which he has cut out the vase of staid, dusty chrysanthemums from the centre table and in "Father's Child" and "Baby's Two Toofs" substituted a miniature Japanese garden to properly illustrate his defiance of the ancient order of hack productions.

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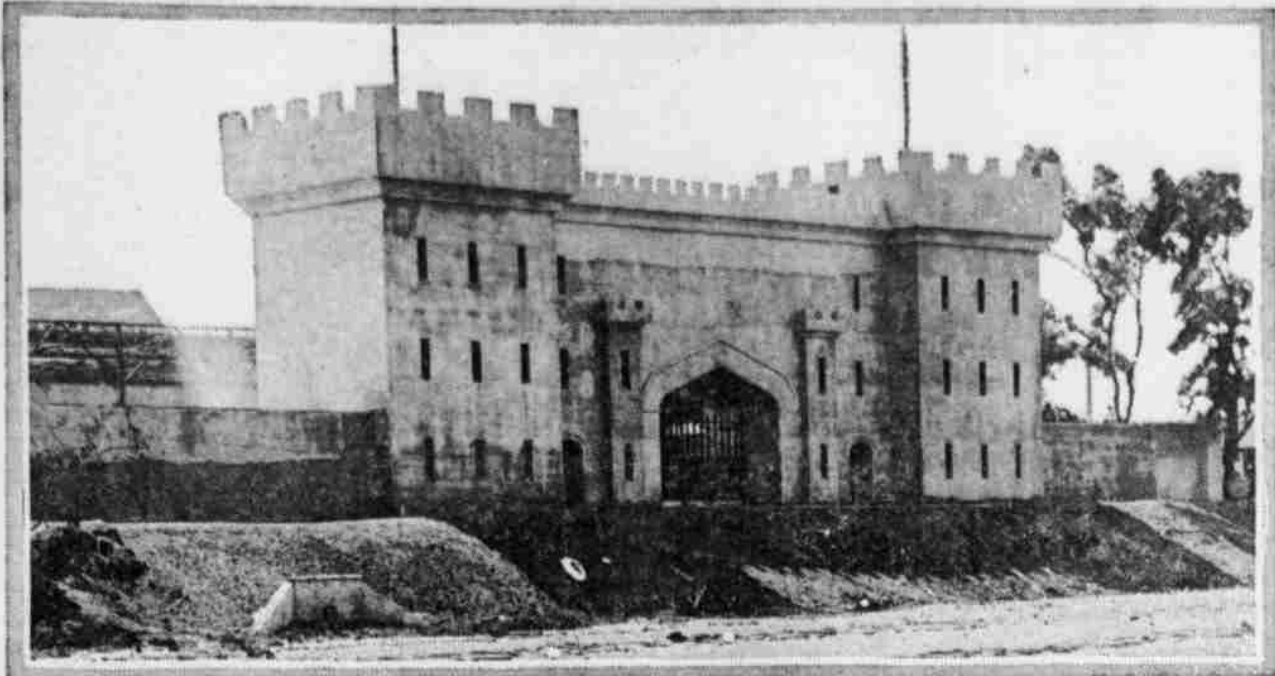
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LUBIN PUTS UP FORTRESS GATE



Here is one end of the new Coronado plant. It is designed to serve as an impressive bit of architecture for photoplays.

The latest addition to the transcontinental chain of manufacturing plants of the Lubin Manufacturing Company at Coronado, Cal., has been formally opened and dedicated.

Sigmund Lubin, president of the Lubin Manufacturing Company, was present at the occasion, and delivered the address of dedication. More than 500 of the leading business men and officials of Coronado and San Diego were present, including the Mayor of Coronado and the president of the San Diego Chamber of Commerce. After the dedication ceremony, Manager Wilbert Melville and his staff were hosts at a lavish entertainment, banquet and reception.

Situated on the edge of San Diego Bay, directly opposite the city of San Diego, the new Lubin plant is surrounded by a scenic investiture which bespeaks the artistic taste of the one responsible for its selection.

The studio occupies some eight acres of ground. The office and administration building at one end is of most attractive and pleasing design and provides ample quarters for the office force and laboratories. At the other end of the grounds is a structure running along the edge of the bay, 30 by 150 feet and four stories high, designed of old English castle style architecture. Between these two build-

ings are the garage, stage, dressing rooms, storerooms, wardrobe room and the various miscellaneous buildings.

The entire grounds are surrounded by an attractive and ornamental cement wall, 14 feet high. All of the buildings, including the stage, the carpenter shops, dressing rooms, garages, etc., are of cement. In the carpenter shops the latest woodworking appliances have been installed, and, in fact, this is true in each construction department, so that the studio is virtually self-contained, being in a position to manufacture all of their new costumes, furniture, props and scenery. The comfort of the performers has not been neglected, as the dressing rooms are all of the very latest types of cement construction and are provided with hot and cold water and shower baths.

When the new buildings have been completed it is figured that ample provision will have been made for the production of every style of motion picture under the most favorable conditions for directors and actors.

It is estimated that the total cost is something in excess of \$60,000, and, completing as it does a chain of Lubin studios which span the continent, it is a credit to the enterprise of the Lubin Manufacturing Company.

President Meets Grumpy

President Wilson has finally succeeded in seeing Cyril Maude's performance of "Grumpy" after two attempts that failed. When Mr. Maude was first appearing in the classic at Wallack's, in New York, the President arranged to go, but at the last moment was prevented from doing so. But he wrote Mr. Maude a note expressing his keen disappointment, and the note is one of the English actor's cherished possessions. Later Mr. Maude acted his famous character in Washington and again President Wilson was unable to attend. So when he was in New York last week buying an engagement ring for Mrs. Galt, his choice of an evening entertainment was naturally "Grumpy." The spontaneous laughter of the President throughout the performance indicated that he had been amply repaid for his persistence.

Mr. Maude said after the performance that he had played many times before Kings and Queens, Emperors and Czars, and at command performances of every description, but that Friday night at the Empire was the first time he had ever acted before the President of a republic.

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