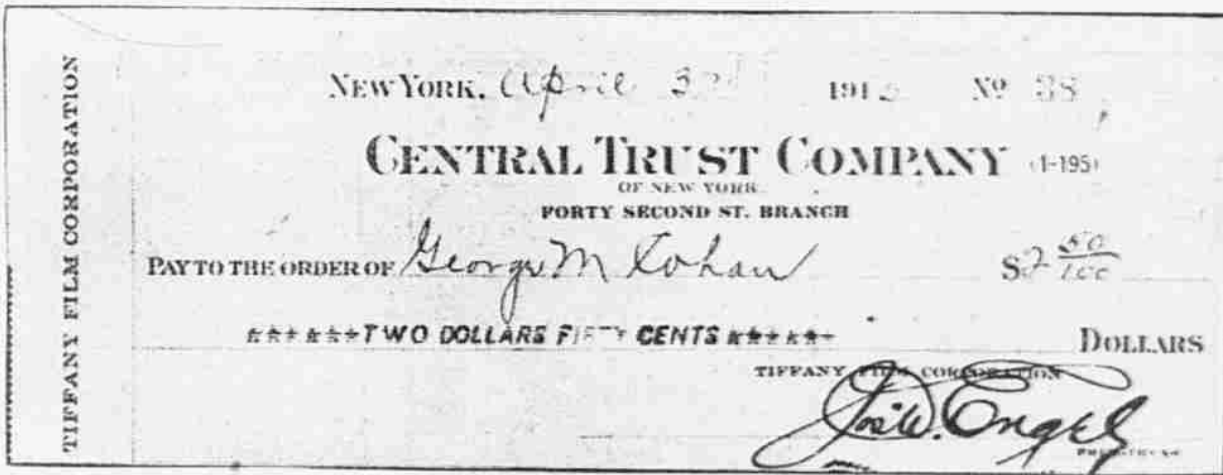


HOW DID THE PRESS AGENT KEEP THE SECRET SO LONG?



Tiffany Film Corporation

302 Heid U'erg Building  
Broadway at 42nd Street  
New York City

April 8th,  
1915

Mr. George M. Cohan,  
Astor Theatre,  
B'way & 45th Street,  
New York City.

Dear Mr. Cohan:

Enclosed you will find check for two dollars and fifty cents royalty in full to date for the use of the American flag in our motion picture - THE HEART OF MARYLAND with Mrs. Leslie Carter.

We sincerely hope that you will consider this amount sufficient for the flag is only used in a flash in the final scene and really does not play a very important role in the production. Although a native born American I was unaware of what use the flag was put to until I attended a performance of Little Johnny Jones, and if you will refresh your memory you will recall that the flag was used there and it seemed to make such a tremendous hit that when we desired to produce "THE HEART OF MARYLAND", we thought it would be a good thing to use the flag at the finish for we knew the orchestra would play the Star Spangled Banner, and flashing the flag helped it along, as it were.

This two dollars and fifty cents represents one hundredth of one per cent of the revenue of the picture during its first run. We will forward you your royalty at regular intervals.

Sincerely thanking you for calling our attention to the flag and with best wishes, we are

Yours truly,  
Joseph H. Engel  
TIFFANY FILM CORPORATION

Above is a letter, and the check which went with it, giving George M. Cohan his royalties for the use of the American flag in "The Heart of Maryland."

MIRIAM'S CODE OF HONOR

The sentimental progress of Miriam, the girl of the streets, played by Elsie Ferguson, in "Outcast," is here told in speeches out of her own mouth—

She Gives Advice

You've been hard hit about something or other, so you thought you'd take to drugs, I suppose, and whisky to make you forget. Don't you do it! It's a shame to see a young fellow like you beginning such habits as those—a gentleman, too, with everything just as it should be—your nice flat and friends and all. Break away from it now, old man, before it gets a hold on you. You won't be able to stop it by and by. You'll go down and down till you get like the drunken brutes who come after me. You mustn't be one of the no-goods. It's the respectable folks who make the world go round. I beg your pardon for talking like that to you. You must think I've got a nerve—I don't suppose you want advice from anyone—especially not from me. (Act 1.)

The Reason for Her Life

My man quit me to marry a rich old woman. I and my baby were left to starve. When you're starving for food you haven't much time to think about being in love. Love doesn't kill, but hunger does, and hunger killed my baby. (Act 1.)

Miriam's Philosophy of Happiness

The only way to be happy, it seems to me, is just now to expect anything from anybody. Then, when somebody does you a kindness, like you've done me, it comes as a lovely surprise. But you don't get down to that kind of happiness till you've had all the pride kicked out of you and lost most all your fine feelings. (Act 1.)

She Plays Fair

It's so simple for me to slip away and leave no trace. No relatives to think of! No letters to be sent on! Then I thought

perhaps it wouldn't be quite fair to you, to leave you that way, without giving you the choice, if I really have, as you say I have, been of some use in helping you pull yourself together. But I guess you can get along without me now, so let it be whatever is best for you and you needn't worry about me. I shall be all right. (Act 2.)

The Injustice of Society

She's a lady, she is, and I'm not a lady, so it don't matter if she walks out as soon as I come in and passes me by as if I were dirt. You don't defend me—only her. I've seen it before—this free masonry that there is among ladies and gentlemen to stand by each other and protect themselves. I'm not in on that. (Act 2.)

Don't Kill Her First Faith

Geoffrey, I have no claims, no rights, but I am a woman in love. Have pity! You're the only man who's ever treated me fair and now you're turning out like all the rest. Don't lay it on your conscience that you raised me up and made me better and then went and threw me down. Don't send me back to the old life! (Act 2.)

Miriam's Definition of Marriage

Did you ever read the marriage service? I never did till the other day. It was after the last time I saw you, one afternoon, I was wandering along and I passed a church, I heard singing, so I stood and listened. Then I thought it could do us no harm if I prayed for us both, so I went inside. That was how I happened to come across the marriage service. It seemed as if it opened my eyes. It made me see that whether you think marriage is something religious, or only human, it's a solemn business. It's for the protection of good women. It's their reward. I'll cleave to you, Geoffrey, as long as you wish, but I won't marry you. (Act 4.)

THE MAN THAT LINCOLN PARDONED

Historic Background for Incident in "The Birth of a Nation"

The incident of the young Confederate's release by President Lincoln's order, which gets a round of enthusiastic hand-clapping when presented in "The Birth of a Nation" at the Garrick Theatre, was verified as an actual historical event by one of the spectators. G. L. Montecal, of 174 West 8th street, New York, is the man to whom it happened. After he had seen the production at the Liberty Theatre he visited D. W. Griffith's offices and told this remarkable story:

"My father, a wealthy trader of Charleston, S. C. was engaged in extensive blockade-running in the Confederate army, but had been honorably discharged on account of sickness. My father then wanted me to go as his agent to Nassau. The only channel of intercourse was closed, however, when the Federals captured Fort Fisher, so father suggested that I would try to slip through the Northern lines and thence take steamer from New York.

"In civilian dress I managed to elude the Union pickets in Virginia, crossed the Potomac, took stage for Washington, but in the latter place I was arrested and thrown into prison as a Confederate enemy. It was feared that I would be court-martialed and executed, or at best held prisoner until the close of the war. My father's father, Alderman Samuel Lewis, of New York, later acting Mayor, came to Washington and worked in my behalf. Notwithstanding Secretary Stanton's opposition, he succeeded in convincing President Lincoln that I was not a spy. 'I will release the young man,' said Mr. Lincoln, 'on one condition, that he takes oath not to return to the Southern States during the war.'

"I gladly took this oath and was released. Before leaving for the North for my marriage and residence in Alderman Lewis' family, I desired to thank President Lincoln. I remember he shook me by the hand and said: 'I am happy to know that I have been able to serve an enemy.' I have never forgotten the great President's generosity and kind-heartedness to a foe, and when I saw the picture that early experience was vividly unearthed."

Sir Herbert Tree on the Photoplay

Pictures will never cold-shoulder the drama out of existence. Like vaudeville, the cinema is really only a branch of the legitimate theatre, which must inevitably and always hold the leading position it now occupies. These newcomers in the field of drama can only sharpen the edge of the people's appetite for drama. They can never usurp the place of the "legitimate." So long as people are susceptible to the personal magnetism of the actor and can find pleasure in the sense of personal intercommunication, then the drama will remain supreme. Moving pictures will stay as the hors d'oeuvre to the main feast.

Nevertheless, it is art, and great art. "The Birth of a Nation" and D'Annunzio's "Cabiria" are triumphs of artistic creation. Posterity will treasure these records of present-day genius, although from the actor's viewpoint the preservation has the drawback of affording opportunity for posthumous criticism from which he has hitherto been immune. But the relation of moving pictures to the drama is one of perspective. No picture extant will ever keep audiences from a really good play. They may kill an inferior, but the best theatres will prosper more than ever.

Personally, I think that the public want film stars in preference to stage stars.—George Kleine.

## LUBIN

We do not sell advertising, nor have we any stock to sell. Our policy is to make the best pictures possible for your entertainment. The following program for next week can be seen at your local theatre. Ask the manager.

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|---|---|
| <p><b>Monday, Dec. 6</b></p> <p><b>The Other Sister</b></p> <p>One-Act Drama</p>                    | <p><b>Tuesday, Dec. 7</b></p> <p><b>D. L. Don Comedy</b></p> <p><b>Playing the Same Game</b></p> <p>One Act</p> |
| <p><b>Wed., Dec. 8</b></p> <p>Two-Act Drama</p> <p><b>The Web of Hate</b></p>                       |   |
| <p><b>Thursday, Dec. 9</b></p> <p><b>The Ogre and the Girl</b></p> <p>Three-Act Drama</p>           | <p><b>Friday, Dec. 10</b></p> <p><b>The Stool Pigeon</b></p> <p>One-Act Drama</p>                               |
| <p><b>Sat., Dec. 11</b></p> <p>Billie Reeves Comedy</p> <p><b>Bashful Billie</b></p> <p>One Act</p> |   |