STANDING OF PHOTOPLAY CONTESTANTS—ARTICLES AND NEWS FOR PLAY AND SCREEN FAN

The Old-Timer andMovieDays ThatOnceWere

When the Camera Traveled Around the Country Seeking Audiences

There was an old-time "movie" manager to the office the other day. (He now is touring the States in a big blue Packard car with a chauffeur, footman and three pretty little grandchildren, that were all the direct or the indirect results of his pioneer experiences in the "silent drama" business.) After talking on the huge deals that aggregate millions of dollars every week in combines, trusts, amalgamations and options on producing companies, he drawled out, "Well, boys, in the old days, we never knew such sums were even in the dictionary. Why, do you know that when I started in the business, I had a projection machine that looked more like an old-fashioned lawn mower than it did one of these fine electric-driven, self-adusting carbon affairs that nearly every theatre is equipped with now? The operator sold tickets after advertising the towns we made, and then as soon as we thought we had all the cash that was to come in he'd walk 10 feet to the rear of the orchestra seats and throw on the light. That is, if the machine worked right and the light

"Most times it didn't. Often we found that the power plant in the town was out of order. Then was the job to tap the heavily charged trolley road wire outside the building and let the juice run through a hogshead of salt water that we always placed during the afternoon in a secluded location back of the stage entrance. You see we were schooled to anticipate 'juice' trouble.

"Then the carbons would light up and if the film happened to be inserted upside down, it didn't matter much to the audience. Some of the youngsters would try to stand on their heads to see the picture. Then followed a short announcement that 'owing to the long railroad jump our film got slightly mixed up.' A piano solo by Professor So-and-So would be added to the program without extra charge while the film was being adjusted.

"Then came the show, A railroad engine steaming down the track. The planist would blow a tin whistle and the audience would 'Oh' and 'Ah' and after two or three minutes of this there would be another five-minute intermission to thread the machine with the much-heralded feature called 'A bootblack shining shoes.' Four minutes of this and the show was over. And the worst thing about it was, we never had a kick.

"Money rolled into us in those days, Quick returns were always the rule. But now what a change. Limousines roll up to a theatre costing upward of a half-million dollars, and an orchestra of picked soloists replaces the old-time planist, with a whistle for effects. The world's greatest legitimate stars are presented and weekly expense runs into the thousands to operate your house. It's all due to the —, boys (We'd blush to admit just what educational medium had 'made' the movies), for they've made the pictures into classics. They've forced the industry into a staple thing and educated the public, hundreds of millions of 'em into attending the picture theatre as faithfully as they do their bathtub or their dinner table."

With these words, the old-timer passed around Carolina Carolinas to the interested listeners and soon after rolled down the busy street toward the ferryhouse, en route for the Jersey shore.

Another Frohman Story

EVERY now and then you run across a new and amusing story about Charles Frohman, for there are more now in circulation than when he was here. The Frohman legend is already in the making.

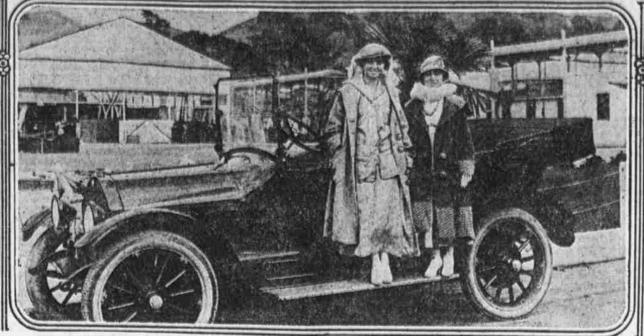
There is this one: Frohman was in London, when there came in his morning's mail to the Savoy a communication from one who had been an actress in his companies and who had since married and become a great lady. He opened the envelope and found therein a formal card announcing that his erstwhile star would be "at home" on such and such an afternoon. Frohman wrote on the other side just this:

"So will I.—C. F."—New York



ALBERTINA RASCH Dancing at Keith's next week.

NEWS SNAPSHOTS OF SOME PHOTOPLAY STARS RIGHT IN THEIR ELEMENT



AT U CITY

Viola Smith, Universal actress, and Mabel Condon, western representative of the Dramatic Mirror, on the running board of Miss Smith's car.

THE PHOTOPLAY-MAN-ABOUT-TOWN

Complete Theater Programs for the Week Appear Every Monday in the Evening Ledger Chart

Programs of the motion-picture theaters in the city for next week reveal the peculiar fact that two feature films will be shown in nearly all of the first-class neighborhood houses. The Triangle release picturing Charles Ray in "The Deserter," a story of army life, and "The River of Romance," in which the Metro feature Harold Lockwood and May Allison, are the plays that carry off the prize for the week's popularity—in booking, at least.

Two new Paramount releases feature next week's bill at the Stanley. Wallace Reid and Cleo Ridgely will appear in "The House of the Golden Windows" the first three days, while the picture for the end of the week shows Marie Doro in "Common Ground." Both are strong dramas. The Arcadia will show the new Triangle picture, "Honor Thy Name," in which Frank Keenan and Charles Ray appear as costars on Monday, Tuesday and Wednesday. May Marsh and Robert Harron head the week-end bill in "The Marriage of Molly-O." The Palace announces a big triple bill for the first three days. The main attraction will be Wallace Reid and Cleo Ridgely, in "The Selfish Woman"; Charlie Chaplin, in "One A. M.," and the twelfth episode of "Gloria's Romance," complete the triad. Hazel Dawn and Owen Moore, in "Under Cover," are the stars for the last three days.

Wednesday will be a big day at the Liberty with a twin feature bill exploiting William Farnum in "Battle of Hearts," and Francis X. Bushman with Beverly Bayne in "A Brother's Loyalty." Charles Ray appears in "The Deserter" Monday and Alice Brady in "Miss Petticoats" Tuesday.

Pauline Frederick and Edith Storey are the stars at the Leader for the early part of next week. "The World's Great Snare" is the picture for Monday and Tuesday and "The Tarantula" for Wednesday.

Relph Kellard, who played Mr. Alladin in "Rebecca of Sunnybrook Farm," will be the star in "The Precious Packet" at the Cedar Wednesday. Monday's feature is Holbrook Blinn in "The Weakness of Men,"

Charlie Chaplin will vie for favor with Harold Lockwood and May Allison at the Locust Monday and Tuesday, "Feet" will wil be in his latest comedy, "One A. M.," while the others will appear in the Metro feature, "The River of Romance." Alice Brady, in "Miss Petticoats," and Lionel Barrymore, in "The Quitter," are the headliners announced for the remainder of the

Miss Doro will be the nursemaid heroine in "The Heart of Nora Flynn," the feature announced for Monday and Tuesday at the Rialto Theater. "The Deserter," on Wednesday. Jackie Saunders on Thursday and Friday, and Pauline Frederick on Saturday are the other features of the week.

Willie Collier, Jr., son of his more famous father, will star in "The Bugle Call," which opens next week's bill of pictures at the Alhambra. Donald Brian is featured in "The Smugglers," Tuesday's headliner, and Dorothy Kelly, in "The Law Decides," Wednesday.

Marguerite Clark, Louis Huff and Mary Pickford will appear in favorite pictures for two days each, in the order named, at the Belmont Theater, next week,

Theda Bars, Pauline Frederick and Fiorence Rockwell will be seen on the screen at the Ruby Theatre during the first part of next week.

The Regent Theatre closes its doors to-

Evening Ledger Photoplay Cast Contest

Entries now open,
Yoting besna July 17.
Voting ends August 31.
Decision September 3.

HOW TO VOTE

Cut out the heading "Evening Ledger and date line appearing at the top of the distribution. Write your candidate's name the white margin above and mail to the Evening Ledger Photophay Cast Contest. 10. Hox 966, or bring it to the Ledger Office.

Evening Ledger

Each heading counts for ten voice. Needing except that on the first page with a country of the c

ENTRY BLANK

Neminating organizations may concentrationly votes on one conditate or may nomination und under the two 1. c., one tad, see se teman.

This nomination blank, when occoperation out and forwarded, will outle? I manine to 1800 votes.

Caudiantes are requested to sive the home address in each nod every lastance, that the follow will be able to communication them from time to time. All address will be siricity condensated.

night for a short vacation, during which time the auditorium will be improved to the extent of \$15,000, according to the canagement's estimate.

Clara Kimball Young will be the fea-

Clara Kimball Young will be the feature attraction at the Olympia next Wednesday. "The Rights of Man" and "The End of the World" are announced for Monday and Tuesday.

The Iris announces Charlle Chaplin in "One A. M." on Monday; Peggy Hyland, in "Saints and Sinners," Tuesday, and Charles Ray and William S. Hart, in two feature pictures Wednesday.

Four Triangle and two Paramount releases feature next week's bill at the Park.

Myrtle Stedman in "The American Beauty" on Monday and Tuesday; Harold Lockwood and May Allison in "The River of Romance" the next two days, and Blanche Sweet in "The Dupe" at the end of the week comprise next week's program at the Germantown.



POPULAR—BOTH OF THEM Cleo Ridgely, the Lasky-Paramount

star, will by a coincidence be seen

at two downtown houses next

week. At the Stanley she will give us a first view of "The House of

the Golden Windows," while the

Palace brings her back in "The Selfish Woman."

drama.-Irene Fenwick.

You must be more real before the

camera than you would be in spoken

Every time a bad play succeeds it is a disaster.—Sam Forrest.

"DOING A KEYSTONE"

Here we have Charles Murray, on the right, trying to put a feather in his cap to the best comic advantage, while Julia Faye, Anna Luther and Hank Mann supply valuable advice.

WHAT MANAGERS ARE PLANNING FOR 1916-17

The opening attraction at the Forrest Theater will be Messrs. Klaw & Erlanger's production of "Little Miss Springtime," an operetta by Emmerich Kalman, the composer of "Sari," with the book by Guy Bolton. The new operetta in its original form, as presented in Vienna with remarkable success, was known as "Miss Rabbit Foot." Elsa Alden, of "Around the Maps" and Vienna, is expected to supply the soprano voice, and Joseph Urban, of the same, the scenery.

Al Jolson and the Winter Garden show, "Robinson Crusoe, Jr.," are the prominent openers of the Lyric.

The Garrick will have "The House of Glass," with Mary Ryan, for an indefinite engagement, beginning September 25.

Will Irwin, author of the novel, "Red Button," and Bayard Veiller will collaborrate on a dramatization of that story, -

Edward H. Robins has been engaged for the leading male role in "Her Market Value," a new play by Willard Mack, which A. H. Woods will produce the coming

Charles Dillingham and George Broadhurst have combined for the production at the Globe Theater, New York, in September, of a comedy by the latter, entitled "Fast and Grow Fat." The play is founded on "Five Fridays." a novel by Frank R. Adams. The company selected includes Frank McIntyre, Zelda Sears and Roy At-

The Charles Frohman Company yesterday engaged Ferdinand Gottschalk for one of the principal roles in "Please Help Emily," wherein Ann Murdock is to act the role of

Emily.

"Upstairs and Down." a new comedy by the Hattons, was produced at the Morosco Theatre in Los Angeles recently with a cast almost wholly recruited from New York. The production was executed by Robert McQuinn who did so much for "Stop! Look!!

Richard Bennett will be under John D. Williams' management next season and will

be seen in a comedy.

Messrs. Corey and Riter will open their new producing season at the Colonial Theater, Boston, Monday night, August 21, with the presentation of "The Amber Empress," a musical play by Zoel Parenteau and Marcus C. Connelly. The cast includes, thus far, Hugh Allan, Mabel Wilbur, Donald Macdonald and Vivian Wessell.

Eight new plays are among the attractions which Cohan and Harris will present during the coming theatrical season, according to announcement. The list of new

plays is as follows:

"Irene O'Dare." a comedy by James Montgomery, which will be presented for the first time at the Stamford Theater, Stamford, Conn., on August 7, with this cast: Willette Kershaw, Adele Rolland, Annie Mack-Berlein, Isabelle O'Madigan, MacHopkins, Lilly May Stafford, Edith Speare, Harriet Ross, Adelaide Hastings, Allan Dinnehart, Gardner Crane, Clarke Silvernail, Cameron Matthews and Edward Mack.

Mack.

"The Moral Cole," a new play by Cyrll Harcourt, author of "A Pair of Green Stockings," the first production of which will be made at the Broadway Theater, Long Branch, N. J., on August 17. The principal parts will be assumed by Olive Tell, Dorie Sawyer, Frank Kemble Cooper, T. W. Percyval, Vernon Steele and Richie Ling.

Ling.

"The Cohan Revue, 1917," another edition of the musical extravaganza of last season, will begin its New York engagement on Christmas night. Other plays announced are "Speed Up," a farce by Oven Davis; "The Road to Destiny," by Channing Pollock, suggested by O. Henry's story, "Roads to Destiny"; Chauncoy Olcott in a new piece by George M. Cohan; "Buried Treasure," a "comedy of romance and adventure," by Rida Johnson Young, and "I Love the Ladies," by Emile Nyitray and John Richards.

Those plays which will continue "on the road" include "The Cohan Revue, 1916"; Leo Ditrichstein in "The Great Lover"; George M. Cohan's farce comedy, "Hit-the-Trail Holliday," with Fred Niblo, which will come to the Park Square Theater on Labor Day; Max Marcin's drama, "The House of Glass," with Mary Ryan in her original role, which will open at the Garrick Theater, Philadelphia, for an indefinite run beginning September 22.

Two companies have been organized to present "It Pays to Advertise" in the minor cities in all sections of the country. On Labor Day Cohan and Harris' Broax Opera House will open with A. H. Woods' production of "Common Clay."

Mary Pickford is playing in a seven-rect feature. Her second this year.

—Mary Miles Minter is at Santa Barbara. Cal. working in American Mutuals.

—Maurice Tourasur, the noted director, is starting a nine-roel production.

—World Film may announce Norma Talmadge in the near future.

Our Own Ethel Tells Secrets of the Movies

Miss Barrymore Discusses Magic and Wonder of the Screen

By ETHEL BARRYMORE

My entering the lists in behalf of the screen perhaps comes as a surprise to those who have always associated me solely with the speaking stage, and who remember my traditions and early training. But when a new comet blazes across the sky, no one can be blamed for turning to look and admire.

At first I had no idea that I was really going to like motion pictures. But they represented a new development of which I felt I had no right to remain in ignorance. I prde myself on keeping free from prejudice, and I came into the screen world with an open mind. I found it a delightful region where new interests were unfolded at every step.

The stage and the screen are sister arts. Each has a charm of its own, but I sometimes feel that the best chalities of the younger sister are unappreciated by resem of her very youth.

To me, the most valuable asset of the motion picture is the feeling of good fellowship it engenders. It unifies the spectator with itself. It takes him into its confidence. It has no secrets from him. There is no middleman between the picture and the visualist.

There are some who think that the screen's greatest advantage over the stage is its realism. I hope I shall topple no one's idols over when I say that I consider this item negligible. Art should be a stimulus to the imagination. The exact reproduction of reality is nothing but another reality. Something should always remain unsaid in order to pique the interest—to induce a man to say the final word himself. Indeed, it is my contention that the screen, for the reason that it does not intrude individuals too much upon the spectator, is a greater stimulus to the imagination than the stage.

The player is there—yet he is not there. The situation contains something of the magical. To this anomaly of a favorite's being a visible presence, yet an intangible one, plain to view, yet ever aloof, I attribute the almost romantic interest of the public in its motion-picture stars. Imagination is the very breath of life to the motion picture.

A motion-picture player is never seen for

A motion-picture player is never seen for such a long period as a stage star. His best moments can be chosen, and a wise director will not permit him to exhibit his less happy phases. The spectators do not tire of him. There is always an added fillip of interest, because the appearance of a favorite never lasts long enough to satisfy an ardent admirer.

Yet the audience has never been on such intimate relations with the actor as the spectators are with the screen favorites, by reason of the flusion of proximity. The "close-up" has banished the opera glass. So plainly are the most subtle expressions of emotion recorded, the most powerful delineations of love and hate, sorrow and rejoicing, that each motion-picture house, no matter how spacious, becomes a veritable Little Theatre.

Why should amusement places be limited to a seating capacity of 99 or 200 when intimate representations can be shared with an audience of 3000?

On the stage, the fall of a curtain three or four times during the progress of a play acts as a damper upon even the most partisan audience. It is like a siap in the face—a gratuitous affront offered to a friend. No matter how well the interest has been worked up, to how keen a point it has 1 on developed, there is a flagging of interest, an interruption of attention, when that heavy curtain comes lumbering

Immediately there is a hum of conversation on all subjects imaginable, totally irrelevant to the theme of the play, and perhaps a blare of music that sets the minds of those present to rag-time measures, nullifying in part, at least, the most earnest efforts of the actors. The fact is, a play is an idea chopped into three or four pieces.

A photoplay, on the other hand, is a unity. Made up of many parts welded together, it is still one. It weaves a perfect fabric of dreams.

The screen surpasses the stage in continuity of scene. If the stage constable says he is going down to the county jail, we know he does no such thing. We see him walk into the wings and perhaps enter into an altercation with a man in shirt-sleeves behind the scenes. But the pictures convince us, because we follow the action.

The screen supplies a wealth of detail at a glance. On the stage, circumstances attendant upon the main incidents have to be told laboriously, and canot help retarding the action. On the film, one glance suffices to make the spectator cognizant of all the necessary and important adjuncts to an episode. He is at once on rapport with the scene.

Most motion picture representations are conducted on a scale that can be no more than remotely sugested on the stage. Opportunities for education are given freely to a patron of a first-rate picture theatre. An African jungle, a mountain pass, the intimate details of the home of a multi-millionaire are shown with fidelity on the acreen, broadening the experience and enriching the lives of many who might never

riching the lives of many who have the chance to view these things.

I suppose the value of motion pictures those who have not the means to travel, who are prevented by other reasons, something quite incalculable.



THOMAS P. SHANNON Conductor at Woodslife Park th

Standing of Contestants in Photoplay Cast Contest

A VAMPIRE IN HER ELEMENT

Bats fly—even vampire bats. So does Louise Glaum, the talented "vamp" of the Ince side of the Triangle. She will be seen in "Honor

Thy Name," with Frank Keenan and Charles Ray, at the Arcadia

next week.

BELOW is printed for the first time the standing of the 108 contestants for the Evening Ledger's Photoplay Cast. The list includes only those nominated before Thursday night and the number of votes cast is made up to the same date. If your nomination was sent before that time and your name does not appear, send it in again. If you have collected more votes than appear to your credit, remember that votes which were not in hand by Thursday evening will be credited to you the next time the list is published.

This is, of course, only the first lap of the Photoplay Cast Contest and, so far, votes have been received for 51 out of the 108 contestants. The other 57 are credited with 1000 votes each for nomination. In most cases votes have arrived, since the list was made up, for these 57, and they will appear shortly. So far no contestant has assumed a commanding lead. One day's work can put any actor up among the leaders. The conditions of voting remain the same, and are as simple as can be. Cut the heading on page 1 of the Evening Ledger, the title and the date, write the name of your contestant on it and send it in, as directed in the coupon printed each day. Nominations may still be made, and the field is open to all.

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r-	Name Club	V
10	R. B. Ronaldes, Central Y. M. C. A	16
٠,	Margaret O'Neill, Cor. Immaculatum Alumnae	14
	Mort Eiseman, Frankford Avenue Bldg. and Loan Asso.	14
3-	Postus Asheson Int Photo Engravers' Union No. 7	23
1	Portus Acheson, Int. Photo Engravers' Union No. 7 Alice Andron, Philadelphia School of Expression	
ш	Alice Andron, Philadelphia School of Expression	
ш	Winnie Murphy, Class '09 Girard College	0
ш	Challenger Earl Rice, Rice Booster Club	- 4
ш	Charles Cohen, Twenty-eighth District Police	- 4
ш	C. W. Collison, Germantown Y. M. C. A	3
п	William A. S. Lanetina, Madonna Catholic Club	- 3
и	Louis Kurtz, Three Point Club	- 3
н	Margaret Gardner, Lakota Dramatic Association	- 3
Ш	James Curico, International Musical Union	- 3
Ш	Al Oramaner, Atlas Social Club	3
ш	Paggy Taylor Wynneffeld Comedy Club	- 3
П	Ernest E. Schestrer, Artisans' Order of Mutual Protection	2
н	Royd E. Morrison, Women's Trade Union League	- 2
11	Joe Wenger, Ardents' Club	2
П	Alexanderine Walle Waterplant Bearenties Park	- 19
ш	Herbert Goldberg, Original Crimson	2
н	William F. Coopey Boosters' Club	9
ш	Herbert Goldberg, Original Crimson	9
н	Anna M. Beisel, Fern Rock Woolen Mills	9
ш	Jesse Laventhol, Carlyle Social Club	1
ш	Eleanor Deeney, A. B. S. Dramatic Association	1
ш	Alla Berthelson, Athletic Recreation Park	1
н	Joseph E. McGettigan, St. Patrick's Dramatic Club	-7
н	Mrs. M. Povov	î
ш	Mrs. M. Povey	1
н	Henry L. Fox, Stage Society of Philadelphia	1
н	Peter Gillon, A. B. S. Dramatic Club	
н		
н	William M. Hart	î
н	Frederick W. Schimpf, Entre Nous Musical Comedy Club	- 1
н	Frank Stamato, Stamato Club. William M. Hart. Frederick W. Schimpf, Entre Nous Musical Comedy Club. Eddie Kroll, Crimson Club. Philip Buckley, S. S. White Company. Samuel Joseph, Delphi Club. George P. Lacey, Fifth District Police. Frederick Fueller, Rainbow Club. Beatrice Clinch, Rainbow Club. John J. Fitzpatrick, Electrical Bureau Dramatic Asso. H. F. Laws, Star Outing Club.	1
п	Samuel Joseph Delphi Club	1
н	George P. Lacey, Fifth District Police	i
н	Frederick Fueller, Ralabow Club	1
н	Beatrice Clinch, Bainbow Club	1
Ħ	H F Jawa Star Outing Club	4
п	Sue Platt, S. P. H. Social.	1
п	Jack Spolausky, Baldwin Locomotive Works	1
н	Jay Emanuel, the Reel Fellows.	14
ш	Daniel O'Neill Sixth Platelet Police	12
H	Cortright W. Smith, Misked Marvel Players.	î
П	Julius Lamb, Y. M. C. A. Phila.	1
П	Maurice Zamorin, Postal Telegraph Cable	14
H	John H. Adams Port Richmond V M. C. A.	1
H	John J. Fitzpatrick, Electrical Bureau Bramatic Asso. H. F. Laws, Star Outing Club Sue Platt, S. P. H. Social Jack Spolansky, Baldwin Locomotive Works Jay Emanuel, the Reci Felilows. Margaret McKecown, Rainbow Club Banlel O'Neill, Sixth District Pulice Cortright W. Smith, Misked Marvel Players Julius Lamb, Y. M. C. A. Philia Maurice Zamorin, Postal Telegraph Cable J. Wilson, Y. G. Well-known Society John H. Adams, Port Richmond Y. M. C. A. Louis Angeloty, F. R. R. Y. M. C. A. Dors Ainsonnin, Rainbow Club.	i
IJ.	Dors Ainsonnan, Ralabow Club	30
11		

Florence Ainsworth, Rainbow Club...... 1900 Lillian Bovell, Rainbow Club...... 1000 Francis Boyle, Rainbow Cinb...... 1000 James Brown, Thirty-fourth District Police........... 1000 Jack Burgess 1000 George A. Burk, United Security Life Insurance Company 1000 Eugenia Byrnes, Edwin Forrest Association...... 1000 Lewis Clayton, Rainbow Club...... 1000 James J. Cormick.... Grace Vrox, S. S. White Company..... Robert A. Denny, Edwin Forrest Association..... Antonio Disanti, Rainbow Club..... Grace Dobson, the Vienna Buffet...... 1000 Wilmer Farver, Twenty-eighth District Police...... 1969 Eva Felton, Lenox Shoe Company...... 1000 Howard S. Firing, Lenox Shoe Company......... . 1000 Owen Fitzgerald, P. R. R. Y. M. C. A...... 1000 Belle Fluck, the Reel Fellows..... 3140 Robert Gibson, the Get It Social..... Simon Goldberg, the Larchwood Club..... George Hummel, Engine Company No. 28..... Reuben Isdaner, A. H. Caplain & Co...
William Kachoorin, Rainbow Club.

John Kenney, Thirty-fourth District Police.
Howard Kerwick, Thirty-ninth District Police.
Louis Kramer, Rainbow Club.
John G. Lambert, Engine Company No. 3

James Larkins, Rainbow Club.
Joseph Lodge, S. S. White Company
Clyde F. Lytle, the 1915 Club.
Mrs. M. A. McGettigan, St. Patrick's Dramatic Club.
Martin Manion, First District Police.
Thomas Murray, Thirty-fourth District Police.
Gust C. Pace, Immaculate Club.
Ethel Poylick, Port Richmond Y. M. C. A.
Dave Sablocky, Philadelphia Exhibitors Club.
John T. Sigenfuse, Y. M. C. A. Southern Branch.
William Smith. Thirty-fourth District Police.
Edward Stocker, Rainbow Club.
Sergeant John Stucker, Thirty-eighth District Police.
Miss Eather Sutherland, the Get It Social.
Albert Sylik, Rainbow Club.
Fresherick C. Uliner, Hoss Dramatic Chib.
Laulse Wagner, Y. M. C. A. Southern Branch.
Granville S. Winnemers, Twenty-third District Police. Reuben Isdaner, A. H. Caplain & Co.....