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

putting across a thought. Possibly int is why it is so much favored by procers of motion pictures. Since the ensuing disquisition deals with these gentlemen, perhaps the reader will leniently overlook the triteness of the allegorical method employed. So-

and jeweler whose skill had made him bas-relief. He was an artist, though in the

As his craftsmanship grew with the years he became ambitious, not only for the gold that was paid him for his products, but for the gold with which he dailied artistically. Like Herod, he wanted to "think in gold and dream in sliver; imagine in marble and in bronze conceive." He grew violently discontented with the trifling beauties he had created, and his one hope was for something tremendous. So he gave up his goldemithy and began adorning the walls of great buildings. Finally the passion for enormity in physical sensation got the better of him. He constructed a temple to the God Size. Every one was surprised when the edifice collapsed one day and crushed

out the artificer's life. There was one man who wasn't surprised. He was a cutter of cameos, who had little use for the great effects of his art. And eventually he was recognized as the successor of the megalomaniac.

Exaggerated as that allegory may sound, doesn't it somewhat fit the case of modern American cinematography? Aren't our best directors, bulwarked by the capital behind them and goaded by ambition, in danger of being smashed by the very large-ness of their aims? Isn't a return to sanand smaller sizes of features the order

The growth of the situation that has made the five-resier the norm of photoplay en-tertainment is curious—almost meaningless. Meaningless, because it is preposterous to imagine that 5000 feet of one story is a proper norm. But, to get back to our cel-luioid muttons.

LLEGORY is rather a stale method of and Mack Sennett, the farce impresario Biograph released twice a week, one of the films being a Griffith drama and the other a double play from Sennett'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 followfamous in a small way. He was not as ex- ing Thursday. The urge toward expansion pert as fate had intended him to be, but he grew gradually until in "Judith of Bethulla" hacked away at rough sorts of intagilo and Griffith found that he could fill five or six reels with interesting dramatic material. From that to the ten reels of "The Birth of a Nation" wasn't such a long step as it might seem.

"The Birth," like many another blessing. has carried with it a curse. Griffith, being a man of extraordinary gifts, has escaped that curse. But it has fallen on other producers. Its liveliest and most pertinent example is in the calm modern acceptance of the five-reel "program" feature. This means, not that scripts are carefully considered, directed, cut and assembled in the form best suited to their merits, but that a certain number of 5000-foot features have to be turned out to supply the theatres that bo on a "program" basis. The upshot is that a scenario in which a wife's devotion to her erring brother is mistaken by her husband for an intrigue gets as much footage.

band for an intrigue gets as much footage as some really novel and thrilling complication of events. Half the time the footage tail is made to was the photoplay dog.

The plain state of affairs may be summed up in the declaration that there simply aren't enough good stories to go around. That is why the old one-reelors were so sure of their public. They lasted twenty minutes. Often there was the swift, sudden stab of surprise. But even when the plots were weak there was a glimpse of some beauty now and then. And it must be repeated, they lasted twenty minutes. NOT an hour they lasted twenty minutes, NOT an hour and more.

Readjustments are bound to come in this rofession, or art, if you are willing to profession, or art, it you are comedy a than name. Why not give comedy a chance? Why not three reels of feature and two good comedes? Comedy is the best bet today, anyhow. Look at Fairbanks. Look at Chaplin. Even "Little Mary". Look at Chaplin Even "Little Mary" throws away her buskin now and then for

Initial muttons.

Movies in the United States were originally a matter of 1986 feet, one real. That means that dramas were comprised in this he is going to do five and ix reclers for restricted space. "Comedies," in reality restricted space. "Comedies," in reality farces of the wildest sort, got 500 feet film faccinating. If he is willing to for-spiece. The best example of how this wear the staggering and the spectacular, worked, perhaps, can be cuited from that now crumbled hall of photoplay fame, the struction and cut camoes. For others besides this writer are beginning to yawn: "A bas Wark Griffith was the director of dramas length and boredom!" B. D.

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; 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 two-reelers; from the ruinations of Virginia Pearson; from press agents who bleed the dictionary to interview a pretty baby; from sissy chats with lovely men; from Grane Wilbur's photographs; from "Patria," and from the acting of Irene Castle; from "The Secret Kingdom," and from "The Great Secret": from the plays of June Caprice; from advice by actresses; from Secret'; from the plays of June Caprice; from advice by actresses; from reminiscences; from Universal society; from all censors; from mush finishes and from saints; from time-fuse repentances; from the gun-in-the-drawer and from proper-moment deaths; from church weddings; from the rewards of virtue and from the wages of sin; from village streets; from Russia in Fort Lee and from Broadway in Santa Barbara; from "Poor Butterfly" in the orchestra and from smooth dimes at the window; from foreign photography; from these solemn interviews with Mack Sennett; from clubs and from college boys; from all men servants, and from all maids except the cuties; from close-ups of Carl Laemmle; from Douglas Fairbanks being will-fully funny; from movie ministers; from the opinions of stars and from most reissues, and from Mr. Arbuckle's brown derby—from all these evils, kind Providence, deliver us!—From July Photoplay Magazine.

THE FAN'S PRAYER

"THE NEGLECTED WIFE,"

PATHE'S LATEST SERIAL

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

CHAPTER IV-"Beyond Recall"

(Novelised from the Pathe serial of the same name, based on the navels of Mabel Herbert Urner.)

Copyright, 1917, by Mabel Herbert Urner By JOSEPH DUNN

THE CHARACTERS

"Don't try to tell me now—just rest." Kennedy was holding both her hands with reassuring strength.

"No. I want you to know. I shouldn't have phoned you! I fought against it as long as I could."

Then suddenly, hiding her face against the cushioned back of the cab. Margaret burst into tears, a reaction from the pro-

longed strain.

It was a large apartment house before which they finally drew up. In the murbled hall, the elevator swung them to the ninth floor, where Kennedy ushered her into a

luxurious six-room suite.

He had first taken her to his home, where over a reviving tea tray he had told her of this spartment left in his charge by an absent client. Margaret had hoped for a simple, inexpensive refuge, but now she maid, who now entered.

"You make it very difficult, Margaret," gathering up the crumpled napkins.

The service was plainly for two, but that vague, leaping jealousy.

As she crossed the room something confessing her jealous sumpleions? What remaids her confessing her jealous sumpleions? What excuse could she give for being in such a light amber sidecomb, implying light hair.

"Some one here for tea?" she asked the meighborhood?

Her mind in a whirl, she hurried on with no thought of direction, soon finding hermard?

"You make it very difficult, Margaret," gathering up the crumpled napkins.

The service was plainly for two, but

I luctance. "If you'd only accept my help for

"It you'd only accept my help for a few weeks without these protests."

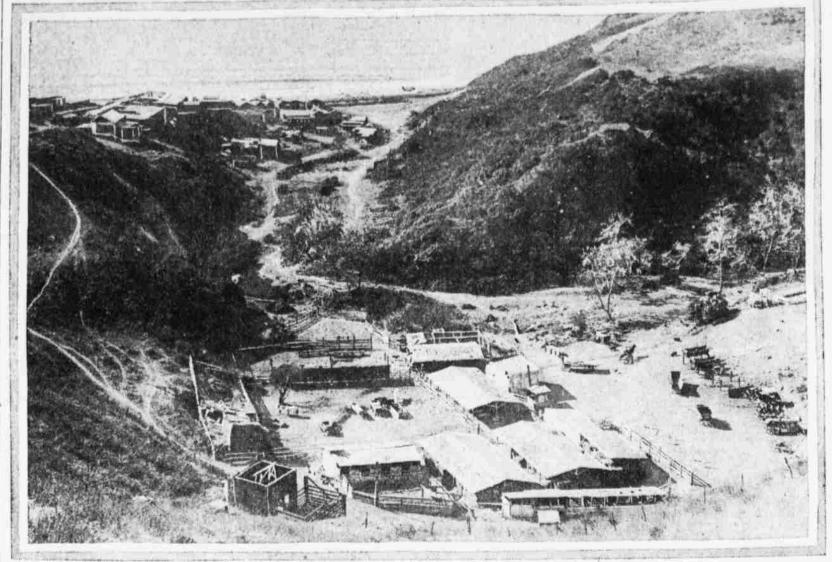
When finally he left, there was a wistful note in his quiet voice. "I want to see you often—you know that. But I don't want you to feel that I feel I have any special you to feel that I feel I have any special right here. This is your home as long as you choose to stay."

The delicacy of this attitude Margaret acknowledged by a grateful glance. Poig-nantly sensitive to her anomalous position.

t was a slight soothing to her flayed pride. It was late that afternoon when Mary, having found the lonel less of the house-boat unbearable, reached their town house. Entering the linen-swathed library, her surprised glance fell on a tea tray. Had her husband brought any one here? Again that years leaning tealous.

NOON HOUR: UNIVERSAL CITY

WHERE "'WOLF' LOWRY" WORKS



This is Incevine, 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.

dinner. His surprise at her having come back to town was evident, but his greeting

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. Pleading fatigue from the long drive sha went up to her room early. How un-availing had been her trip—how futile her efforts to get near him.

The next morning, after a restless, sieep-less night, she came down to breakfast to find he had already left. With a stabbing heartache, she realized that he had preferred to breakfast alone

Going back upstairs she turned into his room. Her longing to be near him found a pit-ful expression in handling his clothes. The suit he had worn yesterday lay on a chair. Starting to hang it up her glance fell on a faint, white blur on the coat.

perfume. The tea service in the library the sidecomb, and now this sided proof! Sinking to the floor, Mary dropped her head against a chair. The wretchesiness of this last discovery left her dazed and hope-

Holding it closer, she caught an elusive

Who was she? Where was she? The first stopefying shock now leaped to a passionate jealousy, a fierce determination, to

At any other time she would have scorned the impulse to which she now yielded Feveriably she scarched the pockets, finding plain white card on which was penciled T. D.-42 Water street,

2rd door, 2nd floor—4 short rings." For a moment she stood motionless, starng at the gard. That this was the woman

ddress she felt convinced. Swept on by an impulse she could not combat, she dressed swiftly in a dark sult and heavy veil. Hurrying down to the sun-

bathed street, she signaled a passing taxi and gave the address, "42 Water street." A rapid drive across town, and they en-tered a squalld waterfront district. The cab drew up before an old-fashioned dilapi-dated brick house with broken shutters and

dated brick house with broken shutters and an unkept doorway.

As she went up the steps, Mary saw with surprise that the front door was ajar. Pushing it open, she entered the dim shad-

Pushing it open, she entered the thin converged to the converged at throbbing sense of fear, she started up the dark stairs. Twice she paused with an alarming desire to turn back, but, her heart beating fast, she forced

herself on.
The second floor was grussomely black.
Timid'y Mary approached the third door.
She was summoning her courage to touch the button when she was startled by gruff voices within.

They've put Mike away for two years.

and if he hasn't talked yet-he will ! and if he hash taked yet—he will, hates the name of that lawyer who got him to plead guilty?"
"Kennedy," growled another voice.
"Well, he promised him a job after he'd done his piece, if he'd run straight. Oh.

Mike's squealed all right. We'd better beat it or we'll have the cops here any minute."
Mary had heard enough. Her absurd
mistake was clear. Terrified, with held
breath, she ran down the fearaomely creaking stairs and out into the security of the

sun-lit street.

She had stumbled on a band of criminals whom her husband intended to prosecute. Could she let him know what she

iny, kindly permits her "talent" to

Through another street and she took a lay beside the pin-cushion. The long en-

ross-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 rror to remove her disguising vell A letter with a special delivery stamp

yelope was typewritten.
Wonderingly she tore it open. It was "It might be well to watch your hus (To be continued next Saturday.)

"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 was "shot." He referred to Val's spotty gown. True talk! "The Slave," at the Palace next week,

in which I have ever worked."

From which one might infer that Migno

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.

"I think it is perfectly wonderful," she said, "to be able to go out in my own garden and pick oranges from the trees or even grapefruit, not to speak of lemons and then, too, how lovely it is to find the flowers blooming in the month of January have always read of the wonders of the orange groves, but never thought it would he my good fortune to experience the novelty of climbing into the tree and eating the delicious fruit while seated among the branches. It is almost enchanting and all

Age should not prevent one from starting a cheerful life,—Douglas Fairbanks.

JOE, THE BLACK CAT, WON'T SAY SO LONG

Frisky Feline, Enamored of Letty, Just Stays on at the Lyric

Nothing is too good for the black cat that Nothing is too good for the black cat that entered the stage door of the Lyric two months ago when the scenery and properties of "So Long Letty" arrived, for it is firmly believed by the stagehands that Old Black Joe, as he is called, is a real muscot. At any rate, "So Long Letty" made a bit the opening night, and there is not a sign of waning interest. Why not then give Old Black Joe a little credit?

At first the value of Old Black Joe was not thoroughly appreciated and there was a stagehand (now in disrepute) who would sersist in showing Joe the way out. Joe, perforce, left the building, but as soon as he perfores, left the building, but as soon as he saw his chance he was "in again." He didn't seem to care whether he was fed or not; he always was able to get a mouse or so. Miss Greenwood noticed Joe and would bring him some cream from the hotel, and then other members of the company got into the habit of providing tid-bits, such into the habit of providing tid-bits, and into the habit of providing tid-bits, such heads, catnip and liver. Joe "stuck," as heads, catnip and liver, Joe "stuck," Then, when the picture was completed by the farbring him some cream from the note; and then other members of the company got into the habit of providing tid-bits, such as fish heads, catnip and liver. Joe "stuck," and the good luck he had brought stayed with the company. Everybody made a pet of him and he would respond by bringing his mouse trophics for inspection to any member of the company who seemed to its mouse trophies for inspection to any number of the company who seemed to

his own troubles. He caught the nicest the mouse you ever saw, and there didn't seem cent. enes. Of course, it was necessary to have see mouse inspected, and so Joe, making e shortest cut possible, ran out upon the stage. Miss Greenwood, singing, was un-aware of the cat's presence. The audience saw Joe, and the way he trotted to the center of the stage made an impression, for he seemed to be doing something for which he had been especially trained. The audience roared as the cat got behind hiss Greenwood's skirts. She couldn't see him, but she knew he was there. Then, with a dash, he was off. He had do. she knew he was there. Then, with a dash, he was off. He had dropped the mouse and the rodent, scurrying away, set the cat in chase. Off the stage he hurried. The mouse doubled on his tracks and disappeared. Joe ran again to the stage and the amusing part of the proceeding was that he arrived just at the moment when Miss Greenwood was "taking a how" for her song. The audience then had the felicity of seeing Joe apparently respond with Miss Greenwood apparently respond with Miss Greenwood. apparently respond with Miss Greenwood to the call for he seemed to how just he-fore, still in pursuit of the mouse, he dashed again into the wings. Joe ham't yet been told, but he is going with the company to California this month.

PHILADELPHIA BOY "LANDS" IN MOVIES

Philadelphians have made good in pic-tures almost as often as on the legitimate stage. One of the former category is Edward J. Burns, who plays Egbert Atwell in "The Slave," featuring Valeska Suratt, at the Victoria next week. Mr. Burns was born in this city, breats Mr. Burns was born in this city twenty-

Mr. Burns was born in this city twentyone 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 Goldwyn forces in support of Madge Kennedy in the film version
of Margaret Mayo's farce, "Baby Mine,"
and of Mac Marsh in the same author's
"Polly of the Circus." this, too, so close to Universal City, which let me tell you, is the most delightful place is a double-distilled, dyed-in-the-wool, triple-hammer optimist. Regards to Polly-anna. Rebecca of Sunnybrook Farm, please

PUNCH IS REQUIRED FOR "VODE" SKETCH

Player in the Two-a-Day Da scribes Essentials of Dramatic Action

By CLAUDE GILLINGWATER At Keith's, in "The Frame -Up," next week,

The successful sketch must have sustained The successful second in the sustained interest, surprises, and, above all, a good climax. It mean an unexpected climax. It must clear up its problem at the finish and leave a good facts. Jem at the finish and leave a good tasta. 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 hear. 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 satiling, if you suistain 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.

Many a good dramatic sketch has proved a failure simply because the author had

Many a good dramatic sketch has proved a failure simply because the author had let the audience in on the secret before the play was thoroughly started. In this case the audience is sitting back, knowing what all the trouble is about, and what he end will be, and the poor actor is going through a lot of unnecessary work telling the audience something it already knows. The suspense is gone and you have lost your audience from the start. Vaudeville has reached a viral point is the presentation of playlets. The old story that laughs and the so-called comedy relief are necessary has given away to the more human, the more artistically convincing methods. Most of the surrounding bid is along comedy lines, so why should the dramatic actor and author endeavor to compete with the funny monologist or the clown dog?

YES, WILLIAM FARNUM LEADS A DOUBLE LIFE

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

Another accomplishment has been added o the long list of things which William Farmum can do. The William Fox star, who will be seen at the Imperial the first two days of next week in a new phot drama, "American Methods," has proved that he can direct a twelve-piece orchestra and, what is more, that he can direct if well. When his last picture, "A Tale of Two Cities," was running at Miller's Thestre, in Los Angeles, Mr. Farnum himself. ted 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 plantssime; and when it was plantssime it should have been fortissime. All day the star worried over the situation. il day the star worried over the situation He took off a day from work at the studie to have a special conference with the leader of the theatre. Then he sat and listened

Then, when the picture was completed be once more took his station and directed at the next showing. This time Mr. Farnum saw that the score was conducted in But last Monday night Old Black Joe had accordance with the changes he had made william Fox, who was present, avowed that He caught the nicest the playing had been improved 109 per

> "Music bath charms," said the poet.
> "It certainly bath," every director at the William Fox Studios will agree. For, whether you know it or not, it rue that an orchestra plays at each

he Fox plants while virtually all of the cones are being flimed. The music is there because there

going tests proved the efficiency of cadence. It was found that the players worked much more easily and that the tedium and constant strain were relieved greatly by the presence of a small group of musicians.

After the experiment on the introduction of music into the photoplay studio was over—even before definite results were known

the members of William Fox's large of

ganization voted almost without exception for its continuance.

Those who have not been in the stient trams for any great time declare that he soft tones of the two violins and the big bass violin—of which these orchestras generally consist—help them immensely is avoiding that many transfer that the state of the s avoiding that most grevious fault in be ginners; staring at the camera.

The munic played is of the utmost democracy," chiefly because of the methods used in screening a picture. Scenes laid n one room are taken consecutively by the director, regardless of the order in which they appear in the finished product. This makes it necessary to skip back and forth n the scenario.

Consequently, in filming a script, dra-matic values change more rapidly than the weather. These shifts, in turn, are re-flected in the music, which is always apflected in the music, which is always appropriate to the situation being enacted.

A sample program of an orchestra's afterneon at the studio would read like a musical melange. It would be not in the least unusual for instance to have in succession bits from "La Boheme," "Ragging the Scale," "The Maiden's Prayer," "Aloha Walta" and "I Vespri Sicillani."

Every one realizes what an exceptional

Every one realizes what an exceptional appeal music makes to the emotions because it stirs deeply. It is this appeal which is obtained in producing a pictureplay at the William Fox studios.

PEARLS OF THE CHORUS ON PASTEBOARD

