

CONTENTS

PREFACE	v
THE ART AND ITS AUDIENCE	xi
<i>The nature and purpose of narrative arts and the classics, including sundry classic personalities, in relation to the motion picture—limitations of the art and its public.</i>	
THE PREHISTORY OF THE SCREEN	xxxvii
<i>The creative power of the Wish—The screen's outgrowth from pantomime, sculpture, drawing and the written word—Rhythm, motion and memory, expressed in poetry and chewing gum—Alphabet derivations and the motion-pictorial aspect of language—Words and their pictorial translations—Folk plays in shadows—Cutting out the transformers—Homeridæ in the film can.</i>	
CHAPTER ONE: FROM ARISTOTLE TO PHILADELPHIA	1
<i>Pictorial efforts of the ancients—Leonardo da Vinci—Athanasius Kircher's <i>Magia Catoptrica</i>—Moving waxworks in London—Peter Mark Rôget discusses persistence of vision—Plateau and Stampfer evolve a motion picture device—Sellers and Heyl of Philadelphia apply photography to picture machines.</i>	
CHAPTER TWO: MUYBRIDGE IN MYTH AND MURDER	21
<i>Leland Stanford's race horse problem and its photographic solution by John D. Isaacs—Eadweard Muybridge's efforts—The shooting of Major Harry Larkyn—Meissonier accidentally makes Muybridge famous abroad—Muybridge is called to the University of Pennsylvania—Levison of Brooklyn builds a camera—William Friese Greene in England—LePrince, inventor, disappears.</i>	
CHAPTER THREE: IN THE HOUSE OF THE WIZARD	50
<i>Thomas A. Edison's labors with the phonograph lead him to the picture problem—W. K. L. Dickson is set to work in "Room Five" at West Orange—They get first film from Eastman—The story of the Reverend Hannibal Goodwin.</i>	

CONTENTS

- CHAPTER FOUR: IT MOVES—OCTOBER 6, 1889 65
- The Edison Kinetoscope, the parent machine of the art of the motion picture, is demonstrated in "Room Five"—Evidences on the question of projection versus the peep show—Letters from Edison and Dickson.*
- CHAPTER FIVE: \$150 SAVED; AN EMPIRE LOST 74
- The Kinetoscope waits for developments—Edison takes out American patents and ignores the rest of the world—Thomas Lombard, phonograph promoter, discovers an opportunity.*
- CHAPTER SIX: WONDERS OF THE WORLD'S FAIR 79
- Norman Charles Raff organizes the Kinetoscope Company—Edison pictures not shown at Fair—Edison builds the "Black Maria," first studio—Muybridge and Ottomar Anschütz show picture devices at Fair—Thomas Armat of Washington sees the Tachyscope—First films appear in peep shows, Chicago and New York—International Novelty Company of Council Bluffs, Ia.*
- CHAPTER SEVEN: BLACK'S PRE-FILM PICTUREPLAY 91
- Alexander Black, novelist and lecturer on the new art of snapshots, evolves a picture story told with slides—Grover Cleveland and Chauncey Depew pose—Comment from Edward Everett Hale—A lecture from Muybridge—The evolution of the song slides.*
- CHAPTER EIGHT: TWO GALLANTS FROM VIRGINIA 104
- Grey and Otway Latham show the town to Enoch J. Rector and get an inspiration from the Kinetoscope—Samuel J. Tilden, Jr., invests to present first prize fight pictures—James Corbett signs first film star contract—Major Woodville Latham hears the demand for a screen machine—The Lathams meet Dickson at Edison's plant—They employ Eugene Lauste to build a projector—W. E. Gilmore becomes general manager for Edison.*
- CHAPTER NINE: DANCING BUTTERFLIES—INTRIGUE 115
- Carmencita dances for the camera—Annabelle Moore, music hall favorite, is pictured in the Serpentine—Dickson experiments at Columbia University—Raff urges Edison to build a projector—The Lathams complete a camera—Dickson and Gilmore disagree and Dickson leaves Edison's service.*

CONTENTS

CHAPTER TEN: MAJOR LATHAM CHALLENGES 128

The Latham Pantoptikon is demonstrated for the newspapers—Edison is interviewed, and Major Latham replies—New York World forecasts future of the art—Lambda company starts production, opening first screen show on Broadway.

CHAPTER ELEVEN: ARMAT ATTAINS THE SCREEN 137

Kinetoscope goes abroad—H. A. Tabb inspires Armat to try projection—Armat meets C. Francis Jenkins at electrical school in Washington—Jenkins' Ducos-type camera effort and peep show machine—Armat applies the Demeny beater movement and achieves projection.

CHAPTER TWELVE: PAUL AND "THE TIME MACHINE" 147

Melachrino's cigarettes introduce two Greeks with Kinetoscope to Robert W. Paul, London instrument maker—Paul makes a projector—H. G. Wells' story goes into a patent application—A demonstration for the Royal Society.

CHAPTER THIRTEEN: LUMIÈRE'S SIXTEEN-A-SECOND 163

Louis Lumière sees an Edison-peep show in Paris and builds a projector, the Cinématographe—They demonstrate for photographers' convention—First Paris screen show opens December 28, 1895—A discussion of the nature of motion picture projection.

CHAPTER FOURTEEN: ROMANCES OF THE LATHAMS 176

Lathams engage in commercial production—Grey and Otway Latham wed—The Courting of Rose O'Neill—History of some famous waxworks and the founding of the Eden Musee—Rich G. Hollaman interviews Major Latham—LeRoy Latham opens a screen show at Norfolk, Va.—Dickson, disapproving gaiety, quits the Latham concern—Adventures of Henry Southall, colored, first film advertising man, with a sequel twenty-five years after—Lee Dougherty and William Selig see their first movies.

CHAPTER FIFTEEN: THE LEGEND OF RICHMOND 192

Thomas Armat and C. Francis Jenkins open a screen show at Atlanta exposition—Jenkins visits his home town, Richmond, Ind., and gives a show—A piece in the Telegram about Jenkins and some consequences—Differences arise—Patent Office records in Interference 18,032—A medal from Franklin Institute, with protests from Armat—Conflicting dates and claims of priority—The Smithsonian Institution investigates.

CONTENTS

CHAPTER SIXTEEN: BIOGRAPH STARTS WITH A PUNCH 210

Dickson flips the cards and gets an idea—The K. M. C. D. Syndicate is formed to build the Mutoscope peep show—Edison refuses use of his negatives, so they invent a camera and The American Biograph—Abner McKinley buys stock—Joseph Jefferson in Rip Van Winkle, the first famous player in pictures.

CHAPTER SEVENTEEN: A TRADE SECRET OF 1896 218

Edison peep show business drags, exhibitors demand a screen machine—Armat wires Raff & Gammon—A deal to use Edison's name—Inquiries from since famous picture men—Confidential letters of the period.

CHAPTER EIGHTEEN: FIRST NIGHT ON BROADWAY 226

Edison sees the Vitascope demonstrated at press showing in West Orange—The issue between Edison and Armat—The first showing at Koster & Bial's Music Hall, Thirty-fourth and Broadway—An interview with Charles Frohman—The Reverend D. Asa Blackburn denounces the bicycle.

CHAPTER NINETEEN: THE INVASION OF LONDON 235

Marketing the Vitascope—A purple book announces the new wonder—Paul Cinquevalli takes machine abroad—Webster writes a letter back to the home office—The Lumière showing with Professor Felicien Treuwé—Sir Augustus Harris gets a tip from Lady Harris and books Paul's machines for theatre showing—Cecil Hepworth makes an arc light for Paul—New York imitates Lumière's screen hits.

CHAPTER TWENTY: FIRST PSALM OF THE CINEMA 246

William Kennedy Laurie Dickson writes an impassioned appreciation of the art of the motion picture, just as the screen is born, forecasting a cosmic film industry—Some psychological evidences therein.

CHAPTER TWENTY-ONE: A DANCE FROM CAIRO AND A KISS 251

Edison wants to sell machines, while the trade wants pictures—Complaints about the cold studio and the picturing of LaLoie Fuller—Raff & Gammon recommend Dolorita's Passion Dance for exhibition in Montana—The May Irwin-John C. Rice kiss, first and best screen osculation—Herbert Stone writes an opinion, and censorship is born—Living Pictures described.

CONTENTS

CHAPTER TWENTY-TWO: VAUDEVILLE ADOPTS THE FILMS . . . 262

J. Austin Fynes, new manager for Keith's Fourteenth Street Theatre books the Lumière Cinématographe and sets a pace—Newspaper comments on the Vitascope and its future—Weber & Fields stage "The Flickerscope"—Before the titles were invented.

CHAPTER TWENTY-THREE: RECRUITING THE PIONEERS . . . 269

William T. Rock and a tight-rope walker go South with the Vitascope—New Orleans comments on "The Kiss"—Rock meets Phantoscope competition—A Chicago injunction and a theatre plot—Jimmy Blackton, a cartoonist-reporter, interviews Edison—Mitchell Mark of Buffalo gets a machine—Thomas L. Tally, range rider, discovers the films in Texas—George Eastman gets an inquiry about "living photographs"—Exhibitor files a complaint on picture quality.

CHAPTER TWENTY-FOUR: WHEN CORBETT FOUGHT RUBY ROBERT 281

Rector and Tilden split with Lathams and plan a big fight picture—The camera invades Mexico and the jurisdiction of Judge Roy Bean, administrator of "likker and law west of the Pecos"—Rector builds the Veriscope to record the Corbett-Fitzsimmons fight at Carson City, Nevada—A deal for privilege in Pennsylvania—Sigmund Lubin makes a re-staged version of the fight.

CHAPTER TWENTY-FIVE: THE LATHAM STAR DECLINES . . . 290

Major Latham seeks the aid of the E. & H. T. Anthony concern—Otway Latham goes to Mexico to film a bullfight for the new Eidoloscope—Customs officers fog film at boundary—The showing at the St. James hotel—A new Patent Office interference starts—Facts about the "Latham Loop"—Major Latham pledges his interest for a loan—Natalye Lockwood Latham and Otway part—Major Latham disappears and becomes a book-agent in Harlem.

CHAPTER TWENTY-SIX: CHICAGO—SPOOR AND SELIG . . . 299

E. H. Amet of Waukegan, Ill., builds a projector, financed by George K. Spoor—Kleine christens the Amet Magniscope—William N. Selig, in the Southwest, discovers Bert Williams—Selig's shop in Peck Court, Chicago—The mystery of the duplicated Lumière machine and the labors of Andrew Schustek—Selig's discovery of pants for screen comedy.

CONTENTS

CHAPTER TWENTY-SEVEN: THE LAWLESS FILM FRONTIER . . . 308

Infringements and imitations appear in the free-for-all period—Raff & Gammon, harassed by border-jumpers, break with Edison—Edison brings out his Projecting Kinetoscope—Lyman Howe makes advent as exhibitor—Lumière's European tour of triumph—F. Doublier and the Dreyfus hoax at Kiev—Imitators at work in Europe—Skladanowski's pictures of Bismarck—George Melies, the magician, begins film production—Maguire & Baucus import foreign pictures for the United States—The duping evil begins—Kuhn & Webster launch the Projectorscope—Armat consults his lawyers—Weather ahead.

CHAPTER TWENTY-EIGHT: MCKINLEY—BIOGRAPH'S FIRST NIGHT 322

The American Biograph presents pictures of the Gold Standard candidate at Hammerstein's—Republican National Committee takes seven boxes—The Empire State Express, first train thriller—Billed with the Cherry Sisters from Iowa—Why Bryan did not get on the screen—Roosevelt photographed—Blackton and Albert E. Smith establish studio on a downtown roof, for the American Vitagraph.

CHAPTER TWENTY-NINE: BARNUM'S GRANDSON ENTERTAINS . . . 333

The Seeley Dinner at Sherry's in '96—The story Annabelle told her father—Inspector Chapman raids the party—Annabelle becomes famous by refusing to attend, and her dance pictures sell at a dollar a foot.

CHAPTER THIRTY: "EDISON, JR.," ON THE SPANISH MAIN . . . 341

Edwin S. Porter and a medicine salesman invade the West Indies with the screen—Arrested in Costa Rica—Haig & Haig on a movie billboard of Broadway—Porter at the Eden Musee, first established home of the new art of the screen—"Pop" Rock trades dinners for films—Alexander F. Victor opens a store-show in Newark—Albert E. Smith invents a framing device, and takes the flicker off the screen.

CHAPTER THIRTY-ONE: THE CHARITY BAZAAR FIRE 353

Where the fear of the films began—The catastrophe in Rue Jean Goujon, Paris, with the death of more than a hundred titled French Royalists—The funeral at Notre Dame—It becomes the fashion to hate the cinema—Investigation and regulation begin.

CONTENTS

CHAPTER THIRTY-TWO: MARSHALL FIELD AND A BOOK AGENT . . . 358

Charles Urban enters in a silk hat and makes a sale—The Michigan Electric Company takes on the phonograph and the Kinetoscope—Urban makes a sale at Hiram Walker's distillery—Isaacs builds the Urban Bioscope—Urban goes to London, forming the Warwick Trading Company—Hepworth builds an automatic developing machine.

CHAPTER THIRTY-THREE: THE SAGA OF CALVARY 366

Hurd brings rights to Passion Play at Horitz in Bohemia—Klaw & Erlanger get the rights and Rich G. Hollaman is piqued—An imitation Oberammergau on the roof of Grand Central Palace—The tragedy of Salmi Morse and Henry Abbey—New York Herald exposes the Passion Play deception, and announces the K. & E. version—Colonel Hadley, evangelist, takes the film to New Jersey shore resorts—Lubin stages a Passion Play in Philadelphia—Lubin betrayed by Judas.

CHAPTER THIRTY-FOUR: AND THEN THE FIGHT STARTED . . . 379

Edison files patent infringement and injunction suits against all invaders of the film field—Two decades of court wars begin—Marvin negotiates a half a million dollar peace deal, and the bank fails—Armour & Company fighting Upton Sinclair's novel The Jungle goes to the rescue of William Selig in the Edison litigation.

CHAPTER THIRTY-FIVE: BLACKTON, SMITH AND ROCK 389

Screen events of the Spanish-American War—Tearing Down the Spanish Flag—Amet wins a naval battle in a tub—The Windsor Hotel fire—The Vitagraph company is born of a billiard hall conference.

CHAPTER THIRTY-SIX: MELIES MAGIC AND THE PIRATES . . . 394

Screen wonders produced by Parisian magician introduce the technique of "artificially arranged scenes"—Dissolves, double exposures and stop motion—American "dupers" arouse the Frenchman's ire—Box office values proved in the peep show—Girl Climbing Apple Tree—Yacht race reveals back-lighting effect.

CHAPTER THIRTY-SEVEN: ALASKA, WAR AND TAMMANY . . . 401

Motion Pictures on the Trail of '98—Tom Crahan gives screen publicity to the gold rush—Miles Brothers, "mug artists and photygrafters"—Jesse Lasky

CONTENTS

on the beach at Nome—Synthetic versions of the Boer-British War—Cooties from the Bowery end Edison version of the war on screen—Percy Waters brings the films to the service of Richard Croker's last campaign for Tammany—A film fire at Charlie Murphy's saloon.

CHAPTER THIRTY-EIGHT: BRIGHT LIGHTS AND DARK DEEDS . . . 408

Biograph initiates photography under lights with arc over the Jeffries-Sharkey fight in 1899—A pirate camera in the audience—"Snapper" Garrison's famous finish—William A. Brady's chase at Cohen's Roadhouse in Coney Island—Albert E. Smith meets the strategy of James H. White—A theatre sequel.

CHAPTER THIRTY-NINE: THE STORY PICTURE IS BORN 414

Porter and White of Edison produce The Life of an American Fireman—Phoebe Snow on The Road of Anthracite leads to The Great Train Robbery, starring Max Aronson, later famous as G. M. Anderson—Vitagraph produces Raffles, the American Cracksman, with J. Barney Sherry—Biograph's Personal initiates the screen chase—Trapped by Bloodhounds and A Windy Day at the Flatiron Building, with scenic effects.

CHAPTER FORTY: THE SCREEN THEATRE ARRIVES 425

West Coast showings—Tally announces the Electric Theatre in Los Angeles in 1902—Warner Brothers rent the undertaker's chairs in Newcastle, Pa.—Harry Miles opens a film exchange—Chief Hale of the Kansas City fire department invents "Hale's Tours"—Harry Davis opens first Pittsburgh nickelodeon in a storeroom and starts the theatre wave across the nation—Adolph Zukor comes to New York to salvage a \$3,000 loan to an arcade investor—John R. Freuler of Milwaukee secretly invests in a theatre.

CHAPTER FORTY-ONE: ROOSEVELT AND DOCKSTADER 434

Minstrel star stages a blackface film act on the Capitol steps at sunrise—President Roosevelt scents plot—A chase by the secret service—Porter dupes the pursuers, in vain—A censorship film bonfire at the White House.

CHAPTER FORTY-TWO: WHEN ACTORS SCORNE THE SCREEN . . 440

Biograph outgrowing roof top plant moves to famous old brownstone at 11 East Fourteenth Street in 1906—Edison builds in the Bronx—Film stock

CONTENTS

companies formed, Mary Fuller, Maurice Costello and Florence Turner appear—G. M. Anderson takes the story picture idea west to Selig and Spoor—Essanay company is organized—Jacques A. Berst brings Pathé pictures.

CHAPTER FORTY-THREE: CARL LAEMMLE TAKES A CHANCE . . . 446

Robert Cochrane, Chicago advertising agent, writes a letter to his Oshkosh client with startling results—Laemmle, quitting the clothing store, discovers Hale's Tours and invests in a nickelodeon—John R. Freuler meets Harry E. Aitken, film salesman, starting the Western Film Exchange of Milwaukee—Sol Brill and William Fox, New York cloth spongers, buy an arcade.

CHAPTER FORTY-FOUR: ENTER D. W. GRIFFITH WITH MSS. . . . 453

Larry Griffith, actor, in from the road makes a scenario from La Tosca and lands a part in an Edison one reeler of 1907—Griffith at Biograph when he did not want to direct—Arthur Johnson cast in *The Adventures of Dolly*.

CHAPTER FORTY-FIVE: KALEM AND THE FIRST *Ben Hur* . . . 459

Kleine, Long and Marion organize a producing company—Sidney Olcott, first Kalem director, enters pictures supported by sixty dogs—Clothes open film careers for Robert Vignola and George Melford—*Ben Hur* in one reel; scenario rights cost \$25,000, in court.

CHAPTER FORTY-SIX: JEREMIAH J. KENNEDY, HARDBOILED . . . 465

The days of secrecy—Al McCoy, the Edison detective—Judge Kohlsaat decides against Selig—Kleine enters as peacemakers with luncheon at the Republican Club—Edison Licensees organized, but Biograph refuses to join—Empire Trust Company sends Kennedy to liquidate Biograph, but he stays to stage a new campaign—Dyer succeeds Gilmore at Edison establishment—Biograph buys "Latham Loop" from AnSCO—A camera demonstration for the Edison experts—Kennedy plays his last card and wins—The Motion Picture Patents Company is formed, December 18, 1908.

CHAPTER FORTY-SEVEN: AND NOW COMES CENSORSHIP . . . 473

Chicago Tribune editorializes on "The Five Cent Theatre"—Letters from Kleine—Jane Addams offers a resolution and opens a movie show at Hull House—Chicago passes a censorship ordinance in November 1907—Stage

grows jealous of the screen—Agitation in New York—Harry Thaw sends official criticism of The Great Thaw Trial, featuring Evelyn Nesbit—Mayor McClellan holds a hearing—Nickelodeons shut down for Christmas—Gustavus A. Rogers' three day fight—The movies become "educational" at once—National Board of Censorship formed by the People's Institute—The Reverend Wilbur Fisk Crafts and Canon William Sheafe Chase join in censorship movements—State censorship laws.

CHAPTER FORTY-EIGHT: THE TRUST WAR BEGINS 486

Film Service Association gets the Patents Company ultimatum—Bill Swanson joins a party at the Republican Club—Adam Kessel, bookmaker, driven from race track by Canon Chase campaign, discovers opportunity in the films—Kessel and Charles O. Bauman star in a picture—Swanson and Laemmle become Independents—Al McCoy pursues Mark Dintenfass, early Independent producer, who finds refuge with Lubin in a Patents Company studio—J. J. Murdock organizes to import film for the Independents—Porter quits Edison to form Rex—P. A. Powers becomes a producer—Bianchi invents a new camera resulting in the "Columbia License"—Edwin Thanouser starts production in a skating rink—"A Lousy Statement" from the Patents Company on "LICenses."

CHAPTER FORTY-NINE: INTRODUCING MARY PICKFORD 499

A little girl with a curl invests her last nickel in carfare down to Fourteenth Street—Griffith produces The Lonely Villa, gathering James Kirkwood and Henry Walthall into the cast as robbers—Mabel Normand, model for fashion photographs—Alice Joyce rides for Kalem.

CHAPTER FIFTY: GRIFFITH EVOLVES SCREEN SYNTAX 508

Picture making discussions at Biograph's basement roundtable—Edwin August, Florence Lawrence, Marion Leonard and Florence LaBadie in the pictures—Mrs. Minnie Maddern Fiske's fuss with Klaw & Erlanger sets Frank Woods to reviewing pictures in The Dramatic Mirror—Anita Loos of San Diego sends Griffith a scenario—Multiple reel pictures from Europe, The Fall of Troy and Homer's Odyssey—Sarah Bernhardt in a three-reel Camille—Vitagraph's Life of Moses, and Uncle Tom's Cabin.

CHAPTER FIFTY-ONE: T. R. GETS NATURE-FAKED AGAIN 519

The retiring President's failure to complete camera negotiations for African hunt with Colonel Selig leads to complications and screen developments—

CONTENTS

Topical films present Dr. Frederick Cook of the alleged North Pole and the Abernathy boys.

CHAPTER FIFTY-TWO: IMP KIDNAPS TRUST STAR 523

Florence Lawrence of Biograph vanishes, being discovered under Laemmle auspices on stage in St. Louis—King Baggot joins Imp stock—Durant Church, football star, heads Patents Company's raiding squad—Independents federate in the Sales Company—General Film Company formed by Kennedy, with data in his little black Doomsday book—William Fox, urged by Rogers, makes a stand in court and gets trust film service—A letter to Woodrow Wilson—Winfield Sheehan leaves police commissioner's office to join Fox—Brulatour gets Eastman film for the Independents.

CHAPTER FIFTY-THREE: THE DISCOVERY OF CALIFORNIA 532

Boggs and Persons of Selig staff go west seeking sunshine in the winter of 1907—Patents Company pursuits in New York encourage Independents to scatter—Griffith takes Biograph players to Los Angeles—Mae Marsh is discovered hunting bugs—Laemmle's troubles give Watterson R. Rothacker opportunity for a new "I. M. P." company—Laemmle gets Pickford—Tom Ince becomes a director and takes his company to Cuba—A chicken catastrophe at the Palacio del Carneado of Vedado.

CHAPTER FIFTY-FOUR: A COWBOY, AN UNDERTAKER, ET AL. 542

The slapstick story of "Pathé" Lehrman—Tom Mix craves excitement before the camera—Larry Trimble starts directing a dog—John Bunny's face proves a fortune—The Talmadge sisters—Hughey Mack is hired in his sleep—Handsome J. Warren Kerrigan joins Essanay—Early screen nomenclature—Chicago's great garlic decision.

CHAPTER FIFTY-FIVE: THE LATHAMS' LAST DAY 553

The Patents Company, seeking evidence on claims, reveals an amazing chapter of tragedies in the family of old Major Latham—Latham, proved dead long before, is now produced in court to testify—A grave digger remembers—The fate of William Friese Greene of London—The Latham Loop decision of 1915.

CHAPTER FIFTY-SIX: ADVENTURES IN KINEMACOLOR 562

Death overtakes Edward R. Turner in London in midst of screen color experiments—Urban finances a new research, and a naughty postcard from Paris solves the color problem—Urban loses in a Patents Company poker game and American Kinemacolor starts as an Independent—An accidental color version of The Birth of a Nation—Urban's triumph at the Durbar—British troops guard films—Shows for royalty and a knighthood missed—Prizma and Technicolor—Panchromatic negatives—Infra-red photography for the screen.

CHAPTER FIFTY-SEVEN: TOM INCE RAISES A MOUSTACHE 573

A secret meeting at Indianapolis receives unwelcome message of greeting from Kennedy—Rowland sells to the Trust—Freuler and Hutchinson start production concealed under the name of "O'Malley & Smith," raiding Essanay for Allan Dwan and J. Warren Kerrigan—Sniper alarms Marshall Neilan, directing under fire at La Mesa—Kessel & Bauman raid Biograph taking Arthur Johnson, Kirkwood and Walthall—Aitken's forms Majestic to take Pickford from Imp—War among the Independents—Mutual and Universal formed—Ince promotes himself with a borrowed diamond and takes command at Santa Monica canyon—Night raids and gun fights.

CHAPTER FIFTY-EIGHT: HERRING, DIAMONDS AND SELZNICK 584

Internal strife in Universal—Dintenfus meets an old friend from Pittsburgh—Lewis J. Selznick sells some unmounted stones to P. A. Powers and Carl Laemmle, then appoints himself general manager of Universal—The battle of the books—Police help Powers move a studio—Laemmle buys a peace.

CHAPTER FIFTY-NINE: ADOLPH ZUKOR AND SARAH BERNHARDT 594

How Zukor went from furs to films and acquired his idea of "famous players in famous plays"—Porter, Frohman and Zukor incorporate—Alexander Lichtman gets a selling job—The feature film era dawns—The Rainey African Hunt introduces expeditionary pictures—Martin Johnson's cannibal land adventures.

CHAPTER SIXTY: THE GISHES, "PINK" AND "BLUE" 603

The art of the screen struggles against one-reel minds—Pickford returns to Biograph and Griffith meets her friends the Gishes—Wally Reid and Clara Kimball enter at Biograph—Frank X. Bushman with Essanay—Mary quits

Biograph for Belasco—Kleine imports Quo Vadis, great Italian spectacle film—Klaw & Erlanger seek a place in the films—Griffith produces Judith of Bethulia—George Creel and Judge Ben Lindsey in Saved by the Juvenile Court also entitled Ride 'em Cowboy or Denver's Underworld.

CHAPTER SIXTY-ONE: THE SCREEN DISCOVERS SEX 612

Artistic aftermaths of the Parkhurst campaign and Chicago's anti-vice crusades—George Loane Tucker and Jack Cohen collaborate on Traffic in Souls, secretly made against Laemmle's will, for Universal—The wave of "White Slave" films and newer texts for sex on the screen—Lois Weber produces Where Are My Children? and Hypocrites—Hammerstein sues Belasco for allowing film in a theatre.

CHAPTER SIXTY-TWO: LASKY RENTS A BARN 620

New feature policy demands volume production—Zukor and Frohman get stage stars and take Pickford for "Class B" pictures—Arthur Friend, Samuel Goldfish and Jesse Lasky organize, employing Cecil DeMille—"Pop" Lubin saves The Squaw Man, first Lasky picture, from a camera mishap—W. W. Hodkinson comes out of the West with ideas—Paramount is organized—Conflict with Zukor begins—Hugo Munsterberg of Harvard becomes a film editor and author of a work on the screen.

CHAPTER SIXTY-THREE: "THE BIRTH OF A NATION" 635

Aitken and Griffith meet—Griffith quits Biograph with an announcement telling the world several things—Dixon's novel, The Clansman, inspires a motion picture and the new Ku Klux Klan—Epoch Film Corporation offers The Birth of a Nation—Notables from Dr. Eliot of Harvard to Booker T. Washington denounce Griffith's masterpiece—Anita Loos joins Griffith's staff as title writer and scenario expert.

CHAPTER SIXTY-FOUR: "CHARLIE CHAPMAN" GETS AN OFFER . . . 645

Adam Kessel, out to kill a sultry afternoon, sees a funny fellow in an act at Hammerstein's—Chaplin joins Sennett at Keystone studio and introduces waddle, pants and feet—Sennett, to vie with Griffith's big effort, makes Tillie's Punctured Romance, with Marie Dressler and Chaplin—Broncho Billy corrals Chaplin for Essanay.

CONTENTS

CHAPTER SIXTY-FIVE: THE SCREEN AND PRESS CONSPIRE . . . 652

Colonel Selig and Moses Koenigsberg meet and plot to corner the story market—Hatrack of Hearst news photographic service turns to the movies as a medium—McManus, promoting The Ladies' World for McClure makes a screen tie-up with Edison, producing What Happened to Mary? with Mary Fuller—The Circulation war in Chicago—Annenberg and Howey make The Chicago Tribune snappy—The Tribune's Selig serial, The Adventures of Kathlyn—Rival Hearst serials—The Million Dollar Mystery, introducing James Cruze—J. Casey Cairns gets a snowstorm—Roy McCardell had a \$10,000 idea.

CHAPTER SIXTY-SIX: PANCHITO VILLA SELLS A WAR . . . 670

Harry E. Aitken makes a deal to have the Mexican revolution fought by daylight—Battle of Ojinaga waits on arrival of Mutual's camera artillery—Francisco Madero, Sr., discovers lost son at screening of the picture—Move war to Los Angeles so Griffith can direct it.

CHAPTER SIXTY-SEVEN: "ROXY" COMES TO BROADWAY . . . 674

How Samuel L. Rothafel became an exhibitor-bartender and then the screen impresario of the Strand Theatre—Roxy's broken date with Marcus Loew—Selig's production of The Spoilers by Rex Beach—The Vitagraph Theatre—Big theatres in California and Australia—J. D. Williams in the land of the kangaroo—Hobart Bosworth's The Sea Wolf—Kitty Kelly of The Chicago Tribune begins film criticisms—Motion picture publications—The rise of Photoplay Magazine under James R. Quirk—Famous screen writers.

CHAPTER SIXTY-EIGHT: WASHINGTON, LONDON AND THE TAJ MAHAL . . . 683

The World War finds America's screen unresponsive—Edward Weigle attends a couple of wars—Merle LaVoy, lumberjack and Alaska packer, wins a debate at Scotland Yard and gets close-ups at No. 10 Downing Street—German propaganda on the screen—Exploits of Captain Vargas of the British Army and the Hearst news film service—An echo of 1870 in the submarine campaign.

CHAPTER SIXTY-NINE: JACK JOHNSON'S FILM KNOCKOUT . . . 693

Patents Company buys rights to Johnson-Jeffries match at a crap game backstage in Philadelphia—Blackton and Rock at Reno—Agitation and race

CONTENTS

issues—Johnson feeds the fire by marrying white wife and opening Café de Champion—Sims law enacted in 1912 forbids interstate commerce in fight films—The plot to optically import the Johnson-Willard fight in Havana—Parts of the old scheme tried again, with a showing of the Dempsey-Carpentier fight of 1921 at McLean's "little green house" in Washington—Fines for Tex Rickard, Muma and Quimby.

CHAPTER SEVENTY: BARA AND THE VAMPIRE 699

William Fox, having ridden the Trust to the end of the line, engages in production of features—J. Gordon Edwards explores in Europe—Frank Powell brings Theodocia Goodman into cast of A Fool There Was, and the Theda Bara vampire campaign begins—Herbert Brenon produces The Daughter of the Gods, while Fox prays God to spare his director's life—Brenon in false whiskers attends premiere of his production—Edwards shaves King Solomon for The Queen of Sheba.

CHAPTER SEVENTY-ONE: "104,000" FOR LITTLE MARY 708

Offer of \$4,000 a week to Mary Pickford to star in The Diamond from the Sky sends Zukor on a long walk—Zukor leases a Broadway first run from Mastbaum and announces "the grand opera of the motion picture"—So Lasky engages Geraldine Farrar—Alco presents Olga Petrova—Rowland organizes Metro Pictures Corporation.

CHAPTER SEVENTY-TWO: TRIANGLE, FAIRBANKS AND RIESENFELD . 715

The pioneers lose grip on the screen as the art outgrows their technique—V. L. S. E. formed—Edison's last picture The Unbeliever—The final meeting of the General Film Company—Why the Patents Company lingers still—Freuler and Aitken differ and Mutual loses Griffith, Ince and Sennett to Triangle Film Corporation—W. S. Hart with Ince—Triangle announces big stage stars—Fairbanks goes to the films—Emerson discovers Anita Loos as a writer of wise cracks—Hugo Riesenfeld's advent on Broadway—"Roxy" confers a degree on Hugo.

CHAPTER SEVENTY-THREE: HENRY FORD ANSWERS A WAR CRY . 726

J. Stuart Blackton makes The Battle Cry of Peace based on Maxim's Defenseless America, annoying Henry Ford, then busy on peace ship matters,

CONTENTS

into extensive remarks—Leon Trotsky appears in war drama?—Thomas Ince's Civilization, an anti-war spectacle, helps elect Woodrow Wilson—Billie Burke in Gloria's Romance, last of the big serial projects.

CHAPTER SEVENTY-FOUR: \$670,000 FOR CHAPLIN 731

Rival producers go stalking the star comedian—J. Casey Cairns carries a message a-horseback past Essanay guards—Chaplin captured by Mutual—Max Linder "comes across" for K. E. S. E. as rival for Chaplin, and fails—Why Essanay let Chaplin escape—The rise of Harold Lloyd.

CHAPTER SEVENTY-FIVE: MARY, QUITE CONTRARY, TAKES A MILLION 741

Adolph Zukor and Miss Pickford shake hands on a deal—Mary refuses to be "second to Chaplin"—Benjamin Hampton gets an option—Freuler bids a million—Hodkinson out of Paramount—Zukor gets Pickford—Famous Players get the Lasky company—Samuel Goldfish out—Famous Players—Lasky gets Paramount—Sherry gets attention—Goldwyn Pictures Corporation formed—The Duponts invest—The Capitol Theatre.

CHAPTER SEVENTY-SIX: TWO MILLIONS ON BELSHAZZAR 755

D. W. Griffith, inspired by his troubles with The Birth of a Nation, makes Intolerance, a film spectacle in fugue form—Mrs. D. W. Griffith produces Charity, also a story of intolerance—Bishop Fallows at Charity's premiere.

CHAPTER SEVENTY-SEVEN: ZUKORED AND SELZNICKED 761

The Diamond Merchant entertains Baghdad with tricks, jokes and feats of magic—The Adventure of the World Film Corporation and Clara Kimball Young—Artcraft formed—Selznick writes Mary Pickford a letter for Zukor to read—Selznick gets the Talmadges, Nazimova and Brenon—Ishi learns to serve herring—An offer to the deposed Czar—Zukor approaches on a Trojan horse—Selznick's name off the screen—Myron, son of "L. J. S.," to the rescue with Olive Thomas—Selznick presents Al Lichtman with a loaded watch—Artcraft gathers great stars—Douglas Fairbanks on his way up—J. Stuart Blackton moves over to Famous Players—Lady Diana Manners in The Glorious Adventure, an effort in natural color.

CHAPTER SEVENTY-EIGHT: WILSON, HEARST AND CREEL 777

Serial picture Patria, with Irene Castle, carries a Hearst preparedness message, leading to diplomatic complications with Japan and Britain, also a "may I not" letter from President Wilson—We appoint a film committee to attend to the war—George Creel of the Committee on Public Information organizes the Division of Films to get the government's war messages on the screen—Box office results from the war pictures—Stars in the Liberty Loan drives.

CHAPTER SEVENTY-NINE: MARY, McADOO AND MONTE CARLO . . 789

*J. D. Williams, back from Australia, hears Tally's plaint on picture prices and First National Exhibitors' Circuit results—First National takes Chaplin, Pickford and the Talmadges—Chaplin edits *The Kid* in fight from alimony attachments—Big stars form United Artists Corporation and become producers—Marcus Loew buys Metro to protect his theatres—The Four Horsemen of the Apocalypse—Rowland dickers with Ibáñez and wins at Monte Carlo—Valentino becomes a star.*

CHAPTER EIGHTY: WILL HAYS GOES TO LUNCH 803

About the "infancy" of the films and their conduct—Gossip and scandal fill the empire of the screen with woes—Gladys Moore of Minden, Nevada, gets a divorce—The Copley Plaza dinner with dessert at Brownie Kennedy's—Fatty Arbuckle's mishap in San Francisco—Charles Pettijohn has a guest at the Claridge on his birthday—Newsreels, the Prince of Wales and related matters—Will Hays gets some offers—Hays as Postmaster General in the Harding cabinet—"The General" organizes the Motion Picture Producers and Distributors of America—The Taylor murder mystery—Some fruits of the Hays efforts.

CHAPTER EIGHTY-ONE: TODAY 822

The motion picture becomes a world industry as the war dust settles—Consequences here and abroad—America's advantages in an international market—Some racial facts—America's business rivalries find new battlegrounds in Europe—Transplantation of stars—Cruze and Griffith work abroad—Britain makes a stand—Chain theatre developments in the United States—Trust charges against Famous Players-Lasky Corporation—The rise of Balaban & Katz and the story of Sam Katz, Carl Laemmle's first piano player—Sidney

CONTENTS

Kent, sales manager extraordinary—Gloria Swanson blooms—The evolution of the vertical trust in the soil-to-nuts cycle—Putting the presentation into the can with the film—A birthday present to W. S. Hart, Jr.—And a pair of baby's shoes on Zukor's desk.

APPENDIX 835

INDEX 841