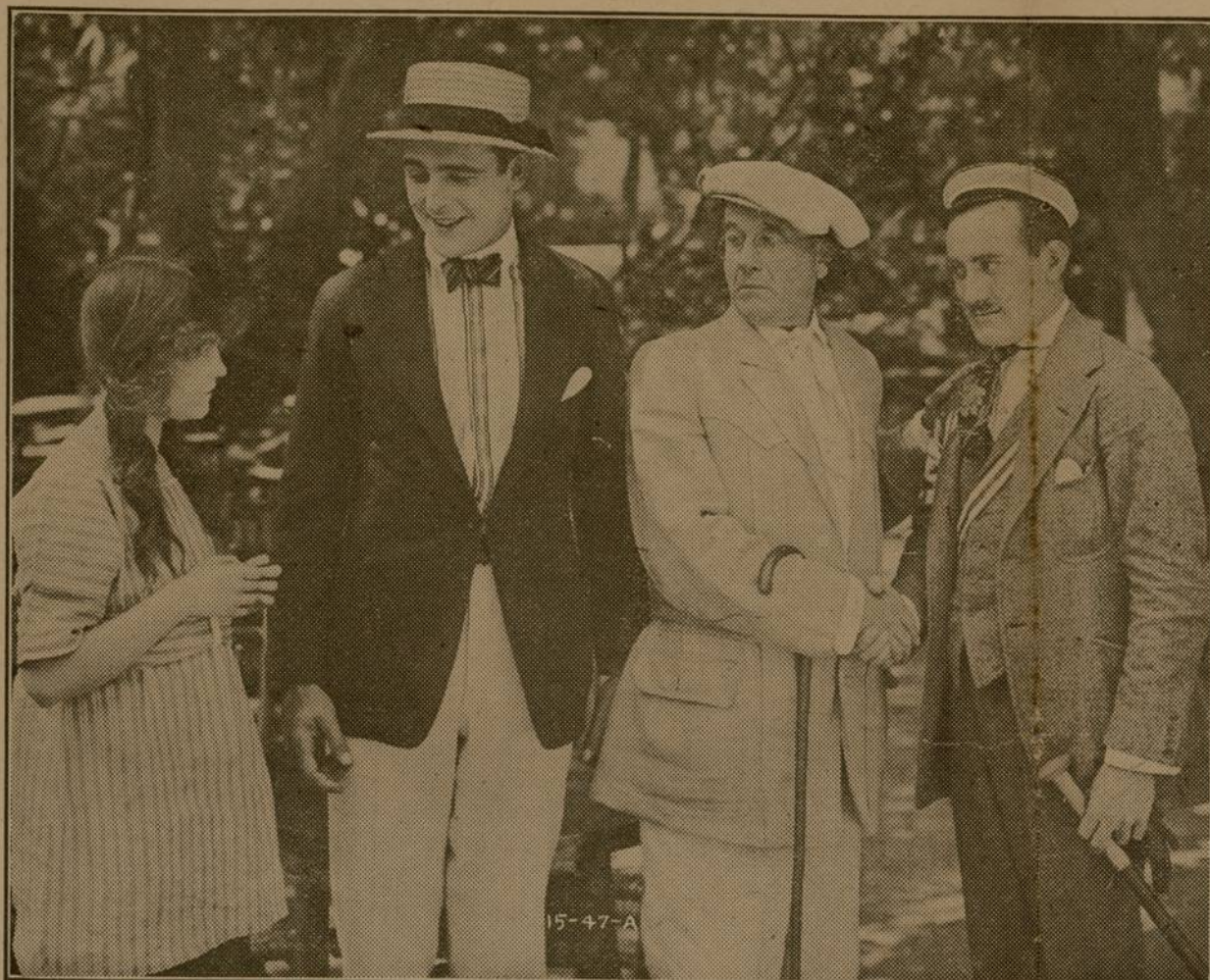


"OLD HEIDELBERG."

Advance Stories of Triangle Play Released On and After November 14

TO EXHIBITORS.—THESE ARTICLES ARE FURNISHED BY THE TRIANGLE FILM BRANCH EXCHANGE AND MAY BE INSERTED BY YOU IN THE LOCAL NEWSPAPERS AS YOU DESIRE. MATS OR ELECTROTYPES OF THE PICTURES ON THIS SHEET ARE ALSO FURNISHED ON ORDER TO THE BRANCH EXCHANGE.



DOROTHY GISH, WALLACE REID AND KARL FORMES, JR., IN "OLD HEIDELBERG," THE NEW FIVE-PART FEATURE SUPERVISED BY D. W. GRIFFITH FOR THE TRIANGLE PROGRAM.

"OLD HEIDELBERG" ROMANCE OF PALACE AND UNIVERSITY.

Griffith Players to Be Shown Here in Screen Adaptation of Famous Idyll.

DOROTHY GISH IN ROLE OF KATHIE.

Dorothy Gish, one of the most lovable little stars of the Griffith-Triangle Studio, together with Wallace Reid, Karl Formes, Raymond Wells, J. W. McDermott, Eric von Stroheim and other excellent Griffith players, will be presented at the next in Chester B. Clapp's adaptation of the German student idyll, "Old Heidelberg." This is the play most famous in this country by the stellar appearances in it of Richard Mansfield and Aubrey Boucicault. In the original German it enjoyed extraordinary popularity on the other side, and that popularity has been duplicated here. The present screen version is in five parts. It was made under the direction of John Emerson, the well known stage star. It is said to show many significant touches of D. W. Griffith's personal supervision, particularly in the battle and mob scenes. "Old Heidelberg" in its plot is just a simple little story of how a certain Prince Karl, heir apparent of a Ger-

man principality, fell in love with an innkeeper's pretty niece in Heidelberg, where he pursued his studies, and how, when he became the reigning prince, he was obliged to give up the young woman and marry for reasons of state a princess whom he didn't like. Romance, atmosphere and sentiment characterize the story rather than the big emotional note. But the screen version offers unlimited spectacular possibilities. Mr. Griffith and his director are said to have taken full advantage of them.

Among the striking scenes are those showing the turmoil when war is about to be declared, the assemblage of the mobs, the fight between angry citizens and troops and, in a "cutback," war itself, implacable and terrible, killing its hundreds and thousands and bringing widespread desolation. Those who admire Griffith's wonderful battle pictures find here, it is said, a sort of pictorial beauty and interest.

Of equal interest, but are the pictures of the life at Heidelberg, the professorial dignitaries, the prince and his chums, the musicians, the inn where he lodged with his plain peasant hosts and the pretty girl, their niece, to whom he was so strongly attracted. By contrast in other scenes appears the stiff formalism of the prince's court, followed by the stormy dispute be-

tween the old prince and the heir which leads to the old man's death of apoplexy and the accession of the youth to the throne.

The theatergoer at the will see Wallace Reid in the role of the manly young prince. His good looks, erect figure and amiability of countenance are well adapted to the part. Miss Dorothy Gish brings a singular charm to the role of Kathie. Many hundreds of people appear as soldiers and citizens in the spectacular scenes. A delightful feature of the "Old Heidelberg" performance is the music. It was composed by Joseph Carl Breil of "The Birth of a Nation," and "The Spirit of the Story," which, by its interspersed with comedy.

New York World and Tribune. "The Heidelberg" is adapted for small scale productions as we see in large. These are just an indication of how "Old Heidelberg" was received in the metropolis. It is safe to say that the enjoyment of the local audiences will be as great as that of the metropolitan theatergoers.



KARL FORMES, JR., WALLACE REID AND DOROTHY GISH IN "OLD HEIDELBERG," THE NEW FIVE-PART FEATURE SUPERVISED BY D. W. GRIFFITH FOR THE TRIANGLE PROGRAM.

"OLD HEIDELBERG" AN IDYLIC STORY.

Dorothy Gish the Star of Quaint Romance in Triangle Program.

An hour of unalloyed enjoyment is promised to the patrons of the on in the Triangle-Fine Arts five part play, "Old Heidelberg," with pretty Dorothy Gish and handsome, stalwart Wallace Reid in the leading roles of Prince Karl and the innkeeper's daughter. The story is as follows:

Karl Heinrich, the hereditary prince of Rutania, is educated according to the strict military rules of court, which even as a small child he rebelled against. When he is twenty years old he is sent to the University of Heidelberg, where he meets Kathie, the niece of the innkeeper at whose tavern Karl lodges. A romance springs up, which is short lived, however, as before his first year is finished his uncle, the reigning prince, determines to enter a

great war and sends for Karl to come and take command of his troops. Karl at first refuses to do this, but Dr. Juttner, his old tutor, persuades him to go, thinking that perhaps his presence will prevent war. The uncle is obdurate, and Karl is unable to dissuade him from entering the war, although the people are greatly opposed to it.

A mob assembles outside the palace, which so infuriates the uncle that he dies of heart failure. Karl quiets the people by telling them that there will be no war.

For reasons of state Karl's uncle has betrothed him to a princess of a neighboring principality, and Karl is in honor bound to carry out the agreement, though his heart is breaking for Kathie. He determines, since he must sacrifice his own happiness, to return to Heidelberg and bid the students and Kathie goodby, but finds that in becoming the reigning prince he is separated from his old friends. Even Kathie is somewhat in awe of him. With breaking hearts they say goodby, and Karl returns to take up his duties and his marriage of state.

DOROTHY GISH TRIANGLE STAR

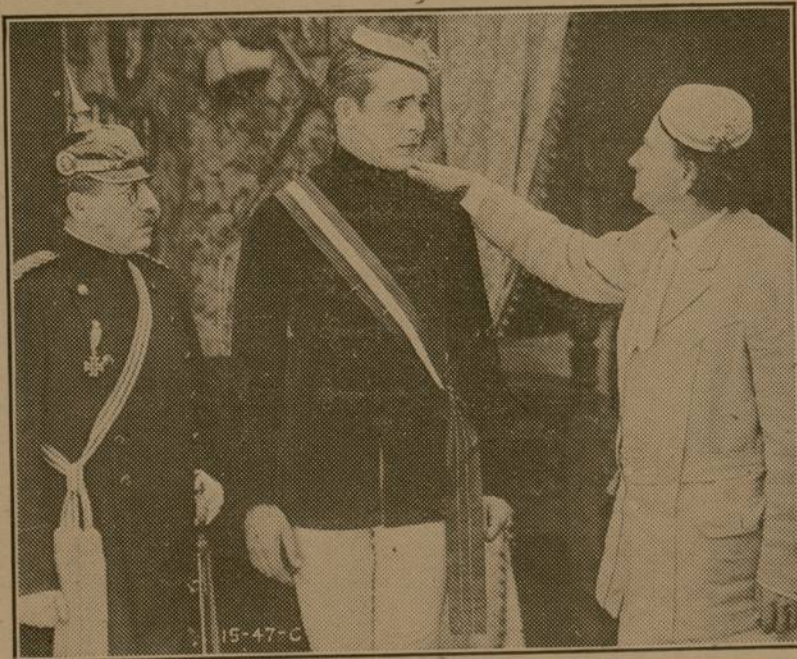
Sketch of Clever Young Actress Who Will Be Seen in "Old Heidelberg."



Dorothy Gish in "Old Heidelberg," Triangle-Fine Arts release.

Miss Dorothy Gish, who will take the role of Prince Karl's sweetheart in the "Old Heidelberg" film adaptation at the next, is one of the most charming and clever members of the D. W. Griffith-Triangle Studio. She was born in Dayton, O., March 11, 1898, and is thus a year and a half younger than her sister, Lillian Gish, the famous Elsie Stoneman of "The Birth of a Nation." Dorothy made her debut when only four years old, playing Little Willie in the classic "East Lynne." Curiously enough, the girls' introduction to Director Griffith came through Mary Pickford. He was then in charge of the Biograph Studio, and both Dorothy and Lillian went to work for him. The young actresses have been associated ever since with the Griffith school of film art. As soon as the Triangle program was organized Mr. Griffith ordered that they should be placed in stellar roles, as their talents well deserved.

Besides her current delightful work in "Old Heidelberg," Miss Dorothy Gish will be seen from time to time in other Griffith supervised plays for the Triangle. The next one after "Old Heidelberg" will be the dramatization of Sir Gilbert Parker's "Jordan Is a Hard Road," in which she will play opposite Owen Moore. She is petite and pretty, her hair is light brown rather than golden in hue, and she has the most astonishing versatility in youthful girl parts, playing any role from a slave or a barmaid to a princess with equal skill and facility.



ERIC VON RITZAU, WALLACE REID AND KARL FORMES, JR., IN "OLD HEIDELBERG," THE NEW FIVE-PART FEATURE SUPERVISED BY D. W. GRIFFITH FOR THE TRIANGLE PROGRAM.

A STORY OF LOVE AND WAR.

Romance of Prince and the Innkeeper's Daughter Presented in "Old Heidelberg."

A story of love and war characterized by the quaint German atmosphere of university, court and palace will be presented at the next in "Old Heidelberg." It is described as one of the most beautiful releases in the Triangle program, and the cast is headed by Dorothy Gish and Wallace Reid.

The narrative tells of Karl Heinrich, princeling of a petty German principality who is sent to be educated at the University of Heidelberg. While there he falls in love with Kathie, niece of the keeper of the inn where he lodges. Later his uncle, the reigning prince, determines to enter into the great war and sends for Karl to return and take command of his troops.

In the capital of the principality a mob assembles to protest against the war measures. Prince Rudolph is so angered at this outrage that in a paroxysm of rage his heart fails him and he dies. Karl then quiets the people, and the war is averted.

For reasons of state Karl has been betrothed to a princess in a neighboring principality. His heart is breaking, but he feels he must sacrifice his one happiness for the sake of his people. He determines, however, to return to Heidelberg for one day to bid the students and Kathie goodby.

But when he arrives he discovers that in becoming the reigning prince he has separated himself from the comradeship of his old friends. Even Kathie herself now stands before him in awe. Destiny commands the necessity of eternal farewell. Karl bids goodby to Kathie and returns to his principality to assume the lonely grandeur of the prince.

"OLD HEIDELBERG" TUNES.

Revive the Songs and Pastimes of the Rhenish University Town.

Old Heidelberg! What vistas of idyllic student days it calls up, of dueling corps and drinking bouts, of romances betwixt fiery young collegians and tavern keepers' daughters, of learning, professional dignity and student mad-cap pranks! All this "atmosphere" of the famous Rhenish college town one will get in "Old Heidelberg," the Triangle play produced by John Emerson under D. W. Griffith's supervision, which will be seen at the next on. The song of "Heidelberg, dear Heidelberg!" is famous everywhere. There are many other of the student songs that have been transplanted to this country and have become favorites of college boys.

Joseph Carl Breil, musical composer of "The Birth of a Nation" and author of "The Climax" music, including "The Song of the Soul," had a congenial task in writing the music for this latest Griffith supervised play. From beginning to end the music—so say those who witnessed the piece—is an unalloyed delight. It is romantic, sentimental, fiery, martial and grotesquely amusing by turns.

One of the funniest stunts is the German drinking strain. "Tusch!" yells the drinkmaster as the steins are upraised in air. Up jump the players and blow their serio-comic note on the wind. Down goes the beer, down into 300 capacious throats, and back settle the cornetist and trumpeteers into their seats until another "Tusch!" summons them to aid the liqueous fray.

Triangle Press Sheet

Drama Triangle Release of Nov. 21

William S. Hart in "The Disciple."

EXHIBITORS:—These articles are intended to be inserted by you in the local papers as you may desire. Mats or electrotypes of all pictures can be secured on order to the branches of the Triangle Film Corporation.

"THE DISCIPLE" HAS A GRIPPING PLOT.

William S. Hart's Powerful Play In Triangle Program Holds Spectators Tense.

"The Disciple," written by S. Barrett McCormick and Thomas H. Ince, will be presented as one of the big features of the Triangle program at the next. This is not only remarkable as a play, but also as putting forth the favorite star, William S. Hart, for the first time in the Triangle service.

A western plot that holds the interest of spectators tensely from beginning to the close characterizes this story. A frontier missionary (William S. Hart) after conquering at the point of a revolver the hostility of the cow-punchers to religion and building his church, "splits with God" because his wife elopes with "Doc" Hardy, ex-physician and the village saloon keeper. With his little daughter he goes to the mountains and takes up a new life.

But the child falls ill of mountain fever. Just at this time Hardy finds it necessary to return to the village. Mary returns with him, and in a violent storm comes to her husband's cabin. Houston takes her in for the child's sake. He goes for Hardy as the only physician who can save the child. The child's life is saved. Mary, forced to make her choice between the mis- and Hardy, points toward the

to kill Hardy when the crucifixion, with the three forgive them, for they do. He re- goes forth free. ince eye for detail is exercised endly in "The Disciple." The set showing the western village and the crucifixion leave nothing to be desired. The storm scenes are realistic to a degree.



William S. Hart and Dorothy Dalton in Triangle Feature, "The Disciple."

CRITICS PRAISE

"THE DISCIPLE."

Achievement of Ince and Hart Crowned With Laurel and Myrtle.

"The Disciple" is full of action and romance," said the New York Herald. The New York Tribune says: "The Disciple" tells a simple story in direct fashion. William S. Hart has a wonderful moving picture face and good expression." New York Press: "The story is thrilling. It is something to see a two fisted minister hold a whole mining camp at bay and at the same time practice his holier office." Evening Sun: "W. S. Hart, a character actor admirably suited to the role, plays the be-pistolled parson and makes him an and comprehensible."

WILLIAM S. HART IN "THE DISCIPLE."

Thomas H. Ince Pictures Frontier Life From a New and Interesting Angle.

STORY OF POWERFUL PLAY.

The startling transformation of a frontier missionary into a genuine "bad actor" under the provocation of having his wife stolen from him by a smooth ex-physician and proprietor of a saloon gives William S. Hart ample opportunities to display emotional and dramatic effects in "The Disciple," which will be seen at the next.

There is a rude log church in Barren Gulch, as the story runs, in which Jim Houston, the missionary, begins his labors. Hart in his role as Houston looks the part of the spiritual enthusiast, who sways rude and rough men by the strength and sincerity of his personality. When a bunch of rolisterers around the camp appear in front of the mission church at service time on Sunday and present a keg of beer to Houston to celebrate the occasion he overawes them, and they go away stricken with shame by his appeal to their innate virtues of good sense and fair play.

After preaching in his church Houston takes the message to the saloon, where there is a larger assemblage wearing wide brimmed hats, flannel shirts, overalls, high boots, guns and belts. He literally holds their attention by pulling out a gun. After a brief struggle with one malcontent the missionary gets the respectful attention of the men and in the end makes a marked impression on them. Hart makes a strong appeal all this time as the otherwise worldly, ascetic appearing missionary.

Then comes the amazing awakening of Houston. He goes to his simple, little home. There is no wife awaiting him. His little girl has hidden a note from her under one of the plates and there is a lively play enjoyed by the child, while the father attempts to guess where the paper is. He is unsuspecting of evil until he finds and reads the note.

Mary Houston (Dorothy Dalton) has written him that he is too good for her and that she has eloped with Doc Hardy (Robert McKim), ex-physician and village saloon keeper. Houston is staggered by the news and only by degrees realizes what a difference it means to him. In the overthrow of his love he almost loses his reason and ends by saying, "God, you and me have split!"



WILLIAM S. HART AND THELMA SALTER IN A SCENE FROM THE TRIANGLE FEATURE, "THE DISCIPLE."

Houston renounces the church and, taking his child, goes out into the mountains, where they live by themselves. Doc Hardy gets word from a partner to arrange about the sale of his place. He starts for Barren Gulch, accompanied by Mary Houston. When they arrive within a few miles of the place the woman decides to stay in an abandoned log cabin while the man transacts his business in the town.

A raging storm comes up, and the cabin is partially wrecked. The woman staggers out and, after much struggle and anguish reaches by chance the cabin of Houston. The child is dying of mountain fever. In her delirium she had been crying for her mother, and in his misery the ex-missionary prays for his wife's return on the child's account. The mother's arrival seems providential, and for a while the girl seems better. Toward morning the fever recurs in violence, and the parents do not know what to do.

Then Birdshot Bivens (Charles E. French) rides up on his horse and tells his friend Houston that Doc Hardy is back. Driven by her mother love, Mary Houston humiliates herself by asking her husband to go after the man who had stolen her from him. He finally yields to her entreaties and rides off. In a gun duel in the saloon he masters Hardy and compels him to go back and treat the child.

Thanks to his former training in medicine, Hardy is able to save the girl. Then Hardy attempts to induce Mary Houston to accompany him. This arouses the wrath of Houston, and he is about to kill the home breaker, but the scene of the crucifixion arises in his mind and the legend appears, "Father, forgive them, for they know not what they do." He lets Hardy go his way unmolested, and over the bedside of the recovering child the man and wife are reconciled to each other.

TRIANGLE PRODUCTION

Featuring

WILLIAM S. HART

IN

"THE DISCIPLE"

By S. Barret McCormick and Thomas H. Ince

Staged under supervision of Thomas H. Ince

THE CAST

JIM HOUSTON.....WILLIAM S. HART
MARY HOUSTON.....DOROTHY DALTON
"DOC" HARDY.....ROBERT M'KIM
ALICE HOUSTON.....THELMA SALTER
BIRDSHOT BIVENS.....CHARLES K. FRENCH

SKETCH OF WILLIAM S. HART.

Star of "The Disciple."

William S. Hart, whose methods have been a large factor in reviving the popularity of "Westerns," has just been signed to a long term contract by Thomas H. Ince. This is in recognition of his work in "The Disciple," which will be seen at the next on

The renewed popularity of "Western" film plays due to Hart and Ince's energies has curiously enough brought about the return of the "drama of the plains" and of the heroes and bad men of a decade ago.

Old playgoers will remember Mr. Hart as the Messala of "Ben Hur" when it was first produced. He was also the originator of the role of Cash Hawkins in "The Squaw Man."

In "The Disciple," Mr. Ince's newest and latest play starring Mr. Hart, he creates the part of Jim Houston, the "Shootin' Iron" Parson, who comes to Barren Gulch to establish a church.

Mr. Ince promises a greater sensation than the rainstorm produced in "The Iron Strain" in the realistic thunder and lightning storm in "The Disciple." A symphonic storm to accompany these scenes has been composed by Wedgwood Nowell, and it is desired by those who have enjoyed a private view of the picture to lead great force to the effect.

W. S. HART APPEARS IN "THE DISCIPLE."

Powerful Story of the Far West Shows the Star as a "Shootin' Iron Parson."

THELMA SALTER MAKES BIG HIT.

The entry of William S. Hart into Triangle productions is a delight to millions of his admirers throughout the country, who regard him as the most forceful and sincere of motion picture actors. He will be presented at the next in "The Disciple," a powerful story of the far west. Mr. Hart plays the role of the Rev. Jim Houston, the "shootin' iron parson."

One of the features of this production when given in the metropolis was the big hit scored by Thelma Salter as Alice, Houston's little daughter. The child is one of the most beautiful and unaffected juveniles on the pictorial stage. Others who scored heavily were Charles K. French, Robert McKim and Dorothy Dalton.

Jim Houston is a western preaching man, who, with his wife and daughter, the latter supposedly a child of about four or five years of age, receives a call to a mining town. In the town the big boss seems to be Doc Hardy, who once studied medicine, but forsook his profession because gambling was more profitable.

At the opening of the picture, the first couple of hundred feet of which shows some corking outdoor scenes, Houston arrives in the town and steps right in on a barroom brawl in Hardy's place. Coming out of the dive, Houston sees Hardy, who has preceded him to the road, talking to his wife. Later Hardy makes a play for the wife and lands her, eloping with her on the day that Houston opens his church.

On being deserted by his wife Houston renounces God and the church and takes his child to the mountains, where he makes his abode. Later the child falls ill with the mountain fever and on a night of a tremendous thunderstorm becomes delirious and calls for her mother. Houston surrenders to his God and offers prayer for the return of the wife to the little one's side in her illness.

The prayer is seemingly answered, for in a deserted cabin down the trail the wife is alone, awaiting the return of her lover. He is in the camp to settle his affairs for the final getaway. A bolt of lightning strikes the cabin, and the woman rushes forth into the night and makes for the cabin farther up the side of the mountain. It is the cabin of her husband, and she stumbles through the door and falls to the floor.

The husband comes, sees her and takes her to the bedside of the child. Hearing that the "Doc" is in the camp, he goes after him and at the point of



Thelma Salter in Triangle Feature, "The Disciple."

THELMA SALTER IN "THE DISCIPLE."

Golden Haired Child Is Favorite of Triangle-Ince Productions.

Thelma Salter, the child prodigy who appears with William S. Hart in "The Disciple," in spite of her seven years is one of the oldest artists in motion pictures. As a baby she was often used in scenes. She has grown up in the pictures year by year, playing parts suited to her age. From the beginning she showed unusual talent and received a great deal of special instruction from Thomas H. Ince personally.

a gun brings him to the child. After a night of waiting the crisis is passed, and the little one is on the way to recovery. Then the problem comes—Houston wants to free his wife so that she may legalize her love affair with Hardy.

She, however, has come to see the error of her ways and wishes to remain, and he relents, forgives and turns to Hardy and is about to kill him when he beholds a vision of the top of Mount Calvary, showing the three crucifixions with a sentence in burning letters in the sky above, "Father, forgive them, for they know not what they do!" And with it he turns Hardy from the house

"THE SABLE LORCHA."

Advance Stories of Triangle Play Released On and After November 28

TO EXHIBITORS.—THESE ARTICLES ARE FURNISHED BY THE TRIANGLE FILM CORPORATION AND MAY BE INSERTED BY YOU IN THE LOCAL NEWSPAPERS AS YOU DESIRE. MATS OR ELECTROTYPES OF THE PICTURES ON THIS SHEET ARE ALSO FURNISHED YOU ON ORDER TO YOUR BRANCH EXCHANGE.



CHARLES LEE, TULLY MARSHALL AND GEORGE PEARCE IN "THE SABLE LORCHA," TRIANGLE-FINE ARTS PLAY.

"THE SABLE LORCHA," ORIENTAL THRILLER.

Ways That Are Dark and Tricks That Are Vain Portrayed by Tully Marshall as Soy.

THOMAS JEFFERSON IN CAST.

Tully Marshall gives a very convincing and thrilling delineation of the wily, implacable Chinese half-breed, John Soy, in "The Sable Lorcha," to be shown at the Theater next. This Fine Arts film play is adapted from the powerful novel by Horace Hazeltine and represents the high degree of realism attained by the Triangle people in dealing with the life and ways of an alien race.

Thomas Jefferson, skillful actor in his own right and by his inheritance from his renowned father, has the double roles of the two Cameron brothers, Robert and Donald, to play, and he is equally at home as the lovable man of means and as the derelict.

Robert Cameron is brought to America by his father, a poor Scotsman, and becomes prosperous and well liked by all who know him. Donald is adopted by a family named McNish in Scotland, takes to evil courses and

runs away to sea. He becomes a smuggler of Chinese to America and on one occasion scuttles a junk or lorcha with a hundred on board when pursued by a United States cruiser and gets away with the price of their passage. Only two escape death from the lorcha. They are Soy, the half breed, and Murphy, an Irish soldier of fortune. There are three attacks made on McNish, but he manages to escape. Then Murphy locates Robert Cameron, who has a country estate in Connecticut, and mistakes him for his ruthless brother.

In keeping with the Chinese character, Tully Marshall, as Soy, seeks to torture his victim and make him realize that retribution is slowly creeping on him. Several times he creeps into presence of Cameron and puts a threatening note in his hand while he is under the spell wrought by the fumes of a new drug discovered by the Chinaman. Each time a picture of a sable lorcha appears above the writing on the note. The last warning says that on the third day hence Cameron will pass out of the sight of men into torment.

Clyde, who is in love with Evelyn, Cameron's daughter, persuades the older man to take refuge on his yacht. While at sea they are overtaken by a tugboat containing a party of Chinese and with the aid of Soy, temporarily a cook for Cameron, they kidnap him. On finding that Cameron has mysteriously

disappeared in the night, Clyde hastens back to shore. He finds from a learned orientalist that the sable lorcha drawing on the mysterious notes means that the Chinese must be seeking revenge for some great crime against members of the race.

He enlists a couple of detectives, and they search Chinatown. Clyde recognizes Soy as the cook on the yacht, and they follow him into a basement, where they find a long box. Soy escapes them, but they look through the box without finding trace of the missing Cameron.

Donald McNish is waylaid by two Chinese confederates of Soy in front of Cameron's Fifth avenue residence on the supposition that he is Robert Cameron, to whom he bears a strong resemblance. Half dead, McNish is taken into the Cameron home and taken care of. Clyde and the detectives find a clew to Cameron, and with the police break into a room where a party of tongs are holding a meeting. A trap door is lifted in the floor, and they find Cameron nearly drowned.

Clyde drops into the cellar, and at the direction of Cameron pulls a lever that releases the latter from his chains. The two men are pulled up by means of a rope. Cameron goes home, where he sees his dying brother and gets his confession of the murder on board the sable lorcha by blowing it up with a bomb.

MARVELOUS TRICK IN "THE SABLE LORCHA."

Thomas Jefferson Appears Twice in One Scene, Playing the Dual Role of Twin Brothers.

Thomas Jefferson scores a telling effect in the dual role of Robert and Donald Cameron, the confusion of the one's identity with the other being a large factor in the plot of "The Sable Lorcha," to be witnessed under the Triangle auspices at the Theater next. Jefferson as the prosperous and highly respected New Yorker is pursued by Tully Mar-



Thomas Jefferson, Featured In "The Sable Lorcha," Triangle-Fine Arts Play.

shall, a halfbreed Chinaman, and the members of a powerful secret society of Chinatown. A hundred Chinese had been killed by the scuttling of a junk or lorcha on which they were embarked to be smuggled to America by Donald Cameron. This Cameron is the black sheep of the family and performs the fiendish deed to get away safely with the passage money without paying his partners, Soy and Murphy. These two men escape as by a miracle and make several attempts on Donald's life unsuccessfully. They trace him to New York and there mistake Robert Cameron, his prosperous brother, for Donald. After several mysterious messages the hunted man seeks refuge on his yacht. He is kidnaped and chained to the floor of a cellar in Chinatown and water turned on.

Cameron is rescued by Clyde, a lover of Cameron's daughter, assisted by the police. He is taken to his home, where his brother has also been taken after a murderous attack by two Chinamen. Donald clears up the mystery of the attacks on his brother by confessing with his dying breath that he had blown up the sable lorcha and that Robert had been a victim of mistaken identity.

By the art of the photo artist Jefferson appears in the last scene as Robert Cameron gazing on his dying brother Donald. While the former is the spruce man of business and the other is a derelict in appearance, Jefferson brings out the striking difference of the two brothers.



LORETTA BLAKE AND ELMER CLIFTON IN "THE SABLE LORCHA," TRIANGLE-FINE ARTS PLAY.

WEIRD STORY OF "THE SABLE LORCHA."

Triangle Drama of Oriental Revenge Features Tully Marshall and Thomas Jefferson.

Around Chinatown and the mysterious and devious manner of Chinese revenge runs the plot of "The Sable Lorcha," the Triangle-Fine Arts production, which will be shown at the Theater next.

Tully Marshall depicts facially all the cunning and malice inherent in Chinese character as John Soy. Thomas Jefferson as Donald McNish, originally Donald Cameron, had blown up a Chinese yacht or lorcha, destroying a hundred yellow men from whom he had gained passage money for America. Two partners of McNish escape, being Soy and an Irish adventurer, Murphy. Though failing in several attempts to gain revenge by killing McNish, the

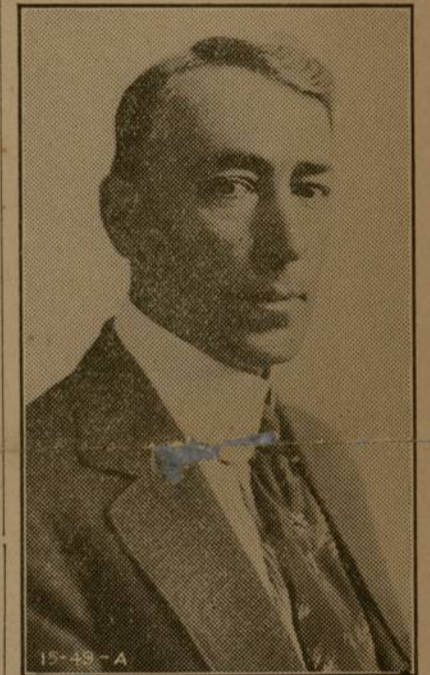
pair continue in their purpose and enlist in their aid one of the powerful secret societies in Chinatown. Murphy mistakenly takes Robert Cameron, a wealthy and respected brother of Donald, for the latter. After several mysterious warnings by notes containing pictures of the sable lorcha, Robert Cameron takes refuge on his yacht with his daughter's lover. Cameron is kidnaped, and Clyde, the lover, goes to Chinatown seeking for clews. McNish is set upon by two Chinamen in front of Robert Cameron's Fifth avenue house and is taken into the home of his brother. Cameron is finally rescued by Clyde with the aid of the police from a basement where he had been chained to the wall while the place was gradually being flooded with water.

Cameron is taken to his home, where he sees his dying brother, and the mystery of the many attacks on his life is explained by him in the destruction of the sable lorcha and the subsequent mistake as to the identity of Robert Cameron. Mr. Jefferson plays both brothers.

TULLY MARSHALL HAS GREAT CHARACTER PART.

Plays a Half Breed Chinaman in "The Sable Lorcha," Triangle Film of Mystery and Intrigue.

Tully Marshall wins new laurels in his characterization of Soy, the cunning half breed Chinaman, in a new Triangle production, "The Sable Lorcha," to be seen at the Theater next. Marshall has been widely and favorably known in the past by his artistry both as an actor and stage manager. In his long and active career he has been associ-



Tully Marshall, Star of "The Sable Lorcha," Triangle-Fine Arts Drama of Mystery and Intrigue.

ated with the triumphs of such great stars as Mme. Modjeska, Fanny Davenport, E. H. Sothern and Arnold Daly. As stage manager and character comedian, Marshall was long connected with some of the leading successes of the late Charles Frohman. He had a five years' contract with Henry Harris, which was canceled when the manager died.

Thomas Jefferson, who plays two parts as the two brothers Cameron in "The Sable Lorcha," draws distinction both from his own surpassing ability and from the fame of his father, who made himself universally known and beloved by his wonderful creation of Rip Van Winkle. When his father became too ill to act the part, the son stepped into the breach and made a great hit in the title role. Mr. Jefferson's first experience with the motion picture drama came with his engagement by D. W. Griffith as a member of the Biograph stock in "Classmates." He likes this form of stage art very much on account of the variety in the work, as there is something different to do every day.



Triangle Press Sheet



TRIANGLE DRAMA—KEYSTONE AND TRIANGLE COMEDIES—NEWS OF PLAYS AND PLAYERS.

DOUGLAS FAIRBANKS IN JEKYLL-HYDE ROLE IN "DOUBLE TROUBLE"

DOUGLAS FAIRBANKS IN "DOUBLE TROUBLE"

Entertaining Story of Love, Business and Politics Presents Star to Advantage.

THEME IS DUAL PERSONALITY

Douglas Fairbanks has an opportunity to be two men of almost opposite qualities in the Triangle production "Double Trouble," to be shown at the Theatre next Fairbanks starts off as Florian Amidon, the timid and retiring young banker. He receives a blow on the head and does not recover his own personality for five years.

Then he awakes in a Pullman car and on looking at a paper finds that he has no memory of the time that he has passed. He puts on the clothes he has with him and which shock him by their sportive and loud appearance. He goes to a lively hotel and is greeted as an old acquaintance, Mr. Brassfield by the clerk.

On going to his room he discovers a letter couched in endearing language from an unknown woman. Horrified and yet anxious to know what he had been doing during the five years since he had received the blow on his head, he goes to a clairvoyant. He is put into a trance and resumes the personality of Brassfield. It seems that after he came to consciousness five years before he had become an aggressive business man. He had also become a power in politics in Bakerstown and was running for mayor. He had become engaged to Elizabeth Waldron (Margorie Wilson) and had also cultivated the acquaintance of a girl familiarly known as Strawberry (Gladys Brockwell).

As Brassfield, Fairbanks shocks his friend, Judge Blodgett, and the clairvoyant because of his many love affairs and his corrupt ways in business and in politics. He is therefore transformed again into the respectable Amidon. But Amidon is unsuccessful because of his retiring and unaggressive ways, and in order to save the business Brassfield is again brought onto the scene.

Fairbanks appears very strong and forceful both in love and business as the masterful Brassfield. However, when Brassfield begins to play fast and loose with his fiancée and neglects her for other women and also causes disaster to a poor family by casting the head of it into jail because of fear of exposure the trance medium again transforms him to Amidon. Finally the two characters blend into one, so that Fairbanks possesses the good qualities of Amidon, but gains the aggressive and strong ability of Brassfield.

This leads to his reconciliation with his sweetheart and also to his breaking away from the corrupt influences that had made him mayor of Bakerstown.



Douglas Fairbanks in the Triangle Comedy, "Double Trouble."



Margery Wilson and Douglas Fairbanks in Triangle Play, "Double Trouble."

WORRIES OF FAIRBANKS IN "DOUBLE TROUBLE."

Triangle Star Has New Comedy Display His Amusing Talents in a Happy Way.

Douglas Fairbanks gets into all kinds of trouble in "Double Trouble," a Triangle comedy which will amuse patrons of the Theatre next But all the troubles of Fairbanks will only add to the enjoyment and interest of the play. Fairbanks is a good young banker who is principally in demand by the old ladies of his church to fill the presidency of the Sabbath Day Society. Then he goes away for a vacation.

Fairbanks is struck on the head by a holdup man, and then his amusing adventures begin. Waking up in a strange place, he forgets everything of his former life and begins a new career as Mr. Brassfield. He strikes oil and wins a fortune. This leads to his prominence in politics, and he becomes leading candidate for mayor. He becomes engaged to a beautiful young woman (Margorie Wilson) and is also paying some attention to a girl known as Strawberry (Gladys Brockwell).

There is a strong scene where Fairbanks is seen groveling on the floor of a Pullman, having suddenly recovered his personality as Florian Amidon after five years of life as Brassfield. He meets a friend, Judge Blodgett, and they make their way to a clairvoyant, who changes Amidon back to Brassfield. He makes some startling disclosures as to his career under this name which shock the old judge and the clairvoyant.

Fairbanks is tranced back to the gentle Amidon, and so he remains until he shows his inefficiency as a business man. Then the medium makes him aggressive Brassfield. He does well in transacting a large business and in pushing his election, but the way he bribes in one case and railroads a man in another leads to the feeling that he should become Amidon again.

It finally ends with the gradual blending of the two personalities into one, and Fairbanks acquires some of the good qualities of each with none of their drawbacks.

FAIRBANKS ALTERNATES AS HERO AND VILLAIN.

In "Double Trouble" He Plays the

Douglas Fairbanks has some excellent comic as well as serious effects to display in "Double Trouble," the Triangle play due at the Theatre next As one personality Fairbanks has to be timid and retiring. His fear of his stenographer or the girls at a Sunday school picnic is laughable. This is when he is Florian Amidon. Hit on the head with a club, in the hands of a thug, Fairbanks becomes another personality. As Brassfield he is aggressive and ruthless. He attains a leading position as an oil man in a flourishing boom town called Bakerstown. He is very lively and popular and becomes a candidate for mayor. Fairbanks awakes suddenly after five years, this time becoming Amidon. He cannot understand why he owns such sporty clothes. He does not know what he may have done while wearing those loud checks. Resolving to satisfy his doubts, he goes in the person of Amidon to a trance medium.

He is transformed again to Brassfield. Such are his disclosures in regard to his corrupt business deals and numerous affairs of the heart that the clairvoyant turns him back to the religious and respectable young banker, but he is a failure at the big business built up by Brassfield, and he is again transformed to that character.

As this latter Fairbanks is aggressive and expeditious in business, but he is without scruples in regard to his dealings with his fiancée and other women and in politics he is not above bribery. He sends a poor man to jail for daring to oppose him and he nearly breaks his sweetheart's heart.

The clairvoyant turns him back to the good young Amidon for the sake of his fiancée and the public just as he has been elected mayor. It appears that the two characters, one good but rather weak and the other strong but corrupt, will gradually merge into one character which will have all the good points of both with none of their shortcomings. Thus all ends happily.

NOTES ON THE PLAY

As Brassfield, he is as stern and hard as his name. As Florian Amidon, he is equally as mild and gentle. And when two men so radically different in temperament try to live in one skin, there is sure to be "Double Trouble." Douglas Fairbanks has his share in the Triangle comedy by that name.

If the Mayor should suddenly awaken the morning after his election to discover that he wasn't himself at all, but some other man with entirely different politics, and ideals, and even loves, should he resign? Douglas Fairbanks narrowly escapes that dilemma in "Double Trouble," a Triangle comedy of love, business and politics.

AN AMUSING STORY OF PSYCHIC CHANGES

Triangle Presents Douglas Fairbanks in a Jekyll and Hyde Tale of Dual Personality

Douglas Fairbanks gets in some good laughs and comic effects in the dual personality play "Double Trouble." Fairbanks has to be timid and backward with all but elderly ladies in the role as Florian Amidon, a young banker. As Mr. Brassfield, the rich oil promoter, corrupt politician and man about town, Fairbanks is amusing in his aggressiveness both in business and in dealing with affairs of the heart.

Fairbanks, it appears, was a good young banker until the thugs sand-bagged him and he woke up with the personality of Mr. Brassfield. Fairbanks had done some startling things in the five years that he was Brassfield. Then he woke up. This time he did not know "where he was at."

He is Amidon again, and in his confusion over the discovery that he has no memory of the past five years he consults a clairvoyant. Fairbanks makes a startling change in his facial expression and bearing as under the medium's influence he loses his timid and shrinking personality of Amidon and gains the aggressive, amorous, sprightly character of Brassfield. Fairbanks is no good at transacting business as Amidon, so the clairvoyant, who has accompanied him, together with Judge Blodgett, an old friend, changes him back to Brassfield.

But Fairbanks, as Brassfield, while a good business man, plays fast and loose with his fiancée and heartlessly destroys the happiness of a humble home by jailing the head on a pretext when the man had threatened him with exposure. Fairbanks again is cast into the good but weak Amidon.

The fiancée is reconciled to him on the promise of the clairvoyant that by degrees the best qualities of the two personalities will be happily blended in the course of time. This is somewhat exemplified as Fairbanks sharply sends away two creatures of the local boss who try to dictate to him how he should run his office as mayor.

Blodgett, an elderly lawyer and friend of Amidon's who searched for the missing man, comes upon him in New York and berates him for his strange disappearance. Bewildered, Amidon seeks his room. From the window he reads a sign—"Madame LeClaire, Occultist." With Judge Blodgett, Amidon calls on Mme. LeClaire. She throws Amidon into a trance and compels him to state what has happened in the five years. He relates that he recovered from a blow on the head. He was robbed and left penniless. Starting out in the world alone, he wandered until he finally struck oil and became immensely wealthy. He also informs Mme. LeClaire that he had several love affairs, being engaged to a certain Elizabeth Waldron and also attached to Daisy Scarlett, known as "Strawberry." He has been Eugene Brassfield for the past five years.

Brassfield is the exact opposite of Amidon. Still they are one and the same person. Mme. LeClaire brings Amidon to his true self after his confession. With Judge Blodgett they visit Brassfield's oil wells. Elizabeth, "Strawberry," and Brassfield's sporty friends greet him at the station. All are at a loss to understand him. They find him timid and retiring and not the strong, ruthless man they had known. Mme. LeClaire finally finds it necessary to change Amidon into Brassfield in order to learn more of his affairs. As such, he is a great mixer, and makes love to every pretty girl he meets.

On a corrupt ticket he is nominated and runs for mayor. As the election approaches Mme. LeClaire, who has fallen in love with Amidon, sees the pit-fall. She at once changes Brassfield into Amidon; meanwhile, Amidon has fallen deeply in love with Elizabeth. He makes a great effort and wins the election on a clean ticket; also the heart of Elizabeth. Mme. LeClaire sees she has exerted her powers over Amidon for the last time. With Elizabeth, Amidon starts a successful reform.



Margery Wilson and Douglas Fairbanks in Triangle Play, "Double Trouble."

From Triangle Distributing Corporation, 1457 Broadway, New York City