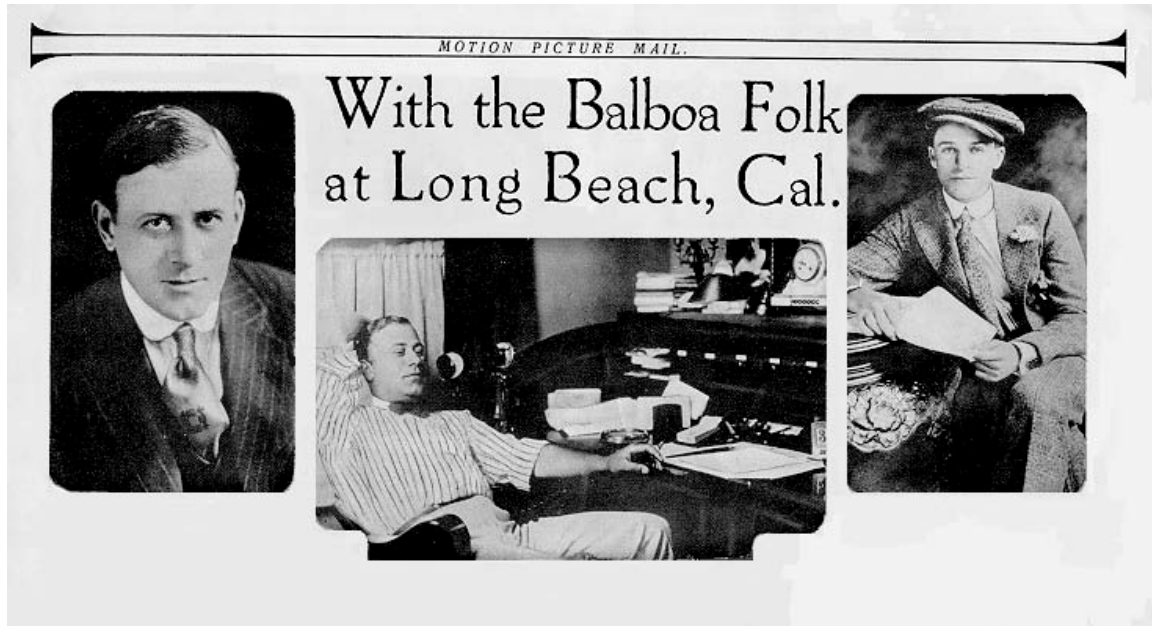


The Story of Balboa

By Mabel Condon

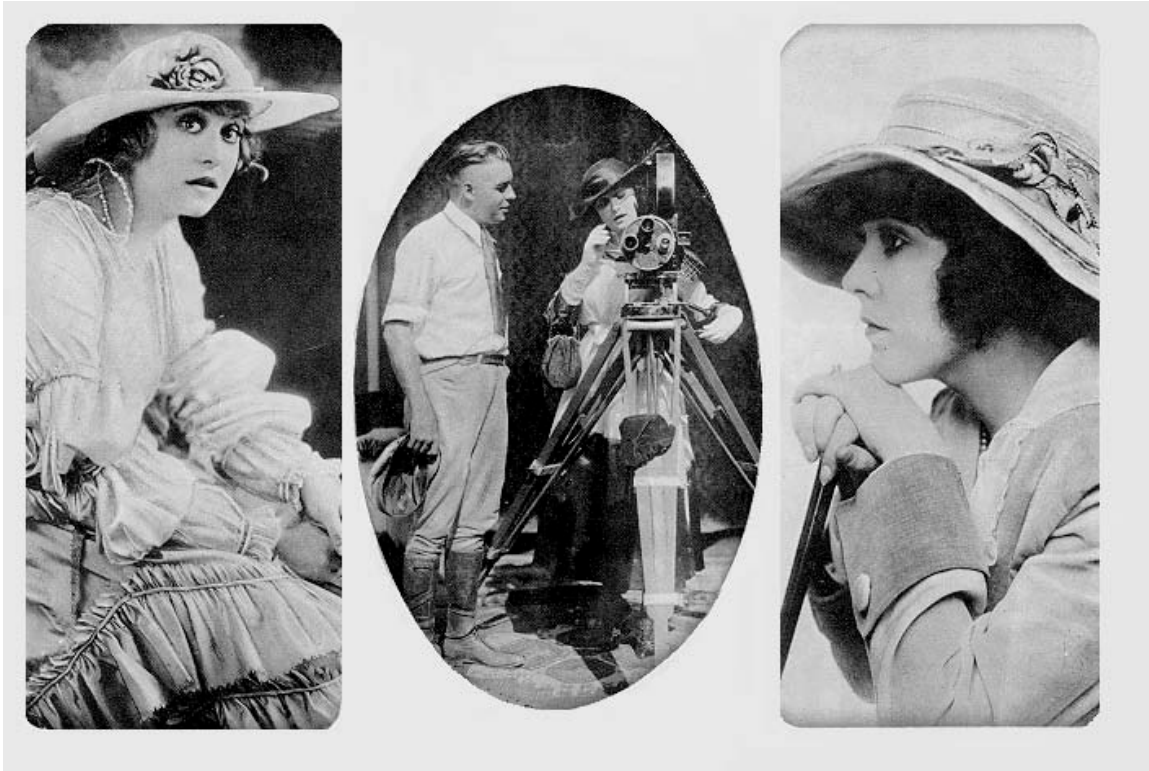


At left: E. D. Horkheimer, secretary and treasurer . At Center: H. M. Horkheimer, president and general manager, at his desk. At right: Norman Manning, business manager.

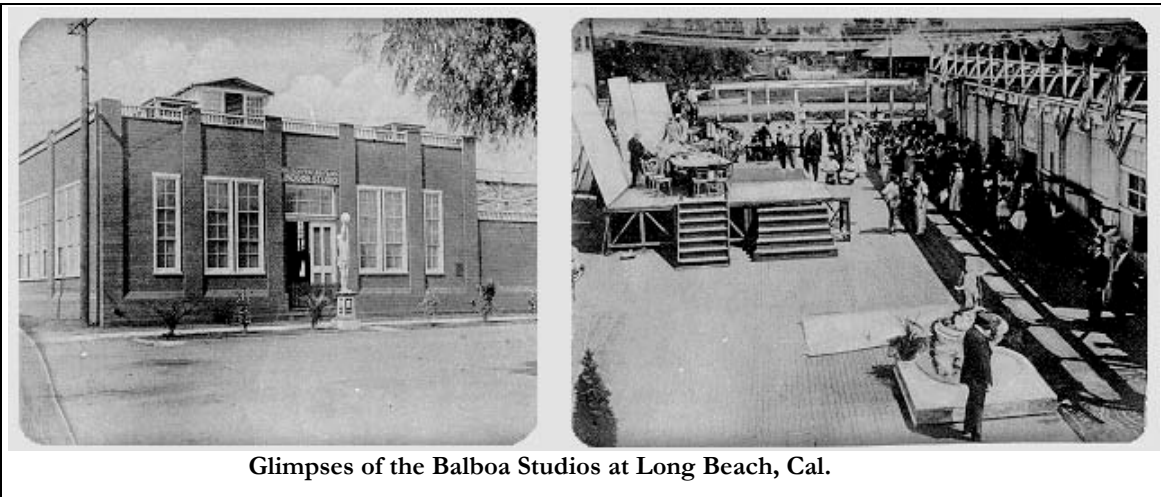
The following article and pictures appeared in the Motion Picture Mail, 28 October 1916. The authors of this booklet have copied all the photos and the entire text verbatim to permit a more legible version in this reduced format, since the original piece appeared with very small print on paper measuring 10" x 15". This trade journal provides hard-to-find testimony to the authors' claim that Balboa Studio was formerly acclaimed as one of the foremost film plants in the world. This wonderful article was generously lent to the authors by Marc Wanamaker.

The Balboa studio of the Horkheimer brothers, located in Long Beach, Cal., is one of the few—if not the only one—built out of profits. Its owners take especial pride in the fact that they never sold a penny's worth of stock in their enterprise.

Starting in one small structure three years ago, Balboa has been growing steadily, until to-day eighteen different buildings are used to house its various departments. And judging from the way its business is expanding, further additions will be needed in the very near future.

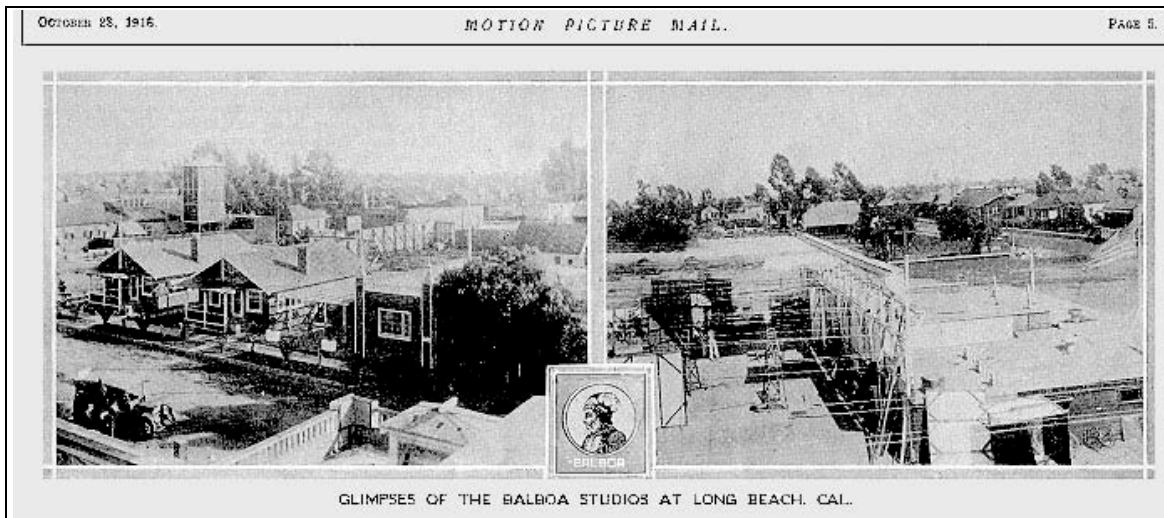


At left: Jackie Saunders, a Balboa favorite. **At center:** Jackie Saunders, the Balboa star, as cameraman. **At right:** Ruth Roland, one of the Balboa stars.



Glimpses of the Balboa Studios at Long Beach, Cal.

A year ago experts in photoplay-making who visited the Balboa studio pronounced it a model plant, complete and compact. But notwithstanding this, the Horkheimers have been going right ahead with their enlargements. As fast as they made money they have



put it right back into the studio to increase its efficiency. This has been possible because there are no stockholders crying for dividends.

In the recent past a papier mâché department has been installed by Balboa. The work turned out by it is highly artistic. This is evidenced by the sculptural "props" to be seen in Balboa releases. The statuesque electroliers which adorn the grounds surrounding the plant attest this further. A whole building is devoted to the papier mâché department.

Just behind it a blacksmith shop has been fitted up. Many visitors to the plant cannot understand what need there is for a blacksmith shop to make pictures. The best answer to them is to say that if there is anything in the world which does not enter into picture making it hasn't been uncovered. But as a great deal of metal work is used in "sets," the forge and anvil come in very handy.

Two large warehouses of fireproof sheet-iron construction have been added to the Long Beach studio this year to provide shelter for the ever-growing "prop" department. There are larger studios in southern California than Balboa when it comes to the ground space utilized by several, but none of them begin to own the amount of equipment that the Horkheimer brothers have assembled.

Nearly all of the studios rent their furniture and other accessories used in dressing sets. Herein Balboa has made a radical departure. Ever since the beginning all sorts of odds and ends have been acquired, until to-day this studio has, without doubt, an accumulation of the most varied lot of "props" in the industry. Furniture from the cheapest to the most costly period stuff is found in its warehouses ready for instant use when a director calls for it.

Most studios prefer to rent their "props," because it takes too big an investment to own them. The Horkheimers believe in a year's time their outlay for rentals and breakage will practically amount to what the stuff could have been bought for in the beginning. They have always regarded renting as on a par with the "Penny wise and pound foolish" policy. Only recently they bought \$10,000 more worth of furniture from the leading stores in Los Angeles.

Important additions have been made to the wardrobe department during the past year. Balboa always gowns its extras, particularly when society gatherings or ballroom scenes are "shot." The supply is refreshed twice a year. In between time, these are kept in condition by wardrobe women. A visit to the women's section of the wardrobe rooms is always a treat to fair visitors at Balboa. They marvel at the quality of the gowns, all of which are kept in glass cases when not in use.

While the improving has been going on no part of the physical plant has been overlooked. For the protection of the cameras and other costly paraphernalia a concrete vault was constructed. To this each camera man has a compartment with a compartment with an individual lock and key. The carpenter and paint shop have both been amplified. To the former has been added wood-turning equipment. While the latter was enlarged by the addition of a stock room for wallpapers and moldings. These enter into the building of "interiors."

Balboa has entirely dispensed with the old style painted set. Now everything is "practical," as that term is used in the realm of amusements; and no set is used twice. This is in deference to the public's growing demand for more variation in productions. When once "shot" a set is done over before being used again. For this reason, it takes more time to make motion pictures now that it did a few years ago. More and more attention is being given to detail.

The improvements already enumerated all contribute directly to the making of better motion pictures. Yet they are not the only ones to be undertaken by the Horkheimer brothers. All the while they have been enhancing the sightliness of their plant.

The grounds surrounding it have been parked, and two landscape gardeners are in constant attendance. Beauty spots, with pergolas, have been provided wherever opportunity has made it possible. As you enter Balboaville, as that part of Long Beach is called where the studio is located, you cannot but be impressed by the sightliness of the whole layout.

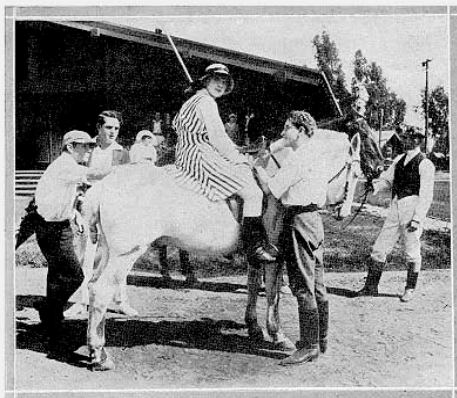
"I know that some people believe you can produce in almost any sort of a shack," said President H. M. Horkheimer, "but that has never appealed to me. To get results of the best type I am convinced that you need the very best conditions and surroundings possible. Here you see the desirability of harmonizing the outside of your studio with that within. Beautification contributes indirectly to the finished product. It inspires, and that is why we have given so much attention to cultivating outward appearances at Balboa."

E. D. Horkheimer, secretary and treasurer of the company, is heartily in accord with this policy. The brothers communicate their ideas to Norman Manning, business manager, and he executes them instant. Team work has built up Balboa. The heads of all departments are continually trying to devise ways to improve their respective bailiwicks. The best evidence of their efficiency is the fact that Balboa has gone ahead steadily since the day of its beginning, whereas many other companies have fallen by the roadside.

The Horkheimer brothers have achieved for their Long Beach studio the unique distinction of being the largest actually independent motion picture producing plant in the industry. Because they have never permitted themselves to be tied up to an exclusive contract by any one releasing agency their productions are now being distributed by three of the world's foremost film jobbers.

Pathé exchanges handle all of the photoplays produced under the famous Balboa brand. For the programme of the General Film Company the Horkheimers make the

Knickerbocker Star Features. They also put on multiple reel productions regularly for the B.S. Moss Corporation for "state rights" selling. And besides these, Horkheimer film plays have been released by William Fox, the World-Equitable and other equally well-known agencies at various times.



Jackie Saunders in her new polo outfit, recently snapped at Riverside, Cal.



Ruth Roland in a dramatic moment of a recent feature release.

An off-the-screen showing (left to right): Sherwood Macdonald, director; Jackie Saunders, Roland Bottomley and Billie Beckway, cameraman.



Jackie Saunders the Balboa favorite, is Jacqueline in real life. She was born in Pennsylvania, of German-French parentage, on October 6, 1892; has eyes of cerulean blue, and is a sure 'nough blonde. Miss Saunders was a dancer before invading the movies. Also, she posed for several well-known artists and was briefly in stock.

Miss Saunders has been with Balboa for three years, and her work in "The Grip of Evil" made her universally known.

The star can swim, skate, shoot, ride and even play billiards, besides driving her own runabout. She is one of the favorite stars of screen serials.

As a result of this record—unequaled by any other motion-picture-making organization—the Balboa Amusement Producing Company, the official name of the Horkheimer studio, has come to occupy a position second to none in the film world in a comparatively short time.

Ruth Roland the Balboa star, won the hearts of almost countless screen enthusiasts by her consistent playing in the now famous "Who Pays?" series of stories. With these as a nucleus, she captured a million more by her work in "The Red Circle," the detective serial which Balboa filmed for Pathe. This story by Will M. Ritchey, on a basic idea supplied by H. M. Horkheimer, provided a unique role for Miss Roland in *June Travers*. Born in California, which has produced so many favorites of the stage and screen, Ruth Roland has been before the public ever since she was four years old. In her earliest period she was known as California's "best child actress." Then she had extensive stock experience and wound up in vaudeville prior to going into pictures.

Joining Balboa three years ago, Miss Roland got her first real big chance. With Henry King, she was co-starred in the "Who Pays?" series of photoplays. Following this she was featured with William Elliott in "Comrade John," and then played a double role in "A Matrimonial Martyr."

While 1916 has been somewhat disastrous for not a few of the leading screen producers, Balboa acclaims it as the banner year in its history. To keep pace with the steadily increasing demands for their photo dramas the Horkheimer brothers have found it necessary to make numerous plant enlargements. As it stands to-day, the studio utilizes all four corners of the street intersection where it is located, and eighteen separate buildings are used to house the various departments. Because of its particular success in the screening of continued stories, Balboa has come to be known to the trade as "The House of Serials." To

date it has six multiple episode picture plays, ranging from twenty-eight to thirty reels each, to its credit.

“The Red Circle” and “The Grip of Evil” were issued from the Balboa studio during the present year. Work is now in progress on “The Neglected Wife” and “Who Wins.” At the same time “The Twisted Thread” is being made ready for filming. All of these productions are released through Pathé and witnessed by millions of people in the course of a year.

As the Horkheimer brothers average six producing companies their aggregate output is large. To their credit stand some of the best known feature plays of the year, such as “Boots and Saddles” (Moss), “The Twin Triangle” (World-Equitable), “Pay Dirt” (General Film), “Comrade John” (Pathé), “The Power of Evil” (Moss), “Spellbound” (General Film), “Little Mary Sunshine” (Pathé), “Should a Wife Forgive” (World-Equitable), etc.

Of the six photoplays sent abroad by Pathé to be hand-colored this year five were Balboa productions. They were “The Adventures of a Madcap,” “The Shrine of Happiness,” “Rose Among the Briers,” “The Matrimonial Martyr” and “Sultana.”

To the Horkheimer brothers belong the credit for having given to the screen one of the interesting new personalities of 1916—Little Mary Sunshine, the youngest leading lady of the films. This baby star has just turned four years and she is already known from coast to coast. On the basis of her initial showing Pathé entered into a contract for six five-reel photoplays starring this “baby grand” at a record-breaking figure, said to be the biggest ever paid for a child picture.

Little Mary Sunshine is not a mere incident in her productions, as is the case with the average child in pictures, but she carries the burden of the story on her tiny shoulders.

The Balboa Amusement Producing Company is unique among motion picture studios by reason of the fact that no stock in it has ever been offered for sale. Sole ownership is vested in Herbert M. and Elwood D. Horkheimer. Both give the business their undivided attention. H. M. Horkheimer, founder of the company, serves it as president and general manager, while his brother, E. D. Horkheimer, is secretary and treasurer. Due to the resourcefulness of these men Balboa has been placed in the front rank of the film industry.

According to the owners, its success is largely due to the co-operation they have enjoyed from their employes. A considerable number have been with Balboa since the start.

Many well-known players are seen in Horkheimer productions. Among them are Ruth Roland, Jackie Saunders, Mollie McConnell, Henry King, Frank Mayo, Daniel Gilfether, Roland Bottomley, Neil Hardin, etc. The scenarios are written by a staff consisting of Will M. Ritchey, editor; D. F. Whitcomb and Calder Johnstone. The business department is headed by Norman Manning.

From Office Boy to Business Manager

From office boy to business manager of a half-million-dollar commercial concern in three years is a running jump to success, isn't it?

That's the record of Norman Manning, of the Balboa Amusement Producing Company, and it is believed to be the record for speed in the Motion Picture League.

Mr. Manning is only a “kid,” but he is a living, breathing wonder when it comes to doing things or getting them done. There are three mans in his name—count 'em—



A thrilling scene of "The Yellow Bullet," directed by Harry Harvey.

Two glimpses of the Balboa "starette," little Mary Sunshine.

In the scene below is Henry King, who directs and co-stars with the tiny actress.

The Story of Balboa is continued on Pages 21, 22, 23, 24.



The Story of Little Mary Sunshine :

"Little Mary Sunshine," the play by Dan F. Whitcomb, was filmed by Balboa studio for the house of Pathe in 1915. Its success has been so unparalleled that Pathe has contracted with Balboa for six additional plays all to star the same baby artiste, who gave the play "Little Mary Sunshine" such a vogue. This child is Helen Marie Osborne, and she lives at Long Beach, Cal., in the shadow of Balboa, but throughout the Americas she is known as Little Mary Sunshine.

The difference between Little Mary Sunshine and the other children in motion pictures is this: Other children come and go appearing in a few scenes, being entirely incidental to the story, but the Balboa child actually takes the leading lady's part, carrying the story through five reels of film, the action written around her and she being the star in fact and name.

This baby star is only four and a half years old, and she is as much a baby now as the first day she stepped before a camera. There isn't anything stagey about her at all. Her director, Henry King, himself a moving picture headliner, sees to that. To see Mr. King at work with his charge before the camera is a joy. What he seems to do is to get right into the scene with her and *prevent her from acting*. The minute a child begins to act she gets self-conscious, and it's "all off."

Answering an inquiry as to what special training Little Mary Sunshine had been given that her ability seemed so marvelous, E. D. Horkhemer, of Balboa said:

"Our baby star doesn't seem to have been given any particular course of training by her parents to fit her for any special line of work. The baby broke into the movies through frequenting the Balboa studio, where her mother and father were employed in minor parts. Producers and directors are always on the lookout for talent, and the thing that especially attracted me to this child was that there seemed to be no self-consciousness about her. She was just plain baby.

Henry King, director of all Little Mary Sunshine plays, said that he at first gave the baby to understand that he was bossing the job and that things must be done according to his direction. In the first place, he won her confidence, and she knew that he would not ask her to do anything that was impossible. Of course, like other children, she is inclined to be a bit temperamental. For instance, sometimes she strenuously objects to a certain costume, but a bit of persuasive talk almost always bends her to the will of the director. Having confidence in her director, she of course is not afraid, and goes about her work as naturally as though she were living the scenes. Mr. King believes that kindness and firmness, backed by belief in the child's ability to properly interpret any reasonable scene that she may be cast in, will bring the proper result.

Manager Norman Manning—get it, and maybe that's why he does three men's work and draws three men's salaries.

Efficiency is his middle name. System and service are written all over Balboa studio and grounds. The casual observer knows at once that there is somebody on the job around Balboaland, and when they see a blue streak swishing around among the departments they find out upon inquiring that it's labeled Manning.

Balboa's growth—forty-five fold in three years—may give some idea of the multifarious problems that must have confronted the young business manager. He is a

native Californian and won his success by hard knocks as he began to battle with the world when only a little boy. The Messrs. Horkheimer call Manning their right arm.

The Eastern Representative

H. N. Holde is Balboa's eastern representative. He presides over the Balboa suite of offices in the Mecca building, New York, and is known far and wide. Before getting into the motion picture activity Holde was a theatrical man. He was associated with H. M. Horkheimer, president and general manager of Balboa, in various capacities. Everybody knows Holde as "Nick."

The Studio Stage Manager

John Wyse, the heavyweight stage manager at Balboa studio, believes that the movies will improve five times as much during the next decade as they have during the past ten years. Mr. Wyse sees no reason why the films should not enter into common household use. It wouldn't astonish Mr. Wyse to see canned films for sale at the corner drug store to use in a handy projector for household amusement. He sees also their use in scientific research so that the sciences need be mysterious to no man, and, employed in connection with the immense telescopes of the future. Mr. Wyse sees the day when the very making of world and universes will be shown upon the screen that all may see. And why not?

The Balboa Cartoonist

J. R. Willis, the artist who makes the animated cartoons for Balboa, has completed a new cartoon of the "Rastus-Fraid-er-Nothin'" series. Clarence Brother is the photographer assisting.

Mr. Willis came to Balboa after a long experience on various newspapers. He is also widely known in vaudeville by his lighting poster drawing.

The Five Brothertons

Balboa lays claim to the most remarkable family in the moving picture industry, the four Brothertons. They are:

Miss May, superintendent of the assembly department.

Robert, chief chemist and photographer.

Joseph, expert camera man.

Clarence, photographer and camera man.

Their cousin, Jake Wise, also is a camera man with Balboa, and ordinarily Balboans include him when speaking of "the five Brothertons." Each is an expert, standing at the very fore front of the profession, and Balboa is proud to claim them.

May Brotherton, superintendent of the assembly department at Balboa studio, is one of the experts of the profession. Miss Brotherton does her work easily and is never

“frustrated.” She is acknowledged among those informed to be one of the best woman assemblers in the business.

Robert Brotherton, chief chemist of Balboa studio, is a photographer par excellence. When a film leaves Mr. Brotherton’s hands it is as nearly a work of screen art as they get to be in these days of high pressure. He is by birth English, but Old Glory looks good to him.

Why Balboa?

The Horkheimer Brothers concede that Balboa discovered the Pacific ocean. H. O. Stechhan conceived the name of Balboa for a film corporation and the brothers discovered Stechhan. Hence the suggestion of Balboa as the name of the Long Beach studios.

Up to that point, remarks the Horkheimer brothers, the discoverer had been little recognized in business activities, but, since the coming of the Balboa Company, a beach resort, a shirt manufacturer, several hotels, a number of stores, a bank, etc., have utilized the name.

The fact that his total cash at the start was only \$7,000 did not deter H. M. Horkheimer in the least.

“I’ve found the freest commodity in the world to be advice,” says Mr. Horkheimer. “If more people would only try to do something instead of sit back and tell others how the things they long for can’t be done, we’d see progress slip into high gear and all past records of achievement would be shattered. ‘I Can’t’ never did anything.”

The Balboa Directors

HENRY KING was born in Christianburg, Va., thus qualifying as a F. F. V. He is the youngest director of five-reel photoplays in the world. He directs Little Mary Sunshine, acting as well. Mr. King was on the speaking stage before coming to the screen and was with Lubin before he invaded the Balboa realm. Getting down to facts, he is six feet tall, weighs 182 pounds, has light brown hair and blue eyes.

SHERWOOD MAC DONALD is prominent among the young directors. In the two years that he has been holding the script MacDonald has probably put on more feature plays that have attracted attention than any other young man in the business. To begin with, he produced “The Red Circle” and “The Grip of Evil,” both of which are continued as stories. Sherwood MacDonald also has the distinction of having made more of Pathé’s Gold Rooster releases than any other director. To his credit stand “The Adventures of a Madcap,” “Rose Among the Briars” and “Sultana.” All three of these were hand-colored by Pathé. A graduate of Yale, Sherwood MacDonald read law in New York and was in the active presence there before coming west. The screen beckoned to him and he turned his back on Blackstone. Arriving in Los Angeles, he “bucked the extra line” and got his first chance as an actor. It wasn’t long before he became a “regular.” One day Balboa needed a director “quick.” MacDonald was playing leads at that studio and asked to be given a



Norman Manning
 BUSINESS MANAGER
Balboa Studios

Author of
 "The Red Circle"
 (Serial)
 The
 "Who Pays?"
 Series
 And Many Other
 Feature Photoplays

Will M. Ritchey
 PHOTOPLAYWRIGHT

COMING:
 "WHO WINS?"
 A
 POWERFUL
 SERIES



WILL M. RITCHEY



Sherwood Macdonald
 DIRECTOR
Balboa

WHO
 PAYS?

Harry Harvey

DIRECTOR

NEAL
 OF THE
 NAVY

H. N. HOLDE

EASTERN REPRESENTATIVE
BALBOA

OFFICE
 1600 BROADWAY
 NEW YORK



CLAIRE J. GLENN.

Balboa Folk



CORENE GRANT.



GORDON SACKVILLE.

chance. President H. M. Horkheimer handed him a script, and he has been directing ever since.

ASSISTANT DIRECTOR JACK REACH is helping Sherwood MacDonald in the construction of a new three-reel story to feature Frank Mayo and Gloria Payton. Mr. Reach is not only a top-notch assistant but he knows how to write a scenario.

HARRY HARVEY, the Balboa director, has been a little bit of everything in his day, and he isn't ashamed to admit it. He broke into the amusement game a quarter of a century ago by running the curtain in a Kansas City theatre. That naturally led him into becoming an actor. The first slack season he ever encountered happened to be about the time motion pictures burst upon the public. Having nothing to do, he decided to give the new branch of the business a try, and he has been active in the films ever since. As director of the "Who Pays?" series, Harry Harvey attracted favorable attention to both himself and the Balboa company. Harry Harvey's next production was "Neal of the Navy," the Balboa serial. Right now Director Harvey is putting on "The Neglected Wife" for Balboa, which is a serial in fifteen episodes, founded on the newspaper stories of Mabel Herbert Urner. It is a direct departure from anything else ever done by Harvey and tests his directing ability.

HARRY FARNSWORTH MAC PHERSON is assistant director to Harry Harvey at Balboa studio, and is aiding in the production of Balboa's new serial in fourteen episodes, entitled "The Neglected Wife." Mr. MacPherson is one of the Balboa old guard and is specializing in exteriors for the new serial. He is a Boston boy.

H. LEIGH BAILEY is an efficient assistant director on the Balboa staff. He has worked at various studios in different capacities. He has an eye for the artistic, and is a good handler of mobs, which means that in time he should graduate into a directorship.

BERT ENSMINGER, assistant to Director Henry King, is a good actor as well as assistant director. He is an Ohio boy that made good in the pictures right off the bat. A part of Mr. Ensminger's duty is to look after Little Mary Sunshine when she is on location, and the adventures the "baby grand" and Mr. Ensminger have had together may some day be told in a story. The baby star is strong for her assistant director, and she tells him all her secrets. He will assist Mr. King in the entire "Little Mary Sunshine" series of six plays.

The Men Who Write Balboa Scenarios

WILL M. RITCHEY, chief of the Balboa scenario department, is a graduate from the ranks of newspaperdom. He has been writing photodramas four years and has contributed more than two hundred to the screen. The "Who Pays?" series was written by Mr. Ritchey. Before beginning work on the "Who Pays?" series Mr. Ritchey made a six-reel dramatic picturization of "Beulah," the Augusta J. Evans novel. "The Red Circle" is the work that Mr. Ritchey himself prefers. Mr. Ritchey is now devoting his talents to the production of the

T U R E M A I L .		PAGE 23.	
	BERT ENSMINGER Assistant Director to Henry King <i>BALBOA</i>		GEORGE RIZARD Cameraman <i>BALBOA</i>
E. D. HORKHEIMER Secretary and Treasurer.	EDDIE SAUNDERS Assistant Cameraman <i>BALBOA</i>		JACK REACH Assistant Director <i>BALBOA</i>
	JACOB WEISE Cameraman <i>BALBOA</i>	PHILO McCULLOUGH	BILLIE BECKWAY Chief Cameraman <i>BALBOA</i> <i>STUDIOS</i>
	PAUL WALL Assistant Cameraman to BILLIE BECKWAY	KATHERINE BURKE	PAUL WALL Assistant Cameraman to BILLIE BECKWAY
	H. LEIGH BAILEY Assistant Director <i>BALBOA</i>	CHARLES DUDLEY	H. LEIGH BAILEY Assistant Director <i>BALBOA</i>
	BOB BROTHERTON Superintendent of Laboratory JOE BROTHERTON Cameraman CLARENCE BROTHERTON Cameraman MAY BROTHERTON In Charge of Assembling Dept. <i>BALBOA</i>	DANIEL GILFETHER	BOB BROTHERTON Superintendent of Laboratory JOE BROTHERTON Cameraman CLARENCE BROTHERTON Cameraman MAY BROTHERTON In Charge of Assembling Dept. <i>BALBOA</i>
	HARRY FARNSWORTH MACPHERSON Assistant Director to HARRY HARVEY		HARRY FARNSWORTH MACPHERSON Assistant Director to HARRY HARVEY

latest of Balboa serials, "The Neglected Wife," an animated picture book in fifteen two-reel chapters. It is a screen dramatization of Mabel Herbert Urner's two books, "The Journal of a Neglected Wife" and "The Woman Alone." Mr. Ritchey has also in hand an unfinished series as yet not named, and in the meantime he has found opportunity to write a play co-starring Little Mary Sunshine and Henry King. Mr. Ritchey has as his assistants in the scenario department Dan. F. Whitcomb, the author of the play "Little Mary Sunshine," and Calder Johnson. Mr. Whitcomb is devoting his entire attention to writing plays for Little Mary Sunshine while Mr. Johnson is writing the scenarios for a new Balboa serial, "The Twisted Thread."

DAN F. WHITCOMB, the author of "Little Mary Sunshine," has returned from a sojourn in New York to resume work upon plays for the Balboa-Pathé star. He has been commissioned to write six new plays, all of which will be five-reel productions, each featuring Little Mary Sunshine in the leading role. Mr. Whitcomb's play "Little Mary Sunshine" was the pioneer play in the movement for better films for children. This play has made such a profound impression in England that it was booked as early as July, 1916, as the holiday attraction at the Strand Theatre, London.

Behind the Balboa Cameras

WILLIAM BECKWAY, Balboa's chief camera man, is a "good picture" bug. His hobby, his one song, his goddess, his purpose in life, is "good pictures." One

night after a party at Balboa studio two men stood on a street corner talking. The hour was 2 a.m. All was silent. An automobile flashed down the street, and from its tonneau suddenly rose a shadowy form and yelled through the darkness: "Aw, go to bed and talk about good pictures to-morrow." The "yeller" was Business Manager Manning of Balboa, and the two men on the corner were Beckway and the press agent, and, sure enough, Beckway was talking "good pictures." Mr. Beckway photographed "The Grip of Evil," "The Red Circle," "Sultana" and other Balboa successes.

GEORGE RIZARD, a noble son of La Belle France has charge of one of the cameras attached to Director Harry Harvey's Balboa crew in the filming of "The Neglected Wife." Mr. Rizard is an artist. He was the photographer of the greatest of all children's plays, "Little Mary Sunshine." Eddie Saunders, brother of Jackie, is assisting him.

ROLAND GROOM, Balboa camera man, is a Bostonian, but he loves the West so much that the pie belt no longer has charms for him. Mr. Groom's specialty is "shooting mountain stuff" for the pictures, and he has photographed some of the finest mountain scenery ever shown on the screen. His work in photographing Dan F. Whitcomb's play, "The Yellow Bullet," for Balboa attracted attention.

JOSEPH BROTHERTON, camera man attached to Director Henry King's company, is photographing the new "Little Mary Sunshine" plays which Balboa is producing for Pathé. Mr. Brotherton is a wizard at the photographing of children.

PAUL WALL is one of Balboa's promising young camera men. He is serving as an assistant, and rapidly proving his worth. Because he is courteous and studious Wall is well liked about the studio.

JACOB WISE, although only an assistant camera man, did the "grinding" on "The Heart of Nor," a recent Knickerbocker star feature.

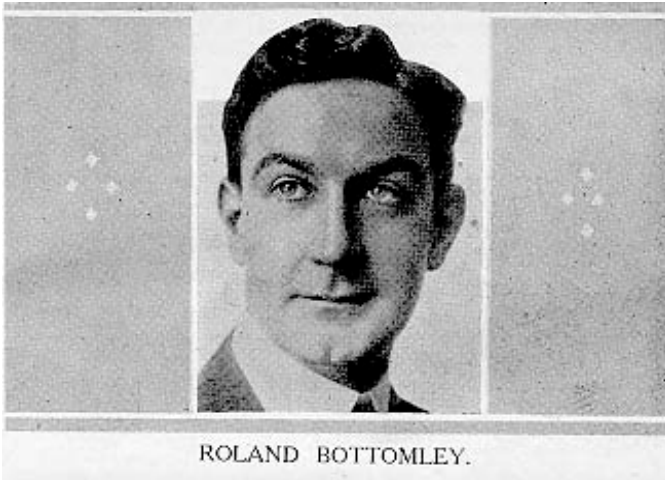
Close-Ups of the Balboa Folk

ROLAND BOTTOMLEY, Balboa's new leading man, owes his stage career to Ellen Terry, the English actress. In need of a boy for a child part in one of her productions, she made a tour of London church choirs. Fortunately, young Bottomley, then eight years old, was singing. His voice and appearance appealed to Miss Terry, and after much persuasion the lad's mother consented to his becoming an actor. After completing his education in Shaw Street College, Liverpool, and St. Paul's, London, Mr. Bottomley plunged into the profession in earnest. Then he played with such eminent people as the Kendalls, Arthur Bouchier, Sir Henry Irving and Forbes-Robertson. Coming to this country, he appeared successively under the management of Charles Frohman, Klaw & Erlanger, Henry W. Savage, John Cort, William Harris and Oliver Morosco. Two years ago Mr. Bottomley took a flier into screenland, and he has been there ever since. Before coming to the Pacific coast



RUTH ROLAND.

his principal engagements were with the Famous Players, Equitable and Kleine companies. Besides being a good actor, Mr. Bottomley possesses that elusive something described as "photographic qualities." The first of the year Roland Bottomley joined the Horkheimer brothers at their Long Beach studio. He has just finished playing the male lead in "The Grip of Evil" series, which Balboa filmed for Pathé with Jackie Saunders as the featured player. Away from the studio Bottomley is a playwright—not of the screen variety—for he writes real plays. Mr. Bottomley will next be seen with Ruth Roland in the new Balboa serial, "The Neglected Wife," being filmed by Pathé.

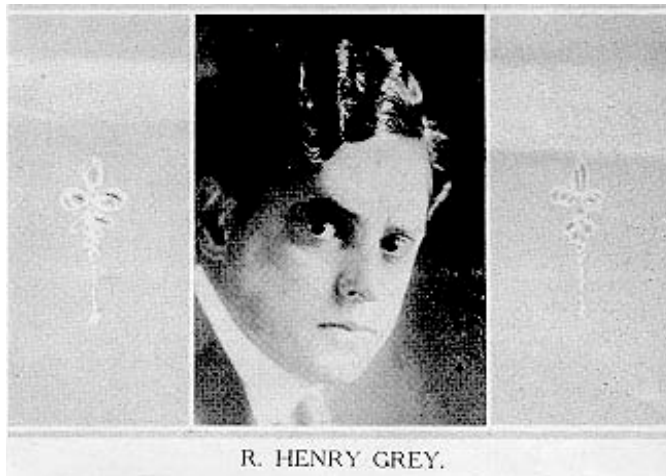


ROLAND BOTTOMLEY.

LEON OSBORNE came to the screen via Balboa from the vaudeville stage, where he managed several "girl" acts. Now he is doing character bits in the "pictures beautiful." Besides that, he is noteworthy as being the father of "Little Mary Sunshine," Balboa's star, and the youngest leading woman on the screen.

MOLLIE M'CONNELL, the grand dame of Balboa feature films, was for many years one of the true aristocrats of the legitimate state.

She has a career before the footlights that is a yard long and of intense interest because of its variety. A Hoosier by birth, Mollie Sherwood hails from Lafayette, where she is related to one of the best known Indiana families. As a girl, she went to Chicago. To go on the stage was the ambition of her young life. Fortunately she met Will A. McConnell, who subsequently became editor of *The Morning*



R. HENRY GREY.

Telegraph, in New York. He was a theatrical man, and through his influence she landed her first engagement. Subsequently Mollie Sherwood became Mollie Mc Connell.

FRANK MAYO, Balboa star, is the third player of that name to come prominently before the theatregoing public. His grandfather, one of the best known American actors that ever trod the boards, is still remembered for his characterizations in "Davy Crockett" and "Puddin'head Wilson." The present representative of the Mayo family does not ask for

approval because of his forebears. "The Red Circle" put Mr. Mayo, 3d, on the movie map in capital letters, and he has subsequently appeared with credit in several Balboa features. Mr. Mayo hopes some day to produce the plays made famous by his father and grandfather.



NEIL HARDIN, a scion of the Hardins of the South, is a Balboa juvenile and lead. Neil was born in Champ Clark's district, Louisiana, Mo., and he is a friend of the speaker. He was graduated from Louisiana High School and went to Ann Arbor to study law. There he became interested in athletics, and by diligent application won the University of Michigan championship in boxing and tied for second prize in the *Physical Culture's* contest for perfect muscular development. After graduation, Mr. Hardin decided to take a flier at the movies before settling down to the practice of law, and liked the camera so well that he has determined to make movie acting his career. His latest work is done in "The Yellow Bullet," a D. F. Whitcomb play. In the new Balboa serial Mr. Hardin carries one of the principal roles, this time as a heavy.

CORENNE GRANT has returned to Balboa after a protracted recreation and has been cast in the title role of the new Balboa serial, "The Neglected Wife." Miss Grant is a remarkable young woman, in that her chiefest joy is the study of—yes, honestly—metaphysics. She could do vampires and wolves with the best of them, but prefers the sympathetic roles.

PHILO M'CULLOUGH, one of Balboa's leads, is a native son of California, having chosen San Bernardino as his birthplace. He is young and has done commendable work in various Balboa features. Mr. McCullough is at present cast in "The Neglected Wife."



RUTH HAMILTON LACKAYE.



PATRICE BENSON.



EDDIE PETERS.



FRANK ERLANGER.

EDWARD PETERS is a son of the late Congressman Mason Peters, of Kansas City, Mo. Recently he came within twenty-four hours of engaging in the hog-raising industry, in which his father was engaged, but decided to stick to the pictures for a while longer. Mr. Peters is an able juvenile player.

CLAIRE GLENN has returned to Balboa studio after a shopping expedition to New York, where she bought the latest sartorial adornments in fall and winter styles for tall girls. Miss Glenn is a California girl and undoubtedly has a future in films.

PATRICE BENSON, a daughter of the Golden Poppy state, is a new recruit at Balboa studio. Miss Benson was born in Oakland and is a dark beauty. She is likely to add decided charm to the screen.

R. HENRY GREY, Balboa's lead, has officiated as clergyman at every movie wedding at Balboa studio during the past two years. He has become so proficient that he contemplates going into the ministry. Mr. Grey has graced many a Balboa feature, among them being "Boots and Saddles," in which he played lead; "The Woman Redeemed," "Sultana," the Balboa-Pathé hand-colored picture; "Sunshine and Shadow," a new Little Mary Sunshine picture. He is at present attached to Director Henry King's company.

BRUCE SMITH, Balboa's lone fisherman, arises daily at 4 a.m., goes fishing in the briny Pacific and invariably returns with a pan fry for breakfast. In addition to being a fisherman, Mr. Smith is one of the favorite character artists at Balboa. He will be seen soon again in "The Neglected Wife." Mr. Smith has appeared in more Pathé Gold Rooster plays than any other character man.

FRANK ERLANGER was born in Austria and had early schooling on the Viennese stage. His mother was an actress of note and his people are all of the Austrian aristocracy. Mr. Erlanger has been with Balboa nearly two years, centering his activities in heavy parts in western plays.

GORDON SACKVILLE, who does big leading parts for Balboa, has a past. He was a Broadway musical comedy-ite a few years ago and appeared in Fritzi Scheff's company. His

voice failed him suddenly and Mr. Sackville turned to the pictures. In Balboa Feature Films, Mr. Sackville has for nearly three years been an important actor.

RUTH HAMILTON LACKAYE is glad "The Grip of Evil" is over. She was cast as a "fence" in the "Grip" and her gentle nature revolted. Miss Lackaye likes gentle motherly parts and when she gets one she revels in it.



JACKIE SAUNDERS.

DANIEL GILFETHER, the "Grand Old man of the Films," remembers the day when Thomas A. Edison applied for a position with the United Press at the old office, 186 Broadway, New York. Mr. Gilfether and John McGraw also are life-long friends. In fact, there are few celebrities that he does not know. Mr. Gilfether has had long experience in Shakespearean, romantic and melodrama and is one of the beacon lights of the old stage.



HENRY KING.

MIGNON LEBRUN is a Long Beach girl who has made good at Balboa. As Eve in the Garden of Eden scene from "The Grip of Evil," Mignon did credit to the best traditions of Mother Eve. Miss LeBrun is a member of Director Henry King's company and appears in Little Mary Sunshine pictures.

LORETTA BEECHER is a new face in the beauty squad at Balboa studio. She hails from Holland, Dordrecht—to be exact. Somehow Dordrecht never impressed us particularly until this new species of tulip blossomed forth, but now it's on the map with a big "D."



NEIL HARDIN.



H. M. HORKHEIMER,
President and General Manager.



LITTLE MARY SUNSHINE.



GLORIA PAYTON.



MIGNON LE BRUN.



ROLAND GROOM.

EDDIE SAUNDERS'S fame does not consist entirely in being Jackie's brother. That would be plenty for most boys, but Eddie came west to grow up with the pictures, and he is doing it. He is assistant to Camera Man George Rizard, of Director Henry King's Balboa company, and is learning the business of making motion pictures from the bottom up.

CHARLES DUDLEY lost his voice some time ago and the operatic stage was deprived of an entertainer—but the screen gained. Beginning in a minor capacity, it did not take Dudley long to become a recognized comedian, and to-day he is called upon to do all of the funny stuff in the Balboa feature films. Since joining Balboa he has played hundreds of different parts.

GLORIA PAYTON, Balboa's youthful heavy, is just eighteen, yet she is doing work that has fallen to women of wide stage experience. She is a midnight beauty. Miss

Payton has just been assigned her first lead part in a new Balboa play, which Sherwood MacDonald will direct. She is a Texas girl, and the youngest player of heavy roles in the movies.

KATHERINE BURKE, Irish, pretty, ingenue, is back at Balboaland after a sojourn in the East. Miss Burke likes New York but loves poppyland, and was rejoiced again to behold the fluttering pennants of the studio. Miss Burke's last appearance in Balboa pictures was with Jackie Saunders in "The Grip of Evil."

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