Prizma Color Demonstration

Interesting Demonstration of Improved Color Method Given at Private Film Exhibition at American Museum Natural History.

Reviewed by Margaret MacDonald.

The auditorium of the American Museum of Natural History was the scene on Thursday evening, Feb. 8, of an interesting demonstration of an improved color method by the Prizma, Inc. Owing to the large number of invited guests, the audience was sorted and seated to permit the exhibition at 9:30 o'clock in order that the throngs who were left waiting outside the doors of the auditorium might have an equal chance to view the pictures with those whose privilege it was to have been seated in a section of the house that had been reserved for the performance. Omitting each exhibition explanatory remarks regarding the application of scientific principles and laws of light and optics to the Prizma process were made by Ernest Fox Nichols, Sc.D., a member of the Playing Fields of the University of California.

The unveiling of the latest attempt to improve known methods of photographing and projecting color film cannot fail to stimulate interest; and while much of the hysterical enthusiasm of a first night exhibition comes from that portion of an audience engrossed with the easy task of admiring an accomplishment, there are others present whose minds are busied with the more serious task of putting the newly clarified fundamentals to a more practical method. With reference to the latter, it is only right and just to say that with the scales properly adjusted Prizma, Inc., will not be the lesser.

As an illustration of Prizma photographic studies, some of which were made under natural lighting and some under the artificial light of the studio, the mind reverts unconsciously to other methods of color photography that have been used in the past, when in some instances the frequent drawing of comparisons begins. The most noticeable and one of the most favorable points about the Prizma process is the absence of that disilluminating analysis of color which was so common in some of the older processes. It will be remembered that flashes of green and red accompanied the rapid movement of objects on the screen. This fault has been remedied by Prizma. Also a softening of the greenish color shade is noticed in almost all the pictures, especially for Mr. Roberts, the Lasky star, appeared in the title role, supported by Maude Fealy, Tom Forman, Raymond Hatton, Charles West, and Earnest Joy. The play was written by Robert Louis Stevenson, and directed by Paul West. A new L-Ko comedy entitled, "The Auto Maniacs," was also shown, and the Topical Review.

Among the solists on the musical program were Grace Hoffman, Florence Hardman and Arthur Depew.

"Arsene Lupin" at the Rialto.

Earle Williams starred in "Arsene Lupin," the Vitagraph Company's film, production of a successful play. The deceiver exploits of Lupin, whose skill at thievery was matched only by his social graces, provide a series of exciting incidents which make admirable motion picture material. E. Alexander Powell, the war correspondent, was on the screen again. He directed the story with great skill, and the pictures from the front A new "Mutt and Jeff," a comedy, and the "Literary Digest of the Screen" completed the pictures.

"Twenty Thousand Leagues Under the Sea" at the Broadway.

The Universal production of the Jules Verne story, "Twenty Thousand Leagues Under the Sea," continues to crowd the Broadway theater.

Eighty-First Street Theater Bill.

At the Eighty-First Street theater, four pictures were as follows: Monday, Tuesday and Wednesday, Constance Talmaige in "A Girl of the Timber Clams," Triangle Komedy, "Worn by a Foot," was shown. Thursday, Friday, Saturday and Sunday—Wm. S. Hart in "The Gun Fighter" and Triangle Komedy, "His Deadly Undertaking," were on the program.

MOVING PICTURE EVENING AT THE NATIONAL ARTS CLUB.

At the invitation of Dr. O. F. Lewis, member of the National Arts Club and also member of the General Committee of the National Arts Club Playing Fields Pictures, February 5 was devoted to the welcoming to the Open Table of the Club of Cranston Brenton, chairman of the National Board of Review, and Campbell MacCulloch, scene-painter-manager of the Triangle Fine Arts Film Company. The Open Table, exceptionally well represented on that evening, is a body of approximately 100 members. Every Monday evening during the fall, winter and spring seasons brings the Open Table together. Hardly a more representative body of intelligent public opinion could be gathered in the city.

The evening was marked by repeated emphasis upon the futility of the legal censorship. Mr. Brenton made a ringing speech in favor of the volunteer review; Rufus Steele a prominent scenario writer, followed with a graphic description of his present work, and Mr. MacCulloch emphasized the necessity of the change of the motion picture upon intelligent and artistic lines. Many members of the Open Table joined in the discussion.

WHO OWNS BILLY WEST?

The services of Billy West are the subject of litigation in the United States District Court and Judge Augustus N. Hand has granted an order directing Arthur Werner to show cause why he shall not be restrained from producing moving pictures starring the actor.

Harry Kenyon, a moving picture producer, of St. Louis, alleges West, who is known in private life as Roy B. Weissberg, signed a contract with him last November, agreeing to appear exclusively for a period of three years at a salary of $375 per week in films produced under Kenyon's direction.