

## Prizma Color Demonstration

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

Reviewed by Margaret I. 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 who attended it was necessary to repeat 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 for the 8.15 o'clock performance. Preceding 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., LL.D., Professor of Physics in Yale University.

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 claimed attributes through a mental process of weights and measures. 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 loser.

In viewing the various examples 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 demonstrated in the past, when the consequent drawing of comparisons begins. The most noticeable and one of the most favorable points about the Prizma process is the absence of that disillusionizing analysis of color that was ever present in some of the older methods. 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 general color scheme is noticeable, which is doubtless due to the use of four colors instead of two: first, in the exposure of the film through color filters during the photographic process, and, second, the use of these same four colors in the color wheel which is geared to the projector between the light and the film. This film is of the standard width, has the standard perforations, and is photographed at the rate of twenty-four exposures per second. It is in monochrome when finished, and carries latent color values derived from exposure through the filtered colors, red, green, blue and yellow.

The projection of the film is fairly steady and only a slight flicker is noticeable. In the comprehensive manner of demonstration resorted to by Prizma, Inc., service of the color wheel was occasionally dispensed with, giving the audience a chance to compare differences between the ordinary picture and the color picture. At such times it was noticed that the application of color to the picture interfered in a measure with its clearness; in other words, the eye unconsciously seeks a more distinct vision. In landscapes the effect is much the same as that obtained in a painting, and it will be noticed that the green of vegetation is subdued to such an extent as in most cases to give the effect of being viewed from a distance. One of the most perfect color effects is that obtained in a scene on the Pacific Coast where the color of the sea water has been duplicated with startling realism. A pastoral scene with deep perspective of hazy hills and a herd of Holstein and Jersey cattle to the fore is beautiful. Scarcely less beautiful is a river scene evidently photographed in the fall of the year, judging from the dead leaves floating over its black depth. Niagara Falls with its mists and its rainbow is a gem. The Grand Canyon of Arizona, showing also the Colorado River, is impressive as a color study. Other subjects of equal interest in color, as well as choice, were: "The Painted Desert, Arizona"; "The Petrified Forest, Arizona"; "Horse Races at Juarez, Mexico"; "Albuquerque, New Mexico," showing the Indian types, and "Portraits."

The Prizma, Inc., is located at 40 Wall street, New York City. Its officers are E. B. Koopman, president; Francis T. Homer, vice-president; Snowden A. Fahnestock, treasurer, and Geo. P. Kelley, secretary.

They are to be congratulated on the evident success of the project which they have fostered; and we feel sure that this beautiful color method will meet with favor in the filming of the drama as well as the educational picture.

## At Leading Picture Theaters

Programs for the Week of February 11 at New York's Best Motion Picture Houses.

"The American Consul" at the Strand.

A PATRIOTIC all-American bill was presented at the Strand theater, the week of February 11. The performance commenced with "Home Sweet Home As Played the World Over," rendered by the concert orchestra, after which a tableaux, "The Spirit of '76," was shown on the stage. Next an Abraham Lincoln picture, entitled, "The Seventh Son," was presented. Irene Audrey, a beautiful young singer, draped in a silk American flag, rendered "My Country 'Tis of Thee," after which the principal photodramatic feature, "The American Consul," was shown. Theodore Roberts, the Lasky star, appeared in the title role, supported by Maude Fealy, Tom Forman, Raymond Hatton, Charles West, and Earnest Joy. This play was written especially for Mr. Roberts 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 at the Rialto in "Arsene Lupin," the Vitagraph Company's film production of a successful play. The debonair 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 program again, preceded by a series of new motion pictures from the front. A new "Mutt and Jeff," a comedy, and the "Literary Digest of the Screen" completed the pictures.

A fantasy of American melodies, numbers by Jeanne Manbourg, and the Rialto Male Quartette comprised the musical features.

"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 Talmadge in "A Girl of the Timber Claims," Triangle Comedy, "Won by a Foot," was shown.

Thursday, Friday, Saturday and Sunday—Wm. S. Hart in "The Gun Fighter" and Triangle Comedy, "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 Board of Review of Motion 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, scenario 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 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 development 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 picture plays 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.