

MAX LINDER, THE INIMITABLE

Celebrated and Versatile Pathe Artist

A H, there's Max! Now for "something good!" It's thus that the appearance of one of our most popular motion picture artists is greeted in every one of our motion picture theatres that are fortunate enough to show films in which the versatile French artist is seen. American audiences have a real affection for him and cheer and cheer him again and again just as if he could hear and appreciate what a hit, he—with his rare talent and inimitable ways—has made with them. When the fact of the matter is that his American friends have never heard his voice, never shaken his hand nor have they ever seen anything but his picture, and still if you were to ask any one of them if he knew Max, he would answer, "Sure I know Max—and a bully good actor he is too,

Max remained firm, disliking as he did the very smell of his father's wine vats and longing for "gay Paree," where he was sure to find a field for his unusual talents, which even his enemies (if he ever had any) could not but admit were of no mean order. So he finally shook the dust of the good old town of Bordeaux from his heels, leaving behind him many a broken heart among the rich beauties of the place, only to break more hearts among the beauties of the capital.

It was not until Max Linder was settled in Paris that he thought of posing for motion pictures. This line of work appealed to him on account of his being a pantomimist by nature, instinct and choice. We all know that Max can express every emotion without making a sound. With the thought of the cinematograph the

his destination. Finally the lights go up and then, to the surprise of all, there is Max in the flesh, tattered and torn after his adventurous trip on which the audience has accompanied him. He greets them and tries to explain, but they let him see that they know all about it and, of course, have nothing but sympathy for him. So the play goes on.

The most remarkable thing about Max Linder is his wonderful versatility. Now we see him as the man of the world, and then again as the timid lover, and still again as a ferocious bandit. Each of these roles he plays to perfection. He can be funny—oh, so funny! And then again he can make his audiences sob and weep when the occasion calls for it. In some pictures you look with admiration upon his wonderful physique and the amazing feats of strength he accomplishes with such ease. It is not generally known that Max Linder is not only a thorough all around sportsman, but the champion amateur crack swordsman of France, which means something in a land where the art of fencing is carried to such a high degree of excellence.

Sometime, perhaps, Max Linder may come to America. And how we hope that "sometime" is not too far away. Still we fear that a bridge of gold will have to span the waters that divide the French and American shores before he will be tempted to leave his native land where he has gathered such laurels of success. There is one thing certain, however, when Max Linder does decide to visit America there will be a welcome awaiting him of that hearty kind that Americans know so well how to give to those for whom they have a high regard and esteem.

ANNUAL CONVENTION OF I. A. T. S. E.

The annual convention of the International Alliance of Theatrical Stage Employees, of the United States and Canada, met in Washington, D. C., June 11. The convention will last one week. Seventeen members from the New York branches chartered a car which will leave New York, on the evening of July 9. Headquarters of the convention will be at the National Hotel, Pennsylvania avenue.

MINISTERS INTERESTED.

Within the past 30 days the Kalem Co. has received inquiries regarding motion pictures from about 20 different pastors of churches located all over the United States and we presume all the other manufacturers have also received letters of inquiry from church people.

This indicates a trend in the right direction and proves what we have all maintained that the motion picture industry is still in its infancy and a better class of people are turning towards our enterprise and are taking it up with considerable gain and pleasure to themselves.

THE ROOSEVELT PICTURE PROVES A MONEY MAKER.

Wherever the Roosevelt picture is being properly put on, that is with a descriptive lecture, it is proving a money maker both for the exchange and the exhibitor.

A. R. Boone of the Theatre Film Supply Co. of Birmingham, Ala., reports that the Roosevelt picture is making a good showing for his exchange. In 42 days the picture earned for the Theatre Film Supply Co. \$820.00 through his territory and is continually working and the picture proves its popularity wherever shown. Return engagements have been booked in many instances. This indicates what can be done with a feature film when handled correctly.

Several other exchanges have reported even greater earnings.



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and one a fellow never gets tired of seeing." It's for these warm American friends of the handsome artist that we are writing this sketch, because we know that they will be deeply interested in hearing something of the life and fortunes of their favorite.

In the first place Max Linder does not come from a long line of the disciples of the great Thespis. His father is the owner of vast vineyards near the city of Bordeaux, France, and holds the position of Mayor of the town in which he lives. Consequently, he is a personage of some importance and wealth and, naturally, entertained for his son all sorts of high ambitions. He tried in every way to discourage the latter's taste for the stage, but Max's longing for the footlights was altogether too strong to be destroyed by his father's ideas on the matter and after many discussions between father and son the former permitted his boy to take the course at the Conservatory of Bordeaux. After completing this course Max decided to lose no time in establishing himself in Paris, for, notwithstanding the temptations held out by his father,

world renowned name of Pathe Freres naturally suggested itself to him and soon the big French firm and Max came together, and we all know the result.

The price paid to Max Linder is probably the highest paid any motion picture artist in the world. This is not surprising, as he not only writes his own scenario, but stages and directs them. His contract with Pathe Freres allows him to appear at the Theatre des Varietes in Paris and also at the Olympia. At present he is playing in a very unusual kind of a piece at the latter theatre. In this play Max is seen both on the screen and on the stage. The audience has become impatient on account of the non-arrival of their favorite as it is long past the time for the play to begin, when suddenly their attention is attracted by seeing the one they are waiting for appear on the screen, hurrying from his house in a great state of excitement, fearing he will be late for the theatre.

Fate seems against him, however, for the more he hurries the greater the difficulties that come in his way to prevent him from getting to