



MY FIRST ROLE Perhaps you will never know how nervous I was about my ability to "make good" when I learned that I was to have a real, true role. Of course, I had played before the camera before—but never before had the entire success of a picture depending upon me.

How many times I read my "script," dwelling on the scenes which I believed would be the most important in the finished picture. Both mother and myself talked about the costumes that I was to wear and the best interpretation of the part, for all the preceding weeks. I am sure those about must have found us rather boring, for we were so delighted that we could think of nothing else.

After my first day of work I was so frightfully tired that I wondered if I would live to go through with it. How did the players do it? I wondered. And finally the whole film had been taken and was ready to be shown in one of the projection rooms of the company. As anxious as I was to see myself, I entered the room with beating heart, and almost ran out before they put the little picture on the screen.

Everybody was lovely—praising me enthusiastically when the film was over and predicting my success within a few months. Yet I knew that my supreme test was yet to come. What would the cold, critical public say about my first big effort? Would they laugh at the troubles of the little Wood Violet, or would they cry over them?

The first run of the picture was in New York, and both mother and I entered the darkened auditorium in the middle of the story, immediately my features were gone. My fondest hopes were at last realized. Visions of success floated through my brain in hazy confusion. A sour-faced old man next to me was catching his breath to stop the tears. The human interest and sympathetic touch had consummated its mission—people really did think my work was worth while.

Other parts have since helped me in the climb up the ladder of success, but I will never forget this part in "The Wood Violet." It gave me hope, and faith in myself; and that is, after all, half the struggle.

THEATRICAL

After all there is nothing new under the sun and we are not half as original as we think we are—even if our slang is quoted as quite the bizarre and original thing all over the world. The latest to disturb us is the fact that the expression "Nobody Home" does not belong to us, is not our own creation, but was originally foisted upon an unsuspecting public no less than two hundred years ago. In fact from its association it is a classic.

The expression was originally used by Alexander Pope, translator of the "Iliad," and author of the "Essay on Man," who died in 1774. It did not pass with its originator, as forty years later this epigram of Pope was in use and paraphrased by William Cowper, who died in 1800. The paraphrase reads:

"You beat your pate and fancy it will come, Knock as you please, there's nobody home."

Still later, Charles Dickens made use of the expression in his tale where the vicious schoolmaster Squeers, describing the "fortunate 'Smike' to a visitor, says: "Smike, 'Nobody Home,' no matter how hard you knock."

Since that time the expression has been in frequent use, but of late more so than ever, and always to indicate

some person who is mentally deficient or careless. Probably nothing however has done much to familiarize the use in America as its application to the title of John P. Slocumb's new musical comedy "Nobody Home," which is to be seen at the Academy of Music, Wednesday, November 22.

In this instance it refers to an Englishman of the "silly class" type who blunders into an awkward situation and gets a lady in a very embarrassing position and who eventually turns out—but then that would be telling another story which is much better seen and heard, than read.

TRULY A THRILLER.

Did you read the third great story of "Grant Police Reporter," which was published in Friday afternoon's Dispatch? If you did, you read one of the most thrilling and stirring stories that ever was written, and can readily imagine the possibilities for making a thrilling and spectacular motion picture from such a story.

Especially is this true when you count on dare-devil George Larkin to play the role of "Grant" with beautiful Ollie Kirby playing the opposite role. That's just what you get at the Bijou as an extra attraction next Tuesday. These great series of stories have been made into thrilling photoplays

COMMITTEE WILL VOTE ON REPORT TOMORROW NIGHT.

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The money is to be raised on the joint obligation of the parties in interest as underwriters, and the installment calls are to extend over a period of ten years, beginning with not more than 25 per cent. for the first year and 15 per cent for any succeeding year. The investment feature is secured by the plan of donating factory sites to the extent of one half of the property suitable for this purpose, alternating the locations, so as to reserve for the investors property which must appreciate with the development, and withholding more than half the property to be disposed of as circumstances may determine. The control of the property would be in the hands of trustees representing all the interests.

Second—Jitney Buses.

We have made an exhaustive investigation of the operation of the jitney bus, and find that many cities, among them Charlotte, Greensboro, Atlanta, Richmond and New Orleans, have ordinances controlling the operation. The ground upon which jitneys



William Desmond in Triangle Feature, "Sorrow of Love," with Bessie Barriscale at the Royal Monday.

by the Kalem Company, starring these popular stars, and you will see at the Bijou next Tuesday "The Pencil Clue" which the Dispatch published Friday. George Larkin gained fame for his marvelous work opposite Cleo Madison in "The Trey O' Hearts" and has ever since been requested numerous times by fans who followed his daredevil exploits at that time. Thus, this series, besides being among the greatest stories ever adapted to films, right now possesses the added attraction of starring this great favorite in his first return to the screen.

AN EXCITING FILM.

"Her Father's Son," is the clever title of the remarkable Morosco-Paramount photoplay coming to the Grand theatre. A poor father and a rich uncle, who has no son, cause the tangle. France's father, dying, pledges her to this masquerading boy.

Under her uncle's roof with his daughter Betty as a chum, the deception becomes very amusingly difficult. Many are the hazards and strange carryings-on of this whimsical young "man." A youth, who almost shot the old colored retainer; the boy who was always disappointing; "his" uncle's deceptions; the one who dreadfully shocked Betty by glibly walking into her boudoir to see the pretty dresses.

This is the youth that bore a remarkable likeness to Betty's cousin from St. Louis, a most elusive person, who stole the heart of a gallant young officer visiting the mansion. But into this most fascinating game of hide and seek comes an element that Miss Frances hadn't reckoned upon and which caught her unawares.

Beautiful little Vivian Martin and Frances carries the part with a spirit of mischief that is most fascinating.

"THE SORROWS OF LOVE."

Bessie Barriscale will be seen at the Royal Monday in a role that is totally different from anything she has ever essayed in her career on the screen, when she is presented on the Triangle program in an absorbing drama of blind devotion entitled "The Sorrows of Love," a Triangle-Keefe feature from the joint pens of Elaine Sterne and J. G. Hawks.

"The Sorrows of Love" is of Italian locale, and Miss Barriscale has the part of Sister Beatrice, who is first seen as "The Lily" in the convent of St. Cecile. The plot concerns mainly her adventures in the outer world, after she has fled from the convent, believing she can find a greater mission outside its walls. How she meets and falls in love with a young labor agitator, only to meet tragedy and return again to the convent, has been absorbingly depicted.

In the role of Beatrice, Miss Barriscale is credited with a remarkable characterization. Her delineation of the white-robed nun is the very essence of innate goodness, while her later portrayal of the passionate daughter of Italy is equally rich in fiery emotion.

Miss Barriscale is supported by William Desmond, who will be best remembered, perhaps, for his excellent work with Billie Burke in "Peggy" and with Bessie Barriscale in "Bullets and Brown Eyes."

are regulated is that of imposing responsibility, and the means employed are privilege taxes and indemnity bonds. The tax is not large as a revenue item, but the bond, which is made adequate to indemnity against accident, varies from one to five thousand dollars per vehicle, the indemnity being made payable to the city and recoverable by suit by the plaintiff.

The regulation of jitneys proceeds on the idea that competition should be responsible, and that it is unfair to street railway investments to allow irresponsible competition, which is not only without investment, but without liability for public safety. There seems to be no question of the power to regulate jitneys, and the Supreme Court of Louisiana has sustained the regulation by the City of New Orleans imposing a bond of five thousand dollars on each vehicle. We recommend an ordinance, which is here attached, and which is very similar to the one adopted by the City of Charlotte.

Third—Controlled Monopoly.

We approach this subject with entire confidence, but with a full appreciation that it is a new matter and will require open-mindedness for fair consideration. The subject is an evolution, and is an economic achievement of far-reaching effect. On the face of it, monopoly is obnoxious, but private monopoly and public-controlled monopoly are very different things. The one is indefensible, because of its inherent selfishness, the other defensible, on the ground of public economy. In essence, it is the mobilization of public patronage under the control of public authority, using a government chartered and controlled private agency to effectuate public efficiency and economy.

The State of Wisconsin has tried out the plan for about ten years, and in general the terms under which the system is operated are these:

1.—An existing public utility company is placed under the control of the State, authority as affects (a) capitalization, (b) equipment, (c) public charges and service.

2.—In return for this surrender of control, the State grants to the company the exclusive right to supply public service to the community.

3.—The local authorities are empowered to suggest extension of service and other matters of public concern.

4.—The company is not legally bound to act favorably upon the suggestions of the local authority, but the local authority has access to State authority to force terms on the company, after due hearing.

5.—When, upon hearing, the State authority finds in favor of the local authority, the company is given the option of complying with the order and providing the enlarged service, or suffering competition through a new company, to which the local authority is empowered to grant a franchise.

The system in Wisconsin has worked most satisfactory, and the experience is almost universal that the recommendations of the local authorities have been adopted and compet-



Four of the Syncopated Dancing Dolls in the Big Musical Comedy Success, "Nobody Home," which comes to the Academy of Music on Wednesday, November 22.

tion avoided, and the option of the frequent service to sparsely settled districts.

3.—The economy incorporation, which makes it possible to extend service to new fields.

4.—The general satisfaction to motormen, by reason of increased compensation, when once the system has become operative. The opinion is freely expressed, that under the present conditions of jitney and privately owned automobile competition, the one-man car operation in cities of less than 50,000 population, and in districts thinly settled, is an absolute necessity, to safeguard the revenues of the companies. For further information on this subject we attach hereto the correspondence which we have gathered, and concur in the general opinion that the one-man car within the limits named is entirely feasible. Inasmuch as the one-man car operation was introduced chiefly for the purpose of economy, we assume it would not only be undesirable but impracticable to operate one-man service where congested traffic would make it difficult or slow, and we do not recommend, nor do we understand the company to propose, any service that would entail hardship on the men or menace the public.

General.

The foregoing conditions entering into the expression of public sentiment, which would assure support to the projected plans of the Tidewater Power Company are precedent to momentous developments by the company, already planned and partly in operation, whose extent is indicated by the following summary:

The investment of over one million dollars in agricultural holdings and developments in this immediate section. This development is but in its initial stage, and every condition favorable to maximum productiveness—soil, climate, transportation, accessibility to market, here obtains and constitutes an aggregate of advantages practically unlimited in its possibilities.

1.—The insurance of greater safety by having the car under control of one man, and under safety devices.

2.—The ability to maintain a more

which will be made doubly attractive by prescribing the charter of buildings and providing easy terms for acquiring homes.

From time to time the question of a rival public service company has come up, and, in concluding our report, we think it well to draw attention to this subject: Our investigation has disclosed that any possible rival company would only be the duplication of car and light service, and the principle of regulated monopoly applies best with objective force. The entire scheme of the development contemplated by the Tidewater Power Company depends for its financing upon the public credit of the company, which can be maintained and strengthened only by the loyal support and undivided patronage of the people of this community. With the assurance from the public of such measure of support as would be indicated by the approval of the action of the committee of One Hundred on the report now submitted, we are permitted to say that the Tidewater Power Company is prepared to enter into commitments whose results will be expressed in developments amounting to millions of dollars. We will not permit ourselves to believe that the people of Wilmington are without vision. Here, at your very doors, are potentialities of unthought of possibilities, and at hand is the man whose vision has discerned them and whose command of financial confidence is equal to making them realities. To realize such undreamed of results imposes upon this community no sacrifice, no hardship, no denial of right, no impairment of personal interests, and all that is asked is the expression of sympathetic co-operation in carrying out constructive policies which will give to this community something else besides itself to feed upon.

Respectfully submitted, with recommendation of adoption: T. P. NOE, J. A. TAYLOR, H. C. BEAR, W. H. SPRUNT, ROGER MOORE, JOHN R. HANEY, WOODUS KELUM, Nov. 10th, 1916 Sub-Committee.

The development between Wilmington and Wrightsville Beach, of which the Auditorium on Harbor Island and gas extension to suburban districts and Wrightsville Beach, the financing of sewerage and water for Wrightsville Beach, and the lately acquired Oceanic Hotel, are only the beginning.

The unique feature of a social center on the Beach—a plan of bungalow houses of convenient size and complete equipment, whereby groups of friends from a distance may spend a time at the seaside and enjoy their own home circle, at an expense within the command of those of moderate means.

The enlargement of Harbor Island and the erection of one or more hotels, with a causeway approach from the mainland.

A causeway from Masonboro Sound across to Seaforth, with a roadway up the beach as far as feasible.

A tourist winter hotel on Masonboro Sound (the McKoy place) extensive in size and elaborate in appointments.

A golf course near Winter Park Gardens, ideal in location and unsurpassed in the rolling character of the land, which will have the distinguishing feature of being open to the public, and which will be about four times as large as the golf grounds of the Country Club.

The development of small farms in a drainage district of about 2,000 acres, one-half of which is under control of the company, lying south of the trolley line near Winter Park and between improved country roads.

The suburban residential developments at Audubon and Oleander,

BIJOU

TUESDAY

"THE PENCIL CLUE"

The Latest Adventure of The

"Grant--Police Reporter"

Series, as Published in The Dispatch Last Friday, Starring Darc-Devil

GEORGE LARKIN

With Beautiful

OLLIE KIRBY

An Extra Splendid Attraction!



MARIE DORO

Appearing in the Paramount Production, "The Lash," at the Grand, Monday.

Another Winning Attraction For All This Week

Victoria Theatre

LADIES FREE Monday Night When Accompanied by the holder of a 30c Ticket.

Mack's Progressive Girls

An All Star Musical Comedy Company

A GIGANTIC SONG HIT SHOW - A GREAT SINGING AND DANCING CHORUS

Presenting During the Week Three Entirely New and Successful Musical Comedy Plays.

REGULAR PRICES—Matinee, 10c and 20c (3:00 P. M.) Night, 10-20-30c (7:30 and 9:00 P. M.)

GRAND MONDAY 5 and 10c

Olive Morosco—Paramount Pictures Present

THE WINSOME SCREEN BEAUTY

VIVIAN MARTIN

In a Vivid and Beautiful Five Reel Dramatic Feature

"Her Father's Son"

A Paramount Picture with All The Charm and Beauty of The Old South.

Royal MONDAY 5 and 10c

Thos. H. Ince Presents

THE EXQUISITE EMOTIONAL ARTISTE

BESSIE BARRISCALE

In Absolutely Her Greatest Screen Triumph

"The Sorrow of Love"

A Story of Sunny Italy—Of Life Inside and Out the Convent Walls. Miss Barriscale in the delineation of a white-robed Nun, and later, as the passionate daughter of Italy.