

## Triangle Nights.

Pretty neariy every day somebody says-
"But how in the world did you do it all so quickly?"

As a matter of fact, Triangle Film has been really years the making.

But like many great enterprises which have been long in aration-notling was snid of it antil it was done.
To do first snd talk later was the iden.
For a long, long time Griffith and Ince and Sennett have been making movin $\leqslant$ pictures that were so much ahead of or dinary ones that uxhibitors nimost fonght to get them.
But like all anbitious nen-especially artists-they were sil the time fretting becanse the wanted to make them bette stil and were
priced theatres.

Even so-they were perfecting great orgnnizations-which ot better every day
Among them. they had got together ahout fifty of the most expert photographers in the world, and with each of rese trying to make clearcu, more beantiful pictures than the

It was natural enough that directors who were ambitious zathered about Griffith, Ince and Sennett-especially when

All this time the acting was getting hetter. Really wonder artists were developing-
Mae Marsh, Ralph Lewis,
Wallace Reid, William S. Hart,
Enid Mnrkey, Fred Mare
Bessie Barriscale, Ford Sterling,
Mabel Normand, Roseoe Arbuckel
Lillian and Dorothy Gish.
Everybody chafed under the holding baek of Price.
Then Griffith liroke all bounds-jumped all barriors - got some of his friends to help with money-and on his own hook roduced "The Bieth of a Nation

Everybody said it was wonderful - nnd everybody said it ouldn't pay!
Then it was slown in New York; and the whole town clam red for seats at $\$ 2.00$ each.

Don't you sec how simple the rest was?
The men behind Griffith and Ince and Sennett took off tho nancial "lid" aud the fur began to fly with a vengeance.

Fach of these great diractors had up his sleeve wonderful hings he'd been waiting to to for years
Here a certain atage star was the needed last touch; there tremendous mob scene; still again some amazing mechanical "ffect" that wonld cost a fortune.
Directors-camera men-actors and actresses outdid them-
Stage Stars that had aiways shied at moving pictures lis-ned-and came:

Then the news trickled out; wise exhibitors, for they had found that the one best show in town always succeeded-no aatter what rent had been paid or fim-began telegraphin
uting companies et it be known that their services might be had.

And all this time no company had been formed-nothing had been arrived at beyoun.l a rough, general understanding mong the men who had put up tie money

Less than two months ago the thing finally took shape, and Triangle Film"' became a Corporation.

It has no liabilities.
Its assets were probably the most valuablo pieces of paper he work of these three supervising prodncers for contracts for Its chief stockholders besides these men-whose future is pledged to, it-were Adam and Charles Kessel, Charles Bauman and II. E. Aitken, every one of whom had got rich in the film business.

Its executives, the pick of the industry.
Its good-will, the promise of business from exhibitors of
very highest type the country over! porate as it is, Triangle Film is already all that, newly mooth-running machine-dning husiness as easily and effiiently as though its parts had been working together for cars
Nor that the Triangle Plays which first appear at the ne perbocker Thwatre, New York, next Thursday will have months of polishing.

And in 1 nn't very strange either that, just ns a good many opera nights," thounsunds of thein the country over are already rranging for "Triangle Nights" this winterHave you set aside your Triangle Nights

TRIANGLE FILM CORPORATION.

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[^0]:    N. B. With each Triangle Drama there will alwaye be shown one Triangle Keystone Comedy, so you may bo sure of a laugh.

    Which is a good deal to be sure of

