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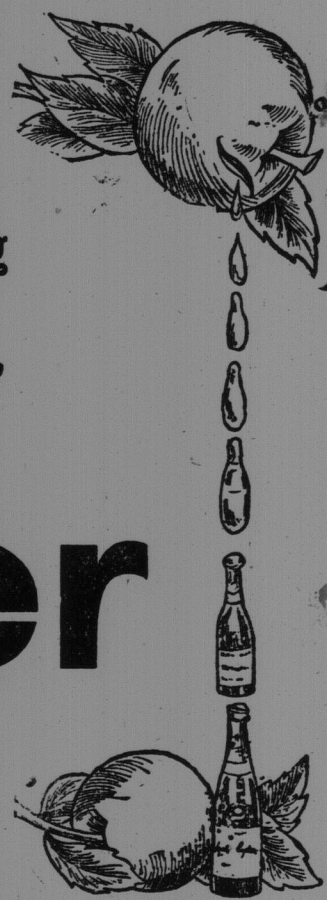
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PREDICTS 36-HOUR SERVICE TO LONDON

Curtiss Expects Aerial Taxi Systems Also—Sees Possibilities of Much Larger Commercial Plans

Thirty-six hour air service to London and almost unlimited development in the size of commercial airplanes are predicted by Glenn H. Curtiss, one of the pioneers of American aviation, in an article in the current number of United States Air Service, official publication of the Army and Navy Air Service Association.

Under the caption, "The Next Step," Mr. Curtiss makes some extraordinary predictions for the near future. He writes:

"Double the horse-power of the NC-4, increase her wing spread from 126 to 200 feet, load her with passengers and mail for her triweekly or daily trans-Atlantic flight, and you will have a glimpse of the future.

"It is not, in my opinion, a distant future. It is but a step from present achievement. Accompanying it there should be a vigorous development in land machines, chiefly in aerial taxis—a development which will see the aerial runabout as cheap for purchase as the

medium-powered automobile—and considerably more economical to run."

The NC-4 crew, he says in praise, demonstrated "the absolute feasibility of the airplane for overseas flights." Owing to the flying boat's ability to weather the sea and air and its ease in landing and launching, he believes it has a greater future for sea flights than the dirigible. The next great flying boat, already designed, will have 2400 horse power as compared with 1600 used in the NC-4.

"The great demonstration of the feat of the NC boats, from a designer's standpoint, apparent now, is that the larger the wings are, the more efficient are the boats," he says. "Previously we did not think this would prove to be the case. To explain what I mean: The ordinary small plane has a lifting power of about eight pounds to the square foot of wing surface, whereas the NC boats have a lifting power of twelve pounds per square foot of wing area. So, the larger the planes are built, the more efficient they can be made, because they can carry a greater proportionate weight.

"The lesson of all this is that it is possible to go on indefinitely, so far as the size of planes is concerned, instead of falling off, as we thought it would the efficiency keeps going up all the time."

He predicts a trans-Atlantic route via the Azores to France or England, the Azores occupying a position similar to that of Chicago in the American railroad system. Flight time should be twelve to twenty hours to the Azores and from New York to London, twenty-four to thirty-six hours, "with faster a development which will see the aerial runabout as cheap for purchase as the

landing at sea," he goes on. "The flying boat of the future, with steel hull of scientific lines, will be able to ride out any sea. The NC hulls, with their record of 210 miles over heavy seas, have indicated the possibility of the combined sea and air machine.

"Of course the power plant, which totals 2400 to 3600-horsepower, will mean a total of from six to nine motors. From two to four of these, according to the total number of engines used, will be in reserve almost from the start of a flight. The occasions on which mid-ocean landings will be necessary will thus be reduced."

Land aviation says Mr. Curtiss, should have a parallel development, held back now by lack of landing fields. All large cities should have landing fields, he argues.

"Doubtless, in time, aerial commuting will be common. Think of the ease of upkeep which the aerial taxi will represent. No tires, no bearings, no transmission, no clutch. Engines and planes of today, properly cared for, have a long life. Why should not the airplane become in time the most durable as well as the speediest and most economical transportation unit? It will!"

A one or two-hour trip by individuals or corporations, with a convenient limit of 250 miles, will be the first development, he says.

Congress has enacted a special law to provide an extra war risk insurance payment of \$100 a month for Henry Bitter, Dubuque, Iowa, the only American soldier in the war who lost both eyes and hands.

TRAGEDY OF LIFE OF MAD ARTIST

Ead Comes at Mountain Camp to Painter of Masterpieces Long Unknown

In Asylums Since 1900—\$20,000 Paid for Picture Blakelock Sold for \$500—At 70 He De-nounced Alleged Forgeries

Ralph Albert Blakelock, a famous painter whose genius was not recognized until after the impairment of his reason put an end to his production of work of artistic excellence, died on last Friday at the Adirondack camp of William M. Kingsley, near Ellsworth, N. Y., where he had been taken a month before by Mrs. Van Rensselaer Adams, his guardian.

His death was due to arterio-sclerosis, which, at his age of seventy-two years, it was said, made the end likely to occur at any time during the last few years. He was apparently in his usual health up to an hour before his death.

Blakelock had been in the State Hospital at Middletown, N. Y., continuously for eighteen years, with the exception of a period of liberty under guardianship from 1916 to the fall of 1918 and the recent period of one month which ended in his death.

Because of apparent gains in his mental health, it was hoped by friends that the old painter might use his brush with his old skill when he was released from the asylum in 1916.

He returned to New York City at that time and enjoyed for the first time personal contact with the art world which had grown, since his seclusion, to regard him as one of the foremost painters of America, but the hopes that he might again do high-grade work were disappointed.

In the summer of 1918, while he was at Lake George, he returned to his favorite work of painting moonlight scenes and produced one or two paintings bearing a remote resemblance to the earlier canvasses of this type, which had made his greatest fame.

During most of the period at the asylum the painter was protected by his delusion that he was "possessed of great wealth" from feeling any bitterness over the fact that he had received no reward of money or fame at a time when he could have enjoyed it.

The belated appreciation of his work gave him a high rank among moon painters and the sudden jumps in the art value of his works had made them a field of activity for art dealers.

The mad painter's belief that he was the richest man in the world clung to him up to this summer, when he sent a check for \$1,000,000 from the asylum to a friend in New York to compensate a small favor.

His mind cleared somewhat during his last days. Mrs. Van Rensselaer Adams said, but his saner grasp of things resulted to some extent in embittering his end, by enabling him for the first time to appreciate the tragedy of his life.

years of his life. They started a fund in his behalf, which was augmented last year by the Y. M. C. A., when that organization discovered that one of his neglected pictures had hung on the walls of the East Side Y. M. C. A. building for thirty-eight years.

This picture, now famous, was turned over by the painter on Nov. 1, 1880, to the institution, as security for a rent bill for quarters which he had occupied in the building. The Y. M. C. A. offered to have the picture sold and the remainder of the price used for the old man's benefit, after the satisfaction of his claim against him. His bill, with interest at 4 1/2 per cent for the thirty-eight years, amounted to \$768.13, and the picture, called "The Necklace," was sold for \$8,000.

Blakelock was born in New York on Oct. 15, 1847. He was self-educated as a painter. He never attended an art school and it has been said that his work "carries no suggestion of the influence of other painters."

"Moonlight," his best known painting, was sold in 1916 for \$20,000, the original price paid to him for it being \$500 one of the largest sums he ever received for his work. As a young man he visited the west and some of his striking paintings are of Indians. His work received honorary mention at the Paris Exposition of 1900.

While at the State Hospital he was elected an Associate National Academician in 1918, and a National Academician in 1916.

As an example of the excitement that has been aroused in England by Americanization which is going on over there, Sidney Low in his flowing pen comments on current events in the Fortnightly Review for July affords some interesting material. For, speaking of the "American invasion of England" or "Americanization," he says:

"The Americanization of this country goes on at a great pace. American stories and magazines are stacked on every bookshelf. About half the new plays which are presented on the London stage come from across the Atlantic; so do many of the revues, and variety entertainments and music hall shows. The English theatrical manager is now as much interested in New York and Chicago as he is in London. Paris, too, gets our dances from America, with the weird music to which they are enacted. Our mother and grandmothers floated through the valse, the daisy, the sensuousness of Strauss and Gungl and other Viennese composers. Today young couples—and middle-aged couples—jerk and jig, while minstrels imitate or exaggerate the noises which arose from the banging of tin kettles and rattling of saucepans in the negro camp-meeting in the southern states. Thus does the course of empire pursue its westward way."

The greatest American "spiritual" conquest of all is that of the cinema. In the world of the film America is supreme; at any rate, she has far more than a two-power superiority. One hears much of new British companies and combinations, which are to produce native films, sufficiently to overcome them in the market. One may hope something will come of these enterprises; for there is the possibility of a great art in the cinema theatres which will in time lift it clear of vulgarity and mere profit-mongering. We would like to think that it may reach its highest possibilities in this country, on the artistic as well as the commercial and mechanical side. In the meanwhile, the Americans hold the field, and they supply, I believe, about 90 per cent of all the films shown in our picture theatres. Millions of English, Scottish and Irish men, women and children see these American photographs every week of their lives. The cinema is the chief recreation of the masses of the people; perhaps it may be said their chief interest outside their own work and domestic affairs. It has superseded the church, the meeting house, the lecture platform; it outshines the novel and popular magazines; it is overtaking its most formidable rival, the cheap illustrated daily and weekly newspaper. And it is, in the main, American.

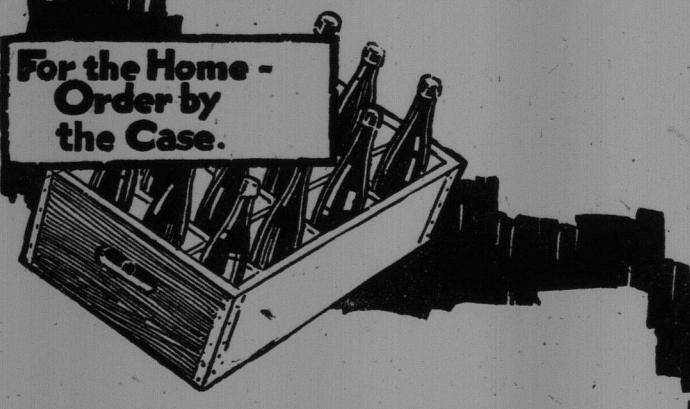
This is surely a matter of deep interest and significance. Nearly all classes of our population, except, perhaps, the "intellectuals"—and even they are beginning to frequent the "pictures"—are habitually and constantly seeing life through American spectacles. Certain phases of American society must be better known to our small tradesmen, mechanics, laborers, with their wives, sons and daughters, than our own. What goes on, from the scenario-writer's point of view, within the luxurious mansions and country houses of American financiers has been revealed to every English shop assistant and factory hand. They know all about the mammoth hotels, and the sumptuous restaurants and the dance halls, and night clubs, and the seaside or hillside pleasure resorts. They know of freedom which had lightened the last few years of the millionaire, upright or

shady—generally shady—and the ways of the adventures, who aspire after his dollars or his daughter, and the ways of the Wild West, where stalwart young men with revolvers defend virtuous school mistresses. They know all about those other young men, the fast young men, who engage in the pleasures of the town and tempt "business girls" to stray into the paths of error. They gaze at American houses, American furniture, American scenery; they confront American police captains, and American train men, and American criminals.

No wonder our younger generation talks American! No wonder astute advertisers anxious to catch the prevailing note, allure us with direct personal exhortations in the manner of the American publicity expert, who is an acknowledged master of his craft! Mr. Jones no longer informs the nobility and gentry that he has a stock of goods which he is prepared to sell at a moderate price. He prefers a more direct and demonstrative form. "You are a business man; your time means money. You cannot afford to cut it to waste by fooling around after low-grade stuff. It is up to you to get the best. You get it, and get it quick, from A. P. Jones. Why? Because A. P. Jones specializes in mind-

saving. A. P. Jones has studied this thing out. He knows that you need your brains for live work, not for worrying over back numbers. Therefore—and so forth for a vivid column or two. The language, the mode of thought would have been unintelligible to most Britons a few years ago. But O. Henry, and the American magazines—"Uncle Sam" plays, and the cinema, but most of all the cinema, have made it familiar in our mouths as household words. Not like the Movies.

One might speculate widely as to what the results of this feast of film-kultur are likely to be. From one point of view you might say there is something obviously beneficial in it. We are all asking that the two English-speaking peoples shall be brought into closer communion, that they shall get to know more of one another. Well, is not the cinema reaching toward this high purpose; it is not, at least, making the Americans better known to the British, and giving us a deeper understanding of our kinsmen across the ocean? Is it? I am not so sure. For the view we get of the United States on the films, and indeed through the other agencies of popular information, is scrappy, incomplete and distorted.



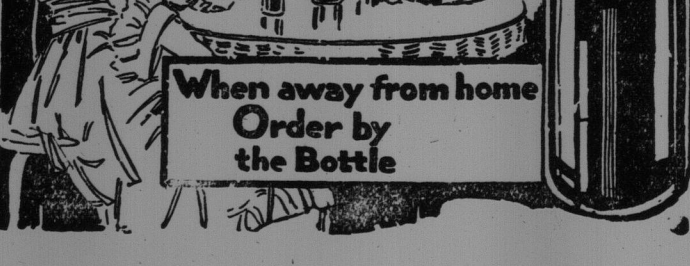
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When away from home Order by the Bottle

SIDNEY LOW AND BRITISH MOVIES

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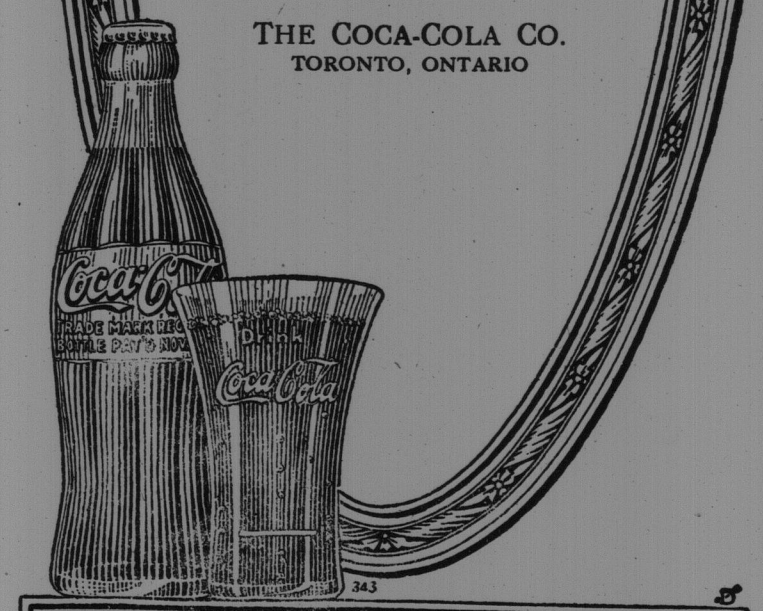
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