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DEAR SIRS,—When purchasing machinery or electrical apparatus, one is generally offered what is supposed to be the same thing—AT ALL KINDS OF PRICES. The low price man tells you it is just as good, or better than the higher priced article. Common sense tells you this cannot be so. If it was, a CHEAPER MAN would have your OWN JOB. Almost everything on this earth finds its level, and each man, or article, demands a certain price, fixed by his or its true value to the community.

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Toadv Amer. Co., 2211 Third Ave., Brooklyn, N. Y.  
Craft Amusement Co., 209 15th St., Denver, Colo.  
Hartlands Company, 1411 B, 15th St., New York.  
Hall of Fame & Holme, Newport, R. I.  
Engineering Equipment and Supply Company, 1348 St., John Street, Montreal, Canada.  
J. F. Davis, 109 Dean, Milton, Pa..  
J. M. Henning & Nielt, Denver, Ind. C.  
G. S. Kellogg & Co., 51 Tavors Street, Manchester, N. H.  
L. Parish, D. C.  
Nicholas Seraphin, 1075 4th St., Ft. George and Amsterdam Ave., New York.  
Bowers & Montgomery, 309 Columbia Street, Brooklyn, N. Y.  
Chas. E. Paul, 778 Manhattan Ave., Brooklyn, N. Y.  
H. A. Pielke, 305 Newark Ave., Jersey City, N. J.  
M. J. Wisnial, 132 Thomas St., Newport, R. I.  
W. H. Sthushman, 641 First Street, Boston, N. Y.  
W. E. Waters, 236 Reynolds Ave., Union Hill, N. Y.  
J. W. K. Silver, 215 Main Street, Pottaw, N. J.  
Bujon Engineering, Haverhill, Mass.  
Schindel & Chamberlain, 12 Cornell, P. A.  
Pleasant Home Theater, 42 North Street, Middle
town, N. Y.  
Henry Oehl, 1225 Amsterdam Ave., New York.  
McKee & Lane, 78 Westchester Ave., Newy, N. Y.  
Thos. W. F. Frey, 487 Prospect Ave., Bronx, Newy, N. Y.  
Burgett & Battl, 207 Lafayette St., Tampa, Fl.  
S. B. L. D. Norton, Newport, R. I.  
L. C. Baker, 50 Church Street, New Britton, Conn.  
J. A. Cournelle, Jr., Ocean Parkway and P. H. 
Hill Ave., Brooklyn, N. Y.  
Geo. E. Dollar, 3331 Boston Road, Bronx, N. Y.  
Hickey & Kelemen, 3229 Third Ave., Bronx, N. Y.  
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WRITE TO-DAY  

J. H. HALLBERG  
Consulting Electrical Engineer  
Associate Member: American Institute of Electrical Engineers, National Electric Light Association, The New York Electrical Club, etc.  

Factory and General Sales Offices:  

12 and 16-inch Electric  
Fans for all Circuits  

28 Greenwich Ave., New York, U. S. A.
Editorial.

Ourselves.

This issue of The Moving Picture World begins a new volume. In the middle of this number will be found a four-page insert bearing the contents of Volume 2. This can be easily detached and bound up with the volume by those who desire to preserve it for future reference. We can supply missing numbers at five cents each.

New readers who may desire to possess Volume 2 may obtain the 26 numbers postpaid for one dollar, or we can supply the volume cloth bound at two dollars, express prepaid.

* * *

In reply to the many letters of congratulation that we have received, we will say that in Volume 3 we will endeavor to more justly earn these plaudits. Let us know your wants and we will do our best to respond.

* * *

We have acquired by purchase THE EXHIBIT, formerly published at Detroit, Mich. Subscribers to that paper will receive The Moving Picture World until the close of their term. It will facilitate the work of combining the two lists if those of our subscribers who were also subscribers to THE EXHIBIT would advise us as to when they paid their subscription to the latter paper, so that we can extend their subscription pro rata.

* * *

Operators, managers, proprietors, film renters and manufacturers, you all need the MOVING PICTURE WORLD. For a two dollar bill you can have it mailed to your address for a whole year.

FILM SERVICE ASSOCIATION.

Special Meeting, July 11, 1908, at
New York City.

Headquarters: Prince George Hotel, 27th
and 28th Streets, Between Fifth
and Madison Avenues.

Accommodations have been reserved for all members desiring to stop at this hotel. The business meeting will be held at the hotel Saturday morning.

Special rates have been secured for association members and their friends, on the European plan, as follows:

Single room and bath, $2.00 per day.
Double room and bath, $3.00 per day.

All meals in the main dining room and in the café are a la carte.

To secure accommodations, communicate at once with the hotel direct and to secure the special rates, mention the Film Service Association. The reservations will be assigned in order and the earlier applications will receive the preference and the best reservations.

The business meeting will be called to order promptly at 10:30 A. M., Saturday, July 11, in an assembly room in the Prince George Hotel, reserved for the purpose.

* * *

By the time the next issue of this paper appears the delegates will be assembled in New York. From the interest shown by the members in its approach it may be warrantly assumed that no more important meeting has been held. Rumors are afoot that there will be some sensational developments, but there is nothing to substantiate them. The most prominent and influential members in and about New York say that determined efforts are being made by outside influences to inject a spirit of hostility into the convention through the agencies of some susceptible members, but the plans will be thwarted and when the convention adjourns the association will stand upon a stronger foundation and have brighter prospects than at any other period since its formation. They claim that the outside influences are tireless in their operations upon the sentiments of some members who seem always ready to lend an ear to mischievous whisperings without giving a moment’s thought to the source or motive.

* * *

One of the most significant moves on the association’s part has been the recent flying trip through the country by National Secretary McDonald. If anybody has a finger on the pulse of the organization it is Mr. McDonald and if he has detected anything discouraging as bearing upon the welfare of it he has a most wonderful power for concealing it. The secretary has made no official announcement as to the result of his trip and is not inclined to speak for publication concerning it, but by picking up a few words dropped here and there and weaving them together the conclusion is reached that the F. S. A. will continue in existence and within the next few weeks give evidence of wonderful energy. It would seem that there is but one battle cry, “Get after the business,” and this will be the cry during and after the convention. Heretofore the main efforts have been directed to a perfection of the organization. Much valuable time has been consumed in this and the work is not completed, but it has sufficiently progressed to enable the promoters to give part of their time to other channels and the chief one of these is a locking of horns with the opposition.
The association men take the stand now that the time for conservatism and moderation has passed. They started out with the theory that they had the goods and could hold and gain trade under their own schedule. For some time this theory was sustained by results, but the independents stuck to their guns and broke through the association ranks in many places, taking away association business and working no little harm in many other respects.

One of the first and important moves the independent men made was to get hold of and exhibit association films in conjunction with their own. There were several objects in doing this. They wanted to show that they could get the films. No matter how or when they got them, the point was to get them, and they did. The accomplishment of this had more than anything else to do with the spreading of suspicion and discontent in the association ranks, and it cannot be denied that on several occasions a cloud hovered over the F. S. A. It seems however that the effect was counteracted by diplomatic moves that were both well planned and executed. The next move the independents made was to take the association trade regardless of conditions within the F. S. A. It seems that, in pursuance of this policy, this trade was bid for most recklessly. It is charged that some of this business was captured by the offer of film service for almost nothing. There is no getting away from the fact that such competition is severe. A man may have the best article than can be made and offer it at what seems to be a very reasonable price, but there are thousands of consumers who are always ready to jump for an article that is something like the other, and much cheaper. So the F. S. A. men are preparing to battle with this kind of competition and, from the reports at hand, it looks as if the fight will be a bitter one.

That it is not alone the independents who cut prices to an unnecessary degree to get the business is proved by the report we have just received from a city up the State. Here an independent concern was getting $75.00 for three reels per week of first run service, but an F. S. A. man offers the same thing for $25.00, and the exhibitor takes it up, but says he is now sorry he made the change.

From developments noted during the past few weeks it is evident that the most vital movements of the association will be the promotion and perfection of local organization. It is claimed that the experiments made in New York, Chicago, Philadelphia and other places have demonstrated that the Film Service Association is all that has been claimed for it. The only drawback has been the method of operation. The system of having the national body direct and look after the thousands of details has been found a poor one. The F. S. A. men claim that more has been accomplished by the recently organized local bodies in one week than the national body could have done in two months. The explanation is that each locality has its peculiar local color and conditions and no body is in closer touch with these or more capable of handling them than the local organization. It is said this theme will consume much of the convention’s time when the move is made to consider steps towards further strengthening the position of the Film Service Association against the independent exchanges.

A prominent member of the F. S. A. believes organizing local branches will be the gist of the convention’s proceedings and that the proposition to open the battle upon the independents by abolishing or amending the F. S. A. film rental schedule will be shelved as unnecessary. It is asserted that the scope allowed by the localizing plan is so broad and the advantages provided so effective that everything the association men seek with which to meet the independents is provided. As proof of this it is asserted that an arrangement has been made whereby association men in some localities are daily gathering in independent customers. In other words, when an association man runs across an independent customer he can go as far as he likes and use the independent tactics to get that customer. If this is correct, the main argument upon which the movement for changing the F. S. A. rental schedule loses its weight. The relief sought, it would seem, is not through the schedule, but through local organization, or rather local government.

The results of the convention will be awaited with impatience in all quarters and none is watching more closely than the independent man. He has made a hard and in many respects fruitful, fight and will not relinquish any advantage he may have gained without making just as hard a battle, so that he will be on the alert for developments in order that he may plan to combat anything that may be inimical to his interests.

**Lessons for Operators.**

*By F. H. Richardson, Operator, Chicago.*

**CHAPTER XIII.—HOUSE LIGHTS.**

The manager who wishes to give a really good show will pay attention to the small details, since only by so doing can a performance be made good in all its parts.

There is one little thing that adds wonderfully to the pleasing effect which, simple as it is, not one operator in a hundred has the gumption to arrange to do.

Assuming that the show is begun with an illustrated song, proceed as follows: Have either the curtain border lights or the ceiling lights controlled by a switch set directly in front of the operator as well as by a switch below. About one minute before your cue to start is due light your lamp so that it will be burning well. Do this with the douser down. Now when the man below is ready to start be pulls the lights other than those controlled by the operator’s switch. The operator then shaves his song title slide, or any announcement slide it is desired to use, into place and with one hand snaps the lights out while with the other he raises the douser. By this method the picture appears as by magic the very instant the house is in darkness. The effect is surprisingly pleasing. The same thing may be done in starting with a motion picture, but the effect is not nearly so good.

There are many so-called dissolvers designed to be used with a single lamp, but they are a farce. Dissolving cannot be done with a single lamp—it is an utter impossibility in the nature of things. As good an effect as can be produced, in the writer’s judgment, is by using a piece of colored glass, about 6 x 7 inches, cut to convenient shape, dashing it in front of the condenser, showing the slide carrier rapidly and removing the glass with an upward jerk. A medium shade of green Venetian glass is best for the purpose. To dissolve with electricity one must have two lamp houses set one above the other, one centered on exactly the same spot of the curtain. Now, on the wall rig up a movable piece of board or metal a little wider than the leashes and long enough to reach from the projection lens of one lamp house to the projection lens of the other—that is to say long enough so that it will just reach from the upper edge of the lower
lens to the lower edge of the upper lens. Have both ends of this piece pointed, making each side of the point at an angle of about 45 degrees, with the center line of the piece and have one of the points made separate and attach to the main piece with bolts with slotted holes, so that it may be moved to make the piece longer or shorter. Now in the wall of the lamp house, between the upper and lower lens apertures, set two bolts and make slots in the piece long enough so that when it is placed on these bolts it can slide up and down far enough to completely cover one lense leaving the other open.

**Dissolving.**

and then cover the other leaving the first open. Next rig a lever with which to move this piece, having the bolt that holds its rear end tight enough to hold the piece in place wherever you stop it, this latter assisted by a counterbalance weight. Now adjust the movable point of the piece so that you will get the best result and you will have a real dissolver. It acts like this: Suppose you have a picture on the screen from the lower lamp; both lamps are of course burning, but the upper light is shut off by the piece which is now in front of the upper projection lens. When the time for the slide change comes we slowly pull down the lever, uncovering the upper lens so that both pictures, or parts of them, are on the screen at one point, as the lever descends, the lower light is cut off and soon only the slide from the upper lamp shows. The effect of this dissolver is very nearly perfect. There are modifications of it in use but the principle is the same.

It is a difficult thing to describe intelligently, but to accommodate any one who wishes fuller information I will, if two dollars be enclosed to pay for the work involved, make sketches and send description from which one may be built. Possibly, however, I have made the matter clear—though I'm not certain.

**The Spot.**

In many combination shows it is desirable to use a "spot" on some of the vaudeville turns. Now above all things have this spot clear white or don't run it at all. A spot with yellow or blue corners is an abomination and, moreover, it is a dead give-away that either the operator don't know the first principles of his business, is careless or has a decidedly poor outfit to work with. In any event it looks like —— yes, as I was saying, have the spot white or don't have it at all.

There are some very charming effects possible by the use of colored glass with the spot, but it will be best for the operator to experiment for himself, remembering that holding a colored glass of the Venetian variety before the condenser hood and before the projection lens produces entirely different effects.

Get some clear, light shades of yellow, red, blue, etc., and some light green and light red Venetian glass, the latter for use in front of the projection lens only. I shall not enlarge on this as a word to the wise is sufficient. Get busy and experiment, but spend a little time at the ornamental glass house selecting clear, light colors or it will be a failure. Don't hold the glass in the light long or it will break from the heat.

(To be continued.)

**Send $2.00 for a Subscription to the Moving Picture World—the only independent newspaper in the trade.**

**Something New Under the Sun.**

A Camera Which Takes Motion Pictures on a Continuously Moving Strip of Film.

The seemingly impossible has been achieved! Many inventors have for years been endeavoring to construct a camera which would permit consecutive photographs being made upon a continuously moving strip of film, not only to overcome existing patents, but to attain a higher degree of perfection than is possible with the intermittent motion. Patents have been taken out on all kinds of devices, beautiful in theory but impossible in practice. So innumerable have been the failures that any new promoter of the idea has lately met with little encouragement.

Our position has brought us in touch with several inventors working along these lines and one in particular, protected by S. A. and foreign patents, and we understand that the marvel in the camera lay in the simplicity of its perfection.

The principle involved is a law of optics that is not new, but which has been overlooked or regarded as impracticable by other inventors. A stationary objective projects the image through a plano-convex lens on to a plano-concave lens which in turn refraacts the image on to the sensitive film. The two single elements are of compensating focus so that if picture in picture their focus is zero, but in use they are separated by an air space. The negative or refracting element is mounted on the margin of a rotary shutter. As this shutter revolves, driven by the same gear which controls the movement of the film, the image travels in unison with the film. Theoretically an intermittent movement of the film would seem to be necessary, otherwise a blank space would intervene between the exposures, but this is ingeniously overcome by a reciprocating framing device which spaces off each picture in consecutive order and with unerring accuracy. So much for the principle.

In construction the mechanism is simple and few gears are necessary. The weight is thus reduced, while the size, to accommodate 200-foot rolls, is about the size of an ordinary 5x7 plate camera. The inventor claims that sprocket rollers are unnecessary and that he can obtain perfect registration without perforations if desired. Many other points of merit will be made known to the purchaser. The camera is fully constructed and all parts are guaranteed, and we understand that the manufacturing rights are for sale. Used in connection with another patented device of Mr. Bianchi's, for daylight loading, it would make an ideal outfit for the traveling cinematographer. Needless to say, its sudden advent at this particular time has caused a stir among the trade.

We received this week two unsolicited testimonial letters from two of our steady advertisers. One says that the returns from the Moving Picture World equal that from four other papers; the other said it was the "only one which has paid him." If any reader is not aware that The Moving Picture World is the best advertising medium in the trade, he can readily be convinced of the fact.

Mr. Henry Ellsworth, the well-known lecturer on "Ober-Ammergau, Its People and Their Plays," sailed Saturday, June 13, for Ober-Ammergau, Bavaria, where he will spend his eighth consecutive summer among the producers of the "Passion Play."

Detroit, Mich.—The Lafayette Theater has achieved great popularity as a moving picture house.
Sunday Shows.

MOVING PICTURE SHOWS DO NOT VIOLATE SUNDAY LAW.

Appellate Division of Supreme Court of Brooklyn Reverses Judgment of Lower Court—Decision Refers to John Knox's Visit to John Calvin.

By a decision of the Appellate Division of the Supreme Court, the opinion being written by Justice Gaynor, the promoters of moving picture shows, who keep open on Sunday, are in the minority in victory. Hinkle was convicted in Special Sessions on complaint of the Rev. F. Appleton, of St. Clement's Church, of violating the law by keeping open a moving picture show at No. 240 East Avenue, on a Sunday. Appeal was allowed by Appellate Division, which has reversed the judgment. Justice Gaynor setting the prevailing opinion. Justice Gaynor says in part:

"The defendant was accused and convicted of conducting an illegal public show by throwing pictures on a screen with occasional piano playing on Sundays. The only law that applies is Section 265 of the Penal Code, prohibiting 'all shooting, hunting, fishing, playing, horse racing, gaming or other public exercises or shows on the first day of the week,' and all noise disturbing the peace of the day."

After reviewing the law touching on the case the decision concludes:

"It will not do to say that the legislative mind was so pregnant with the intention of stopping Hinkle is the de- creation of the Christian Sabbath that the courts cannot set the bounds to the statute which words used, construed in the usual way, set, without thwarting the legislative intention. Where the law has been found to be too broad outside of the British Isles has the Old Testament notion of a still Sabbath ever existed in the Christian world, it is impossible to attribute to the aggregate Christian mind, as rather fairly represented in our national life by a varied national lineage in its membership, any such purpose. Christians of no nation, church or sect ever entertained the Old Testament notion of a still Sabbath, but favored and practised innocent and healthful amusements along comparable on Sundays. John Knox visited John Calvin of Sunday afternoon at Geneva and found him out at a game of bowls on the green. 

"The judgment should be reversed."

Winsted, Conn., June 26.—In the superior court here today Judge Gager, presiding the cases of George W. Lawlor, Samuel Feale, J. S. Clark and J. R. Ryan, who were bound over to the superior court from Torrington charged with violation of the Sunday observance running a moving picture show, were called. Only Ryan appeared and the bonds of the other two were declared forfeited. Ryan's case has been appealed to the supreme court.

NOT A SONG HIT ON THE MARKET.

Music publishers in this country are just waking up to the fact that the popular song is in a state of extreme sickness. Something is the matter and they don't know what. They will tell you with a long drawn face that business is good, but their doleful looks belie their words. As a matter of fact, business has never been worse for the publishers, and they are powerless to remedy it.

The cause is the moving picture theatre. This institution, for the reasons heretofore to be stated, has made it impossible to make a hit no matter how lavish the song is advertised. As a song in the regular theatre engaged in vaudeville kept aloof from the picture show that was a chance for a song, but once they got the fever a song suffered the same fate at their hands that it did in the store show. It went on and off before the public got a chance to become acquainted with it.

The songs that are sung to-day in the picture shows are all illustrated. Most of the picture shows, no matter whether they be in the large theaters or in the nickelodeons, change their songs three times a week. Many of them change every day. In the first the song gets only two days' representation out of the week and in the latter only one day. They are sung for that period and that is the end of them. The manager of the show checks the song off his list and is continually crying for something new. He won't have a song back in his house again after it has been there once, and not for weeks. The four weeks' service about two days in a community, and often less than two days, the set of song slides becomes junk on the shelf of the rental bureau and is sold for enough to reimburse the owner, including the rentals for its cost, and it goes to the cheap rental bureau in the slums or up into the back woods, where, in perhaps their for four weeks more, it is nothing but a heap of broken glass.

Then the song is retired and is heard no more. This is happening to every song of the present day. They are not making enough to get the public become acquainted with them and they die. Likewise there has come a day when the manager of the show is, whether he knows it or not, working in the interest of the small publisher who couldn't afford to give away the new and popular show, but who finds now that his songs go just as well. For it seems there is no reason why those few songs that his slides sold just as well. More often than not his songs are better than those of the big houses. The managers of the big theatres, the little theatres and the singers in them do not discriminate between the publishers whether they be large or small. They sing the songs that the rental bureaux send them, and the rental bureaux, incensed in many cases at the large publishers for refusing them free music, are favoring the little fellows and punishing the larger houses for their arrogance.

These are the reasons that no song becomes a sweeping hit today. There isn't a hit on the market, and there won't be until the hundreds of vaudeville theatres now running pictures return to their legitimate field. In one, or rather in many things, the present condition of affairs is a thing to be most devoutly hoped that some day will be as different as now it is from what it was then. With the exception of the Italian and the Jew, all men are publishers, and most of those publishers who sent their bad (free) singers into the theatres. It is going to kill off the $15-per-week vocalists, who, getting their salaries from the publishers, went into the theatres giving their services to the managers and causing some competent man to lose his position. It is going to eradicate many of the tricks that have brought discredit on the music publishing business. Its going to, and has already, brought many of the same publishers face to face with a condition of affairs that will teach them that there is such a thing as honor in their business. It is going to force the unscrupulous and tricky publishers out of business. It is going to give the song writer who does not sell his songs for a pittance a chance again. And it is going to cause many of the big music printing houses to add big figures on their bad debt columns.

A MUSIC PUBLISHER.

MOVING PICTURES AID TEMPERANCE MOVEMENT.

Saloons Lose Customers Who Patronize Theaters.

Moving picture shows are the undoing of the saloon business so far as the trade of the average drinker goes.

This is the firm belief of every saloon man in the city of Los Angeles.

Three days before these nickel and dime moving picture shows came into existence, the saloons were the looting place, the club house for the man who wished to spend a night at some pleasant resort," remarked a Los Angeles man early today.

"Now, when he came to the saloon, he was not driven there by an unquenchable thirst, understand. That is another habit of the saloon, vastly different from the type of which I am speaking. Those thirsty chaps still patronize the bar as before. No moving pictures for them.

"But where the moving picture show joins the anti-saloon league and helps the temperance movement right at Los Angeles is among the class of men who wish to spend a night pleasantly before retiring.

"They do not wish to get drunk. They are looking for some place where they can sit down and not spend much money for you and a pound of tobacco.

"Maybe they do not care for the 'nigger heaven' of the regular theater, and do not have any more money to spend than a nickel or a dime.

"They are ambling along the street aimlessly. In the old days they would be attracted by the lights of some saloon. There they would have gone and had to treat and stand up to the bar all the time, instead of sitting down, and become intoxicated before getting home.

"Besides that, they would spend considerable money, maybe lose more or get robbed, if drunk enough.

"But nowadays it is different.

The 'hawker' of the picture show shouts out at the passing days they would be there this week: a picture, good pictures—all for a nickel.' The strains from the automatic piano, added to the guards with rolling rack-time, smile the passersby in the ear: he catches a glimpse of some funny
Notes and Comments.

A certain paper which claims to be a practical, up-to-date paper, is doing a good job, and must not be less than six columns of nexus matter which had appeared in back numbers of the MOVING PICTURE WORLD. We would not have mentioned this—in fact we would not have noticed it—had not a World subscriber brought the fact to our attention.

Kalem Company’s film “Presidential Possibilities” has been in great demand since the nomination of Secretary Taft for the presidential chair. The film shows some good views in and around Washington, D.C., and the principal subject in the picture, Mr. Taft, is naturally the most prominent man before the public at the present time, which adds considerable value to the presentation.

The film renters and exhibitors who are now holding their own are fortunate; many are losing money and expect to do so until the Fall, when the business is expected to take an upward boom. Some of the large renting establishments are compelled to give extended credit to their customers in order to tide them over the Summer months, and as they in turn have to keep up their purchase of new subjects their position is not an enviable one.

A THOUGHT AT LAST. YE GODS!

Suddenly a thought came to both the INDEX man and Dr. Bac—both at once!

"Time for a SNORTER, hands on, and in the other!" said both.

"Yes, it is," said both.

Finale—away went both.

The above is a specimen of the profundity indulged in by a contemporary. It must pardon our making the quotation, for, as a box not, it is too rich to remain in obscurity, and so we pass it on to our readers.

TALL TALK FROM THE TALL TIMBERS.

THE last time this paper was able to use the title "TALL TALK FROM THE TALL TIMBERS," it was not at all an idle boast. In connection with the World exclusive of Gene Autry’s wonderful picture, "The Desert Trail," which is a joy to every visitor and a source of remunerative income to theatres in which it is being exhibited, the name "TALL TALK FROM THE TALL TIMBERS" was used. The film has grown so in popularity that it may be said to be in the forefront of all pictures, and in connection with this, we cannot help but again use this title. This is the only way we can express our admiration for this wonderful picture and its director, Gene Autry, who is doing a splendid job in connection with his studio. The picture is a joy to every visitor and a source of remunerative income to theatres in which it is being exhibited.

The above is a brief article that appeared in the World, and it is not difficult to see why the name "TALL TALK FROM THE TALL TIMBERS" was used. The picture is a joy to every visitor and a source of remunerative income to theatres in which it is being exhibited.

We compliment you in that the World is by far the best of any paper published, bar none. This expression from us may not be surprising to you, but believe us, our spirit for the success of the World and our loyal but unnamed support is greater than ever, and is doing for the business cannot be exceeded by any other, whether subscriber or advertiser. We wish you all the success possible for you to attain. Very truly yours,

CONSOLIDATED FILM COMPANY.

Chas. V. Burton, Pres.
Trade Notes.

NEW THEATERS AND CHANGES.

New Castle, Ind.—The Alcazar has been opened under the joint proprietorship of B. F. Brown and James Dolan.

Norwood, O.—William Bakrow has leased the store at 4068 Montgomery avenue, for a moving picture theater. It is said that he will establish other theaters in surrounding towns.

Richmond, Ind.—Messrs. Leeds & Smith, who recently opened The Arcade, will open another moving picture theater on Main street. It is said that Mr. Omar Murray is also looking for a suitable site for a theater.

Chambersburg, Pa.—The Gem Amusement Company have opened another moving picture theater in this town in Memorial square. It is being run under the management of Ed. Gelwix.

Marysville, Cal.—The Grand Theater has been opened with moving pictures. Their first attraction is the "Holy City."

Ashtabula, O.—The Bijou Theater has been purchased by Floyd Mack, who is also proprietor of the Navajo Theater at Conneaut, O.

Granville, N. Y.—The attendance at the Bijou has overtaxed the limits of that house. Mr. Rush, the proprietor, has leased Grange Hall and will move his show into the new quarters this week.

Spokane, Wash.—The Novelty Theater has opened at 706 Main avenue, under the management of the Causcy Spencer Company.

Liberty, Ind.—Mr. Norris is altering the lower floor of the Norris building for a moving picture show.

Owatonna, Minn.—Guy Ballard has opened the only moving picture show in town. As Owatonna has nearly eight thousand population he should make a good thing of it.

Jamestown, N. Y.—The Bijou has been leased to Wm. McNamar for a moving picture show.

Goshen, Ind.—The New Jefferson Theater has been leased to E. R. Joseph for a moving picture show.

Hannibal, Mo.—The Mark Twain Vaudevil has been sold to Messrs. McClellan and Levins. They intend to run a high-class show and personally inspect all the films before leasing them.

Traverse City, Mich.—Dreamland, of this city, has been sold to Massey & Montague. They will run high-class motion pictures during the summer and in the Fall add vaudeville.

Iowa Falls, la.—N. P. Nelson is now the proprietor of the moving picture show in this town.

Trinidad, Colo.—E. D. Leis, the manager of Dreamland, has also opened a show in the Duncan Opera House, Las Vegas, Colo.

Rock Falls Centre, N. Y.—Wulff & Nugent have started an open air show which is meeting with good success.

Eaton Rapids, Mich.—E. B. Dodge is fitting up a motion picture theater in the Corbin Block on Main street.

Nevada City, Cal.—Pearse & Tenby, who have occupied the Auditorium for the last five months with a moving picture show, have taken this week into their own theater, The Bell, on Main street.

No. Adams, Mass.—James Sullivan and Jas. W. Tetlow have formed a partnership and opened a moving picture show in Notre Dame Hall, on Columbia street.

Greensboro, N. C.—The old Edisonia has been reopened as a moving picture show by R. E. Nowell, and the name changed to The Star.

Oskaloosa, la.—E. T. McCormick and Herbert Hanna have leased the Mateer building on First avenue west and will open up a moving picture show.

Canal Dover, O.—Martin Bender and S. Beller have purchased the Nickelodeon from Amos Hostetler.

Danville, Ill.—Chas. Miller and Mr. Dudley have purchased the Arcade. Since this nickelodeon was established it has changed hands three times.

Pittsfield, Mass.—The Pontoosuc Lake Theater has been opened for the Summer season with motion pictures and vaudeville. It will be run by J. H. Tebbets, manager of the Empire Theater.


Alliance, O.—J. L. Russell has traded the Automatic Theater at 523 E. Main street to Frank Goddard for a grocery store in Salem.

Lorain, O.—Lou Gibson has opened the Dome moving picture theater on Broadway.

Port Clinton, O.—Burglars stole the moving picture machine and graphophone from Mr. Petersen's Temple Theater.

Saginaw, Mich.—The Bijou is a new theater that will be opened on Genesee avenue the coming week.

St. Joseph, Mo.—Horace G. Krake, commissioner of the Business Men's League, is desirous of having moving pictures made of the military tournament this Fall. He believes that it would make an interesting subject, besides advertising St. Joseph.

Nevada City, Cal.—A moving picture show has been opened in the Auditorium, by C. H. Jackson and Harry Abrahams. The operating room will be in charge of Sam Stutz, an experienced operator, formerly at the Shell Theater in San Francisco.

Portland, Me.—Capacity attendance is good evidence of the quality of the shows at Dreamland. The feature subject this week was "Ostler Joe." The Portland "Express" says: "No picture ever made a more profound impression than this particular story in toto. It caused the strongest men to feel a moisture in the eyes."

The Duluth Film Exchange, 214 Torrey Building, Duluth, Minn., has only been established a few months, but Mr. G. W. Weeks, the manager, informs us that business is rapidly increasing.

L. J. Simons, the manager of the Chicago Film Exchange in the Westory Building, Washington, D. C., is a good man to call on for any information pertaining to the business in his section of the country. He has a way of inspiring the confidence of his customers, which is largely responsible for the good success the Chicago Film Exchange is meeting with in their Washington branch.

Elizabeth, N. J.—For violation of the fire ordinance governing motion picture halls in Elizabeth, Miss. H. O'Neill, proprietor of one of the theaters on Fulton streets and No. 709 Elizabeth avenue, in Elizabeth, were fined $100 and costs. They were found guilty of not having the seats properly fastened in the hall in Elizabeth avenue. They pleaded guilty to a similar offense at their First street hall. The fine was $50 and costs in each offense.

Los Angeles, Cal., exhibitors are undergoing the same rigorous discipline by the city authorities that is being meted out to nickelodeon proprietors in Eastern cities. In some cases this extreme vigilance of city officials is bordering on oppression. Of course, they must do something to make a pretense of earning their salaries, and the moving picture show has been made the butt of their attacks. Last week we referred to the action taken against the pleasure resorts at Ocean front Island, and every possible restriction is being enforced, even to compelling proprietors to place a red "exit" sign over the doors, while, in fact, the entire fronts of their places are open.

Savannah, Ga.—The Lyric Theater, devoted to moving picture and vaudeville, has failed. The manager, Mr. Rossingnald, lost a considerable amount of money in the investment. One thing sure that is attracting the attention of the public is the combined bicycle race which is to be held in Savannah on Thanksgiving day, given by the Automobile Club of America. Mr. Arthur M. Lucas, Jr., the Southern representative of Miles Brothers, makers of moving picture films, wrote a letter to Mayor Piedman and the aldermen that they would take the pictures of the races if the people of Savannah would meet them half way. If this is done Mr. Lucas claims that he will have the pictures out in less than two weeks after the races and that they would be shown in more than 60,000 theaters between Key West, Fla., and San Francisco.
The aldermen will consider his offer at the next meeting, which will probably be held some time next week.

The Orpheum this week has done another good week's work. Wednesday was the third consecutive night the house was sold out two nights and one night it was free in honor of Mr. Wilnesky's son, who was graduated from the Savannah high school, all of his class attended in a body. The Joseph Lodge of Savannah honored it out last Wednesday night for the benefit of the orphans in Atlanta, Ga.

On Thursday night of last week the management of the "El- dorado Theater" extended an invitation to the members of the Church of the Resurrection and the Southern Atlantic League. Mr. Franklyn Wallace, the noted tenor, sang "Take Me Out to a Baseball Game." With this song he used beautiful illustrated slides. The ball team attended in a body, and the house was sold out for an hour.

For the first time since moving pictures has become the craze in Savannah, "The Superba" will have a wonderful Gaumont talking and singing motion picture machine. This machine is one of the first to be sent to this country and will reach Savannah Saturday. Along with the machine will come two experts from France, who will start at once to install the machine.

Mr. Bandy, the owner of "The Superba" and "The Airdome" in Augusta, Ga., stated last night that "The Superba" has been closed for the summer, and that "The Airdome," which has just been completed, will open at once. He also stated that "The Airdome" has become a popular thing in Augusta, and that next summer he will have one built in Savannah.

Last week the manager of the "Arcade Theater" sold out for one night to the postoffice clerks. Quite a large sum was made. Mr. Diamond, the manager, announces that during the coming week the best show that can be gotten will be put on.

The National Film Co.'s latest venture, the "Actologue," is meeting with great success. One company opened at Cleveland June 29th, presenting "Monte Cristo" and "College Chums." From Cleveland this company goes to the Great Southern at Columbus, where they remain a week, and from there to the Opera House at Ludington, Michigan, for a week's engagement. The No. 2 company, presenting "The Gentleman Burglar" and "A Lord for a Day," opens at Cleveland July 1st for the remainder of the week, and then comes to the Lafayette in Detroit in place of the Humanova.

Another company, presenting "East Lynne" and the "Curious Mr. Curio," opens at Columbus July 6th.

The "Actologue" company, which is controlled by The National Film Co., of Detroit and the Lake Shore Film & Supply Co. of Cleveland, will play all of the houses controlled by Callie & Kundskey in the following cities: Detroit, Toledo, Columbus, Dayton, Springfield, Battle Creek, and Indianapolis. Contracts are also in force for five more companies to play the smaller towns. Fifty acting people are under contract for the various companies, and the postoffice clerks are the "Actologue" the foremost of all talking and acting moving pictures.

AMONG THE LANTERN SLIDE MAKERS.

Rumors are abroad again that a prominent slide concern in Chicago is moving its firm to another city. We have run down this rumor and found it to be a fact, and all we will say at this time is to warn the exchanges against buying, at any price, spurious, smudgy slides which they must know are copies. To do so knowingly makes the buyer a party to the crime—and the punishment will come. A few days ago we were told of another large Chicago house who were copying and could not believe it until it was proven. This house cannot now buy direct a set of slides from any of the high class manufacturers, but manages to get them through slide channels.


More than once we have referred to the exquisite quality of the slides produced by the firm of De Witt C. Wheeler & Co. of this city. It may seem fursome praise but we cannot refrain from again commenting on the perfect photographic quality and delicate coloring on two new sets of slides which we had the privilege of examining this week. One set had been posed and photographed in Ludington, Michigan, and the slides were made entirely in their studio. And, by-the-way, in the studio there is a fall of glass, with light enough and room enough to produce motion picture subjects if desired. Scattered around the room and in adjoining rooms are a confusing array of "trappings" capable of furnishing the setting for any scene from a cottonfield in the South to the frozen masts of the man-of-war. And, in the absence of weather or climatic conditions, they can thus produce the illustrations for any song on shortest notice. This, combined with long experience and a thorough knowledge of all the tricks of photography, is why their slides are the most respected in the trade.

An amateur photographer by choice, Mr. Wheeler accidentally drifted into the song slide business in its infancy and has built up what is perhaps the largest business of this kind in existence. With ample means to satisfy his whims, he provided the best conditions for an art, and trained the workers. Although he is now a wholesale producer, he takes the same interest and pride in a perfect negative or slide as the most painstaking amateur, and every set that leaves his establishment is subjected to critical examination.

What can be more discouraging to such a concern, or to any one who is working on the same lines, than to have a set of their slides copied by one of the pirate sharks that abound? We have shown several original sets and compared them with copied sets which Mr. Wheeler had procured, and the contrast was enough to make one weep. Our object in calling upon Mr. Wheeler was to discuss the proposed Slide Makers' Protective Association, and he was heartily in accord with the idea. The most wide reaching benefit of such an organization would be to rid the trade of the junk of the copyist while it would secure to the manufacturer the recompense from a set of negatives on which he had perhaps expended hundreds of dollars in posing and photography.

Joseph F. Coulal, manager of the Novelty Slide Co., 871 Third avenue, New York, writes us that business is good, which fact he aptly ascribes to the quality of their products. As their own slides are their only original productions—in posing, photographing, developing, printing and coloring—their customers appreciate the uniformity of the quality and are increasing their standing orders.

CORRESPONDENCE.

New York, June 27, 1908.

Editor Moving Picture World:

Dear Sir: How is it that several of the large theaters which have gone over to moving pictures are exempt from the law compelling that moving picture machines be enclosed in a fireproof booth? EXHIBITOR.

FROM THE PHILADELPHIA KICKER.

Philadelphia, Pa., June 27, 1908.

Editor Moving Picture World:

Dear Sir:—Have you noticed the asinine remarks of the editor of "Pifle" on the Film Service Association? Of course no one who has an axe to grind can be depended upon to give an accurate account of conditions. This individual has not yet accepted my invitation to come to Philadelphia and learn how some association members rent out their films. One exchange, centrally located, furnishes twelve reels, or 1,600 feet, per week. Another, not many miles from Girard Avenue Theater gives twelve reels including song slides and signs for $25. Talk about your cut prices! But what about the kind of stuff they send out?

Another thing, how is it that some of these gentlemen can sell Powers' machines at less than manufacturer's price? Yours truly.

A READER.

210 Church Street, Toronto, Canada.

Moving Picture World, 361 Broadway, New York.

Gentlemen:—Enclosed find samples of negative film taken with the Bianchi Vitaphos (M. P. camera). The United States patent has been granted and we are now preparing to make application in Europe. It can be made to take pictures on films with, or without perforations, and, owing to the continuous moving film, there is no need of tension plate or loop. Yours sincerely.

JOSEPH BIANCHI.

[The samples submitted show regular exposure and perfect spacing. Several months ago Mr. Bianchi showed us some of his early attempts to record a picture on a continuous moving film. The image was there, but blurred, on account of mechanical defect which he was then working to eliminate. That he has succeeded is shown by the samples which he now submits and which are sharp and clear in detail and with no sign of distortion.—E.W.]

THE MOVING PICTURE WORLD
Film Service Association

All matters concerning the Association, requests for information, complaints, etc., should be referred at once to the

FILM SERVICE ASSOCIATION,
OFFICE OF THE SECRETARY,
SUITE 716-734, 15 WILLIAM ST.,
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AT THE FRENCH BALL. An Extravaganza of the Comic Comedy of Errors (Biograph).—How the newlyweds take their first views of the world. The story concerns two newly married couples, both entirely unknown to each other. Each, obsessed with the irrepressible desire to attend the French Masquerade Ball, Williams, the husband of one couple, and Jackson, the husband of the other, go to his friend Nelson's home, and there discover that they have been invited to the ball. The two town is with ill-disguised satisfaction. 

While, well, he departs unobtrusively from his trio, and at once proceeds to prepare for the ball. By attending a tea-party in his own parlor, he is discovered by his wife, who, of her character, is, naturally, sympathetic, and readily accepts the situation. Meanwhile, the couples, as usual, dance together and arrange to have a little supper after the ball. While enjoying a teatime in the conservatory, Williams' mask falls off, and, although his wife has not seen him before, she is, of course, the same with whom she has been conversing. As the ball approaches, her heart races with excitement, and she begins to realize the situation. Williams, who has been watching her, quickly recognizes the fact and, just as she is about to confront him, he runs away, disguised as a page, and, during the excitement of the moment, his wife, meeting him, believes him to be the page. 

The Friar and Nun meet and decide to disguise themselves as a nun and a page. They then disguise themselves as a nun and a page, and Nelson insists that his companion return his mask, promising to return it. Williams follows her and, from his position in the dress circle, he watches her. After she has been dismissed, he follows her and sees her enter the mask dance. 

When she is about to enter the ballroom, Williams rushes in and, in disguise, orders her to stop. He then revives the ball to the dismay of the audience. 

The Old Homestead. —No news from the West—but as coming from McClure, grand father returns—Say, Tom,—Tou learn Monticello—

The Wild Ride. Mary's escape. On horseback to rescue Tom. —The chase over the plains. —Reaches horror. —Mary, her hair bedshirt, prisoner. —The old man is in despair. —A shot missed that hurried departure. —An octogenarian turned "Prairie Schooner." 

Treasonable. —The woman is tricked. —The redcoats easily gerrit in the forest.—Fording a river. —A night camp. -The men gone. —Mary, her hair bedshirt, prisoner. 

On the shores of the West. (Biograph).—Mary is carried by an Indian. —Her hair bedshirt, prisoner. —He revives the prisoner. —Mary, her hair bedshirt, prisoner. —A shot missed that hurried departure. —An octogenarian turned "Prairie Schooner." 

Treasurer. —The woman is tricked. —The redcoats easily gerrit in the forest.—Fording a river. —A night camp. -The men gone. —Mary, her hair bedshirt, prisoner. —She revives the prisoner. —Mary, her hair bedshirt, prisoner. —A shot missed that hurried departure. —An octogenarian turned "Prairie Schooner." 

The picture ends interminably. —Who is the joker? 

AT THE CROSSROADS OF LIFE. Biograph Story of a Young Girl's wilfulness (Biograph).—How she is turned from her usual occupation to the more serious and purposeful tasks of life. 

It is a stormy scene between him and his daughter, which ends with his leaving her. He applies for a position in the chance of a New York newspaper. He wants to be a journalist, but is rejected. He is, however, offered a position in a local newspaper. He reads the story of the young woman who is also a journalist, and the two become friends. He finally becomes a journalist, and the story ends with the happy reunion of the two couples. 

HUSBAND WANTED.—A young lady with plenty of money finds it difficult to get a husband on account of a large birthmark on the side of her face. She decides to get married, but her money is not enough to meet the expenses of marriage. She borrows money from her father, and finally gets married to a young man. She has no children, and the story ends with their happy married life. 

ON BAD TERMS WITH THE JANITOR. —A man and woman are walking along the street when the man is discovered to be carrying a bag of money. The woman is anxious to possess such a bag, and takes it to the janitor. The janitor, however, shows no interest in it. The man is then anxious to get the money back, but the janitor refuses to return it. The man is then forced to accept the situation and keeps the money. 

BAD TERMS WITH THE JANITOR. —A man and woman are walking along the street when the man is discovered to be carrying a bag of money. The woman is anxious to possess such a bag, and takes it to the janitor. The janitor, however, shows no interest in it. The man is then anxious to get the money back, but the janitor refuses to return it. The man is then forced to accept the situation and keeps the money. 

INTERUPTED ROMANCE. —A loving couple are interrupted by the arrival of the janitor, who is looking for a lost ring. The woman is anxious to possess the ring, but the man refuses to give it up. The story ends with the happy reunion of the couple. 

FINALE. —A man who is so obsessed with business engagements that he cannot find time to pay the proper court to his fiancée, finds himself with the help of his secretary, whom he sends in his place to attend the dance. He arrives late and, after a brief conversation, leaves her. She is left alone and, after a long time, finds the man in the street. She tells him of her love, and they kiss. The story ends with the happy reunion of the couple.
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The film portrays a musician who is seen promenading with a young woman in a beautiful garden. The man is identified as the owner of the mansion, and the woman is described as being happy and excited.

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station house, into which he throws another stick of dynamite and the officers fire away at him. The trouble-maker deserts first, lands in the lodge below, where Casey starts across to face him. They renew their fight and are hard at it when the edge falls from the house room, around all hands and drag them off. A very novel comb. Length, 335 feet.

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THE EXHIBIT

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Vol. 3 JULY 11 No. 2

Editorial.

The Manufacturers.

The esprit-de-corp\'s existing among American film manufacturers, and which is noticeably lacking among their foreign competitors, has been productive of some good, thanks to the formation of the F. S. A. as the sponsor. It occurs to us that this sentiment might be still further developed along lines which would result to their credit and the public weal. Looking backwards over the productions of the past three months, it is obvious, without mentioning names, that one manufacturer takes the lead in comedy, another in drama, another in effects, another in historic productions, and so on. The environment, the equipment or the personnel of the working force, seems to fit one establishment for a particular class of subject more so than another. The consequence is that while one manufacturer may make repeated hits along one line, his other efforts fall flat. Now, as the manufacturers have pooled their issues in other directions, why not pool their subjects and decide among themselves which kind of subject is best adapted to each individual firm to produce. It seems to us that such a course would not only tend to give us films of better and more uniform quality, but would also lessen the cost of production. In fact, so many other advantages occur to us which would accrue from such a course that we are surprised that it has not already been acted upon.

* * *

The paucity of subject and silly action in some films that have recently been released serve to act as background to set forth the superior merits of other productions—yet it would be better for the trade if the negatives had been destroyed. Also, we regret to note the poor photography in some otherwise meritorious productions. While the demand for new subjects is so tense it is hardly to be expected that a manufacturer will discard a negative that has been produced at a great expense of time and money; but when the only fault lies in under-exposure of the negative and consequent harshness and lack of detail in the positive, it should at least result in a heart-to-heart talk to the photographer and a thorough understanding which will prevent a recurrence of the defect.

* * *

We may expect to see on the screen, shortly, a kidnap\'ing story by Vitagraph, in which the ending differs entirely from the original plot. Instead of escaping out to sea in a launch as had been planned, the bold villain is badly injured under an overturned automobile, while his victim escapes. So, if the photographer was on to his business, we may yet get a glimpse of hair-raising realism that will make the French chases look tame in comparison.

The Film Service Association.

The Film Service Association, its platform and its rules, are still the butt of the comic papers, but the line of advice and suggestion they offer is getting to be past a joke. There are few members of the F. S. A. who have not had their eye-teeth cut and if they do trouble to read these rapid precept\'s they can see through the sinister motive as well as condone the ebulliency of adolescent zeal.

* * *

Someone "knawely" remarked that we were trying to become the official organ of the Association. Perish the thought! Such a position might be the ambition of one who had not the remotest idea of the thesis of a newspaper, or of one whose weakness needed some outside prop, but the recognized organ of the moving picture industry is not of that class. However, as we look upon the Association by-laws as the lexicon for the preservation and advancement of this business we gladly stand up for all the good they have already accomplished, and which completely overshadows any evil consequences or anything left undone.

Nothing is more foreign to the wish or intention of this paper than a desire to assume the role of dictator as to the present and future of the Film Service Association and it is hoped that any sentiments we may express as to the convention of the F. S. A. will be accepted as they are offered: solely for the best interests of the moving picture business as a whole.

* * *

It is sincerely hoped that none of the members of the association will go into convention with any prejudice or vindictiveness. Nothing of value has ever been accomplished in any undertaking when either of these feel\'ings have impelled the actions of those having power to act. We fear that some of the members may be affected in this manner—unconsciously, perhaps—through some events of the past three or four months that have not been thoroughly understood, so each member, we trust, will carefully examine himself before entering the convention and go into it prepared to act according to and be guided by the facts as they actually exist.

We believe that these words of caution are entirely justifiable in view of the peculiar situation that is presented in having the opponents of the Film Service Association before us with plans bearing upon its future.
They actually have the audacity to publicly declare the policy that should be adopted by the association. Such activity shows that everything that can be done to wreck the association is cut and dried ready for use. The organization has at no time had better reason to beware of false prophets than at the present time. The enemy has been diligently at work both inside and outside of the ranks of the association and this should be remembered by the members if called upon during the convention to consider charges against any members, or to look into any acts of the officers that may be questioned. For many weeks dissensions have been provoked and agitated among the F. S. A. members and many of them have already been found to be the work of would-be wreckers. It is not intended to say here that if charges come up they must be looked upon with a jealous eye. On the contrary, every one of them should be received with an impartial spirit and determination to get at the truth; any other action would be facialis. There is not the slightest doubt that there are some members that could be dispensled with to a very great advantage by the association. It is generally known both inside and outside the ranks that lack of principle, lack of trustworthiness, and a desire to gain regardless of methods or results have made this class of members a burden to the organization. We might go still further and say that they have been like a cancer in its system, not only threatening and endangering the vital interests of the honest and loyal members, but in many instances actually attacking the foundation of the association. No better time to get rid of the pest can present itself than now. If the association will rid itself of this bad timber now it will find itself in a better position after the convention adjourns and the members settle down to real work. It really seems a pity that such members should be allowed to remain in the organization and occupy places that could be very advantageously filled with some very excellent applicants who are haping for admission.

* * *

Patience, intelligence, determination and equity should mark every action of the convention and any member who has failed in his trust should be held to a strict accountability. The loyal members look for and have a right to expect this. It is hoped nothing rash will be done and that no rash advice will be followed. The Film Service Association is excellent in principles and, despite the natural obstacles and trials that attend the initiatory work of all large bodies affecting an amalgamation of people of varying characters, temperaments and policies, it has certainly accomplished a great amount of good for its members. If a test vote were to be taken to-day the association men would overwhelmingly declare that all branches of the film business are in a more promising condition than ever, and much better than they were at any time before the association was formed. This is the reason that all who have the welfare of the film business at heart desire to see the association go on and improve in its work.

* * *

Beware of designing prophets. Those who radically advise the association to break away from the manufacturers, disband the association and then reorganize it are trying to throw sand in the eyes of members who, for reasons best known to themselves, are not as stout-hearted as the majority of their colleagues. Such revolutionary doctrines are offered but for one purpose, for if followed they would accomplish only that purpose, and that is demoralization. Through working in conjunction with the manufacturers the association has secured many advantages which, under other conditions, would have been serious disadvantages. To disband and then reorganize the association would be a waste of time and energy. Any member sanctioning such a course would be like the cow who gives abundantly of milk and then kicks over the bucket. The common enemy wants the association disbanded and should his wishes be gratified he will fight just as hard to prevent reorganization as he is now striving to make it necessary. As a cloak to their real intentions the enemy has framed up a proposed cabinet of officers for the reorganized association if affairs should go that way. The shrewdness displayed in the makeup of this cabinet is the best evidence of bad faith and it is as certain as anything can possibly be that at least a majority of the gentlemen whose names appear upon the proposed slate do not feel flattered in the slightest degree. They are gentlemen who have been loyal, consistent and diligent workers in behalf of the Film Service Association and not one of them would have allowed such use of their names had they been consulted before the publication was made. It is a matter of fact that at least three of these gentlemen have declared with all the earnestness at their command that the association is a good thing and should be upheld. It is little short of libel to associate the names of these people with such revolutionary propositions as are held out by the reconstructionists.

* * *

We extend our greeting to the F. S. A. convention and trust that their deliberations will be as wholesome and fruitful as they have been in the past. Of these things there can be no doubt: the association will not be disbanded; the present organization will make another start after the convention in better shape than ever; and upon its close many members will have a better knowledge of what is best for their interests than they have in the past.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

CHAPTER XIII.—SLIDES.

Tint Slides—How Made.

The most satisfactory tint slide is colored glass which may be obtained from dealers in ornamental glass, provided you can personally select the shades, which must be very light. These shades are hard to find, however, and a more or less satisfactory substitute may be made by developing slide plates without exposing them to the light. This leaves a thin, perfectly clear film of gelatin that will readily take color. Now make a weak solution of Diamond dye of the required shade and dip the plate in it, removing the dye from the glass side. Allow this to dry and repeat the operation until the desired shade is attained. Bind the same as any other slide when done. Very pretty effects are produced by slides made from the glass ground in geometrical designs such as used to be popular for front doors.

Announcement Slides.

A fair substitute for regular announcement slides may be made by writing with the capitals of a typewriter on gelatin paper and dusting with dry bronze powder. The typewriter ribbon must be a good, well inked one, however. Bind the gelatin paper, when think is dry, between glass in the regular way the same as a slide.
Slides.

The one most important thing concerning slides is to keep them clean. On receiving a set they should in every case be cleaned thoroughly before using. A damp cloth, followed by polishing with a dry one, is best. Once you have them clean keep your fingers off them. Pick them up by their edges and in removing from carrier press one finger to the glass near edge of the slide and raise. This will hoist out the slide and leave no finger mark, as your finger will only touch behind the mat. Finger prints are esteemed as very valuable by the police but I never noticed that they add materially to the beauty of a slide. How often have you seen a beautiful scene utterly ruined by an operator’s dirty finger mark?

Another thing: in placing the slide in and removing it be exceedingly careful to not move the carrier the least little bit. It does not please an audience overly much to see a thirteen-story building they are admiring wiggle around like it had the St. Vitus dance.

Before beginning to run a song pile your slides neatly, their tops toward the lamp house and the title, or No. 1, on top. In removing from the carrier lay them down in such manner that in the whole operation you have turned the slide over. That is to say, when you picked the slide up the mat side was uppermost, but when you lay it down it is underneath. You will now only have to turn the whole pile over to re-run them.

Always remember this: by poor work the operator may ruin the effect of the best slide ever made, but by good work he may make even the poor one look very well. The stereopticon picture should appear clear and brilliant. If shadows appear at top or bottom your light is out of center with the condenser. If yellow shadows appear at all four corners your lamp is too far from the condenser; if blue it is too close.

Operating Room Hints.

Care of the Electrical Equipment.

A great deal has been said about the care of the head, lamp house and the machine room in general, but I think a little might be said to advantage as regards the care of the different electrical appliances. In the first place we will consider the carbon holder or carbon arm.

Due to the intense heat in the lamp house the metal has a tendency to oxidize much faster than it ordinarily would. The oxide forms a coating of a high resistance nature, thus causing heat at the point of contact of the carbon and carbon arm, and if allowed to remain will cause the carbon to pit at that point. All this causes a loss of energy which has to be paid for in the form of electric light bulbs, or in other words, you do not get the amount of light you should for the amount of current used.

Every operator should have a small file not over 1/2 in. wide nor over 6 in. long, and clean the inside of the carbon arms at least twice a day. It will only take a minute and you will be paid for your trouble and your carbon arm will last longer. Your lugs will last longer.

Another source of trouble is to be found in the lamp, caused by the wire burning off in the lugs. This can be overcome by making a lug out of sheet brass, No. 18 gauge, as shown in the cut. This will bring the point of contact of the wire and lug far enough from the arc so that it can be soldered with hard solder, or better still, silver solder. This style of lug can be made with very little trouble.

Cut the brass the shape shown in Fig. 1. Drill the hole at point marked A; then bend the other end of the lug around the bared and brightened end of the flexible wire and solder with hard solder, Fig. 2. Be sure to have both wire and lug clean; this can be done with any good soldering acid. This done, file off the projection on top of the carbon arm, where the binding screw goes on, enough to get a good bright surface, and put the binding screw through the hole in the lug with a washer on top of the lug, but not between the lug and the carbon arm.

The lugs on the knife switches should be looked to once in a while to see that they are tight and the wire should in all cases be soldered to the lugs that fasten to the switch terminals. Look to it that the knives on the switches fit in their proper places and fit tight so there will be no chance for a poor contact. Also see that all the points on your rheostat or whatever apparatus you may have are tight. See to it that the fuse contact springs are kept bright with a little fine sandpaper.

Oftentimes fuses are blown or rather become so hot at their contact points that they melt the solder within the shell, thus opening the line when they are not necessarily carrying an excess of current.

No wire should be used smaller than No. 6 B. S. in connecting up a lamp house.

Switches should be of a larger capacity than just the amperage you are using. For instance, if you are using 30 amperes in your lamp get a 50-ampere switch, as they are much less liable to get hot; and in constant use, as they are, they last much longer.

E. A. C.

A STANDARD GAUGE ESTABLISHED.

From investigations recently made by the Society of English Film Makers, we learn that the exact measurement of different makes of film show considerable variations. A regulation of this evil was indispensable, and as standard measurements the following were adopted:

| Width of film | 35 m.m. |
| Separation of rows of perforations | 28 m.m. |
| Distance apart of center of perforations | 1/210 m.m. |
| Breadth of perforation | 2.8 m.m. |
| Height of perforation | 1.7 m.m. |

The separation between two pictures must not lie between two perforations, but instead through the center of a perforation.

Trouble will always be present, however, no matter how exactly a standard gauge may be adhered to, on account of the alteration of the material due to change of temperature or extended storage. We do not have any remedy for this evil at present and all we can do is to fit our machines with standard sprocket wheels, so as to render the pictures as steadily as possible.
Notes and Comments.

It should be noted that the most successful moving picture shows are those which have refrained from adding low-class vaudeville to the program.

"The Spirit of '76" is said to be the finest film, for subject, realism and photography, ever turned out by the Selig Polyscope Company, and that is saying a great deal.

The Kalem Company secured a very complete series of views of the successful flight of the "June Bug," although the day and hour were terrible forbode for successful flight. The "June Bug" is the aeroplane which made a highly successful flight at Hammondsport, N. Y., on July 4, and which captured the "Scientific American" trophy cup, which has been competed for by heavier-than-air flying machines, under the auspices of the Aero Club of America.

A stereopticon operator out of work, and with no prospects, applied a few days ago for a position to run the lantern in a Gospel tent where pictures are used. He was told by the preacher that several gentlemen who owned lanterns had volunteered to do the work if also furnished. The operator replied and sat down who will work for nothing where it takes the bread out of another man's mouth, is a sinner and a scoundrel." The preacher smiled and said: "Well, perhaps he is, but that was all the good it did the indigent man who wanted work.

The following is a specimen of the more healthy remarks which the leading daily papers are now making on the moving picture subject:

The motion picture show as it is developing is educational and instructive and at the same time Interesting to the blase theater-goers. And here just a word, no matter how bored you have become through witnessing commercialized, near actors and near actresses in near drams and painfully funny comedies, there are enough figures for the minute that the moving picture show doesn't hold some interest for you well worth the price and the time."

We had a call last week from Mr. Mack, the manager of the Hub Theater, Boston, and of Miles Bros.' Eastern branch. The tone of the business was good in the New England states, he said, and the little theaters were extremely popular with the people, very few places closing from loss of patronage, in spite of the constant worry they are subjected to by legislators and advertisers. All is well. The advertiser is told by the public to the fact that the small shows do not advertise in the daily papers, and as the large theaters have cut down on their advertising the newspapers blamed the nickelodeon for their loss. This proved to be so, as several papers changed their tone when moving picture theaters advertised in their local papers. This is a hint that nickelodeon managers in other localities might follow with advantage.

ILLUSTRATED SONGS A NOVELTY IN GERMANY.

We learn from "Der Kinetograph" that illustrated songs are being introduced as a novelty in Germany. A film rental house in Hamburg offers the trade a slide service of three changes a week from $3 to $5, according to quantity and quality of the goods. The pictures Furnished, if desired, at reasonable charges. We should not be surprised if American slide makers would find a ready market for their goods in Germany. American songs are very popular over there and the duty and transportation cost is considerably less than from Europe to America.

BUSINESS OR RELIGION.

"A moving picture show and full liberty to smoke while "service" is going on are the latest attractions offered by an Episcopal church in Atlantic city to the Holy visitors. They can also pitch off coats and collars, and perhaps keep on their straw hats, during the services. Religious topics will, it is added, be discussed "in a practical manner." This, according to the Catholic Standard and Times, is getting down to business in real fashion. But is it getting up to religion?" asks that journal. "The idea of religion is hardly that of an amusement for jaded appetites or water-surfeited athletes."

THE SHOW IN MASSACHUSETTS.

The new law regarding the operation of picture houses went into effect on July 1. Its chief provision is that a picture machine must not be operated more than twenty minutes continuously, without an intermission of at least five minutes with the lights out. Up to June 30, there were only 5,000 sets of book but little hardship to the local houses, as they will be able to show pictures for twenty minutes, then turn on the lights and have an illustrated song, the picture for the song showing clearly enough for all practical purposes, even with the light in the hall.

THE FITTEST SURVIVES.

The photograph of the working staff of Dreamland which the Portland (Me.) "Telegraph" prints on the anniversary of the opening of that popular theater, gives us the keynote to its success. No manager ever surrounded himself with a more intelligent or more capable staff, as far as looks are concerned. Fortunately, the manager in question, is alert to the fact that the best is always the cheapest in the long run. His film service is the best obtainable, and for the illustrated songs only the highest salaried vocalists are engaged. Portland is justly proud of its youngest amusement house.

COLORING FILMS BY THE IVES PROCESS.

The process of coloring films by causing re-actuation of the colors on the film is described by Mr. G. Albert Smith of London, England, as the adaptation of the Ives process of chromography, and as Mr. Frederick E. Ives has his process patented in every country in the world where a patent can be procured, the film makers or specialist who try to use this without Mr. Ives' consent will find themselves in a quandary. This process was made in this country some years ago, with Mr. Ives' consent, as an experiment, and proved unsatisfactory. On still pictures the effect is marvelous, the colors distributing themselves in their true colors, and the film maker is absolutely life-like effect. The sheet on a peacock's tail, the glamour of a humming bird's plumage, the velvet of an orchid, are rendered with lifelike fidelity. If some film manufacturer has been able to eliminate the difficulties of this process of adapting it to film work he has discovered something that will not only make him a multi-millionaire, but also the inventor, Ives, who has already spent fully half a million dollars to perfect his discoveries. Its adaptation to films makes the process commercially possible, which it has not been heretofore.

STATISTICS.

Lynn Williams, writing in the Oakland (Cal.) "Tribune," furnishes the following figures, which, perhaps, come as near to the truth as any that we have seen:

The film rental exchanges buy annually from the manufacturer of films over $1,085,000 worth of films which they derive a rental of $85,000 from the exhibitors.

There are about 8,000 moving picture theaters in America, whose average operating expenses are $20 a day, or a total of $50,000 a year, as some theaters don't operate on Sundays. Of $85,000, the average profit is about $17,000,000, so that the American public pays admissions of $65,000,000 a year.

There are a number of 10-cent houses, and higher, but the great majority charge a nickel, making the average admission about 6 cents. It will thus be seen that an average of 1,083,333,333 people visit moving picture theaters annually.

It requires an average of ten people to run a moving picture exhibit, each person getting $3.50 a week for his livelihood, or a total in America of about 80,000; there are about 150 film rental exchanges in the United States, employing an average of twenty-five persons, or about 3,750, and there are about 5,000 people employed by the various manufacturers, a grand total of $8,750.

In San Francisco alone there are about 100 moving picture theaters. Taking these figures as a basis of computation, San Francisco Franciscans visit 250 of these places, six days a week and for a year of 365 days $1,085,000. Taking one-fifth of this number as adult males entitled to vote, and we have 216,000 voters to view moving pictures in America, annually, and in San Francisco 3,600.

"From these enormous figures it must be evident that a large part of the population attends regularly. It must be admitted that recreation is essential to the welfare of the human race, and that the expenditure can be justified, at least for the insignificant sum that admits them to a motion picture theater, and to a realm that is so strange withal that it is indeed re-creation?"
A MACHINE WHICH DOES ITS OWN REWINDING.

Within a few weeks there will be placed upon the market a projecting machine which is so different from the general form of the machine followed by all other makers that we may safely herald it as a decided innovation in this line. Last week we were invited to a demonstration of the first completed model. We were first asked to look at a picture on the screen and then examine the machine. The first thing noticed was the entire absence of flicker and then the steadiness of the picture screen above, the greatest surprise came at the end, when the reel was deftly removed from the bottom magazine, placed in the top one without rewinding, threaded through the machine in a few seconds, and everything was precisely the same as before.

Without going into the mechanical details, which will be illustrated and described in an early number of this paper, we will briefly say that the flicker is eliminated by increasing the period of exposure to the proportion of movement at 60 per cent, and also by the position and construction of the shutter. The steadiness was due to the perfection of mechanical construction and also to the fact that the motive power was self-contained—a small motor being suspended below the frame and connected to an ordinary lamp socket. The rewinding takes place as the film is being run, the film being fed from the center and rewound to the center. This is done in a manner quite new and exposes the film only in the light, the light directed against the usual method, and there are several other points about the machine which will tend to prolong the life of the film.

Of more importance than any of the good features mentioned was the elimination of all fire risk. When in operation there is none of the film exposed except the inch in front of the window frame, and this is protected by a drop shutter which is positive in its action. The inventor claimed that a pile of newspapers could be burned over and under the machine while it was running and nothing would happen. The manufacturers of this new improved machine are the American Moving Picture Machine Company, a New York City corporation, and they say that they will be ready to make deliveries on or before September 1. In the meantime we will present our readers with a fully illustrated description of the apparatus.

SHE POSED FOR THE PICTURE, BUT DID NOT APPRECIATE THE SHOW.

Young Bros., who conduct the Electric Theater with the Great Parker Shows, have the best equipped outfit of any traveling show of this character in the world. In addition to some 500,000 feet of film of standard moving pictures, they usually make and present each week moving pictures of local occurrences, such as traffic and parade pictures. Not only do they carry an experienced photographer, but in their special car on the Parker show train they have a room fitted up with the necessary apparatus to properly develop and finish moving picture films up to a thousand feet in length.

An amusing incident occurred in Parsons, Kan., during the Great Parker Shows' recent visit in that town. That is, it was amusing to all but the lady who figured most prominently in the little comedy the camera caught and faithfully reproduced. The moving picture man was perched with his machine, in a church steeple, endeavoring to make a picture of a parade passing on one of the main streets. In the foreground was the residence of a prominent business man. The back yard of this property is enclosed with a high board fence, and in this yard the lady of the house, who had just emerged from the bathroom, clad in a loose wrapper, was engaged in the act of "drying" her hair. As an additional diversion, some of the neighbor's chickens came in through a hole in the fence, and the lady, seizing a broom, gave instant battle. Round and round the yard they went, the chickens barely a breath ahead of the portly, but rate, woman, who, with wrapper and hair streaming in the wind, developed an amazing amount of speed. Finally the intruders were ignominiously routed, and the lady resumed her seat and original task of concerning the moving picture machine in the church steeple ran out of film.

The following night, in company with a dozen friends, the lady of the picture visited the Electric Theater, and the party chanced to see and great admiration was expressed over the whole thing. Horror-stricken she sat and gazed as each sickening detail of her morning's adventure was minutely reproduced on the screen, and her consternation was only equaled by the spasms of merriment into which her friends were turned. It is a matter that she had to be taken home in a hack and only recovered from a prolonged attack of hysteric when she learned that the horrid show people were safely out of town.

THE MOVING PICTURE WORLD

NICKELODIOn Architecture—1.

PAKIS NOTES.
By F. Grafton.

The French gipsy corporation ("Forains") are now taking active steps, in view of a general meeting this Winter, with the object of forming a vast syndicate amongst themselves for the manufacture, sale, rental, etc., of films, cinematographs—in a word, of everything concerning the moving picture trade. Their aim, as can easily be guessed, is to put a check to the output of one or two of the most important firms in this country, and thus paralyze their action on the public fairs, where these people hold their shows and obtain such general success.

A new film company is at the present time in formation here under the title of "Film d'Art." As can be gleaned from the name, the main object of this enterprise will be the representing of historical and literary "scenarios," to use one of their own expressions, and this more especially in competition with the gross and very ordinary films which are now so widely scattered amongst our shows. We note amongst the best known contributors to this new company, both as writers and actors, the following names: Sarah Bernhardt, Rejane, Jane Hading, Jeanne Granier, etc.; Victorien Sardou, Edmond Rostand, Jules Clarétie, Catulle Mendes, Georges Courteline, etc., from which it may be concluded that a very large field of action is open to this new undertaking, more of which we hope to relate about shortly.

Nickelodeon Architecture—1.

Bijou Dream, Rochester, N. Y.

One of Rochester's progressive picture theaters. The manager is Mr. E. L. Braun, a gentleman of wide experience in the theatrical world. He is ably assisted by Mr. John J. Farren.

The Olney Film Renting Company, Olney, Ill., is a new concern that is starting out on the right track under the management of A. L. Byers.
Trade Notes.

Mt. Gilead, O.—William Hartwell and Frank Wilson will put in a moving picture show at Centerburg, O.

Sullivan, O.—Sims Bros. have purchased a moving picture outfit and expect soon to start out in their new venture.

East Liverpool, O.—Fire destroyed the Gardner building occupied by the Feezel & Company electrical and moving picture show.

Salem, O.—F. Y. Allen will open his remodeled theater on Broadway during the week of the Fourth. The seating capacity has been trebled.

Geneva, O.—The Wonderland Picture Show has changed hands. Alfred Moore purchasing it of E. L. Potter, the owner. Mr. Potter expects to locate in Washington.

Dayton, O.—By special arrangement for the Summer season with the Casino Company of Detroit the Victoria Theater will open with a popular moving picture entertainment.

Canal Dover, O.—Martin Bender and S. Beller have purchased the Nickelodeon Moving Picture Show from Amos Hosteler. A new Edison machine will be installed in a short time.

Belleville, Ill.—Manager Amman has installed a moving picture machine in his concert garden, and motion pictures and illustrated songs will now hold forth at this popular resort.

Youngstown, O.—George W. Bennett, of Cincinnati, has closed a lease for the continuance of the Wonderland Theater on East Federal street. Mr. Bennett will entirely remodel the theater, opening it about September 10.

Boise, Idaho.—At a meeting of the Government Project League in Coldwell, it was proposed to send two lecturers to the East with picture machines and films showing the resources and opportunities of the State.

Monticello, Ind.—This town has now two moving picture shows. The Electric has been running for some time, Frank Matthews being the manager. The Arc has been recently opened by J. C. Shaver, and both places seem to be doing well.

Denison, Tex.—As public sentiment is with them and they are running strictly moral and instructive entertainments, L. C. Hamilton, one of the proprietors of the Idlehour, has appealed from a fine imposed for keeping open on Sunday afternoons.

Indianapolis, Ind.—A new family theater on Kentucky avenue near Illinois street has been opened. The seating capacity is about 400, the auditorium being absolutely fireproof. There will be two matinées daily and three performances every evening.

The Electric Theater Supply Co., of Philadelphia, Pa., Mr. Schwabie, manager, ordered a month or more ago a Hallberg Economizer and was so well pleased with the device that he ordered ten more, which are now installed in Philadelphia and vicinity and all giving excellent results.

Port Dodge, Ia.—The managers of the Empire are being served with an injunction to prevent the showing of a Gotch-Hackenschmidt film which the promoter of this subject, M. M. Wittig, says is either faked or stolen. The outcome of the fight will be watched with interest.

The Hadley Moving Picture Company suffered a loss of $700 (no insurance) on property stored in the Park Theater, Rutland, Vt. The fire started in the grandstand of the fair grounds after a ball game and the theater was in the path of the flames. The Hadley Company have our sympathies in their loss.

North Adams, Mass., June 20.—The Palace, the new moving picture house, located at Notre Dame Hall, opens this evening under the management of Sullivan & Telow. A. J. Langlois, of the Gen. on Spring street, is to furnish Klime Optical Company films which will be an independent house and no trust films are to be used.

Evanston, Ind.—The board of safety has instructed Chief Brenneck to suppress the presentation of views of the Gunn farm tragedies and kindred blood-and-thunder Jesse James views in the moving picture shows. Mayor Boehne talked with the board and advised the censorship of the theatricums and nickelodeons, of which there are about twenty in the city. The penalty for violation of the board's order will result in proceedings to revoke license to conduct a place of amusement.
Sheldon, Iowa.—The managers of Wonderland have had crowded houses all the week, due to their billing the town that a former well-known resident was a leading character in the "Blue Bonnet." Sure enough, the audience recognized and cheered as Mrs. E. M. Stringfield was recognized as the kind-hearted mother in this beautiful picture story of the good work of the Salvation Army.

The Francis Day & Hunter Music Publishing Company, under date of July 2, have been circulating a letter over their signature, among the other music publishers and slide dealers, calling attention to the operations of one Frank McCready, in song slides. McCready is alleged to have at various times and places borrowed from music publishers and others large numbers of song slides which he said he intended to use at certain places and would return. It is alleged that the slides were never returned and that when he was called upon for them he paid no attention to the request.

CHARTERS ISSUED.
Blaza Amusement Company, incorporated, Norfolk, Va. James Hughes, president; L. B. Montague, treasurer; S. D. Hope, Jr., secretary, all of Norfolk. Capital stock, $1,500 to $10,000. Objects and purposes: Moving picture shows.

LICENSES.
Hoboken, N. J.—An ordinance imposing a license fee on moving picture shows and all places of amusement went into effect on July 1. The Board of Aldermen of Buffalo, N. Y., are considering a resolution to tax moving picture shows $100.

SITUATIONS WANTED.
Experienced Operators.
David S. Robinson, 208 Cruger Ave., Van Nest, New York City.
J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
G. S. Schlick, Dansville, N. Y.
Fred Raoul, Edgewood, Ga.
Philip Stevens, Madison, Me.

TALKING EFFECTS OR LECTURES.
Ralph Knaster, 1521 First Ave., New York City.
N. Finkelstein, 274 Broome St., New York City.

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All matters concerning the Association, requests for information, complaints, etc., are to be referred to either

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Show them what Uncle Sam is doing at PANAMA, in the PHILIPPINES and with the GREAT BATTLESHIP SQUADRONS
Flash before them the wonders of
LONDON, PARIS, BERLIN and ST. PETERSBURG
Seventy-five sets to pick from. List on application.
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Write for our Special Prices on our New Films and Feature Productions

CORRESPONDENCE.

THEY SAY IT HAS A SOLID RING.

Bucyrus, Ohio, May 13, 1908.

Editor Moving Picture World:

Dear Sir—We have received sample copies of the Moving Picture World and had not thought of subscribing until we received sample copies of your magazine, and the contrast was so great and made your paper seem as the most solid information and instruction that we could not help but to enclose $2 for one year's subscription. HART BROS.

Proprietors and managers, Majestic and Wonderland theaters.

CENT PER CENT., OR WHO PAYS THE PIPER?

Wilson, N. C., July 7, 1908.

Editor Moving Picture World:

Dear Sir—I take the liberty of writing you a few lines concerning the Film Service Association. A certain New York house was furnishing films here, but along comes a Birmingham film company and offers to give their film on a per cent., so as to cut out another man. They give film on a basis of 6 per cent., we have a contract for $40, and as the theater is not taking in over $40 a night on an average, they get the film for little or nothing. Besides, they have two boys running their machine, who cut out samples of film from one to two feet long and give them to their friends. Where do the other people come in that the film after it is thus destroyed?

P. S.—Both houses are members of the Film Service Association. You may publish this, but withhold my name.

X.

PROGRESS ON THE CELLI'T FILM SEEMS TO BE AS SLOW AS ITS POWERS OF COMBUSTION.

Elberfeld, June 26, 1908.

Editor Moving Picture World:

Dear Sir—I am sending you by sample-post a few strips of coated and developed Celli't film, as well as a complete set of autograph films, along with a report of a lecture delivered by me recently on the film.

I am not yet in a position to give a definite reply to your inquiry as to when the product will be placed upon the market. The manufacturing process employed at present is only a provisional one, producing only a relatively small quantity of film for which reason the film cannot be offered to the trade in a general way. Some time is likely to pass ere the plant for manufacturing a large scale will be installed and even when the manufacture is started we shall hardly be able to cover European requirements. Hence an arrangement has not been made so far with any American concern.

Yours faithfully,

DR. A. EICHENGRUN.

THE PHILADELPHIA KICKER AGAIN.

Philadelphia, Pa., July 6, 1908.

Editor Moving Picture World:

Dear Sir—the editor of that alleged journal with the high-sounding claims seems to have put his foot in it again. For weeks he has been railing at the schedule of the Association, and he now prints an article stating that a $5,000 fine has been imposed upon a Western member who has violated his agreement. He gives his unqualified approval to the “firing” of this member and then continues to rail at the schedule and further incite other members to the same crimes, but warns them that they will be caught and suffer the same fate.

He has nothing to say about the merits of the case or the justice of the punishment of all law-breakers, but advocates the principle that “it is all right to be a crook if you are not caught,” which is unfortunately the ethics in which so many of his kind believe. This alleged “fair-minded journal” has been accessory before the fact to all deflections of the Association members and all crimes committed by them. It is an open secret that the manufacturing interests behind that paper would like to see the schedule abolished so that they could make a cut in the price of films which would cost you an argument (1), but the attempt to do so would crush out the rank and file of the Association members. Few are strong enough financially to withstand the strain.

But to return to the story of the Fine! Why was it published? Has any self-constituted society the right to impose a fine, much less collect it? If it is simply a case that someone's rebate has been withheld and he can prove that he has not violated the terms of his contract, he has his redress in the courts.

A READER.
IF YOU WANT GOOD SLIDES

THERE IS ONE MAN WHO MAKES THEM
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THE KENTUCKIAN. Story of a Squaw’s Devo-
tion and Sacrifice (Biograph).—It has been said that the Indian is essentially a loving creature, but such is not the case, as we illustrate in the following story. The squaw is devoted to the white man, but her love is only emotional but are extremely self-sacrificing.

Ed Watson and Jeff is a story of a rough, big, dumbfounded Kentuckian, hence, his occupation in the main is that of pleasantly killing time. We find him at the opening of his tent, preparing for the evening.

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Rae and Juliet,” “Scarlet Letter” “Eoch Arden,” “Ostler”
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window. He comes in, closely pursed by two Heinstas. Pamela's wits work rapidly as the young man is about to go out. She thinks of the wardrobe. Harry consists of the officers quartered in the house enter, one goes to the door, the other to the bedroom. Major Breen's eyes are on the young girl. He sees her dart out of the door and she gives toward the wardrobe. He draws his pistol and take aim at the door of the bedroom where her hand is holding place. Breen orders the young man gives himself up, further considerable appearing useless.

Harry refuses, and the young girl that there is still a chance. As the Major is in the room and his hasty officer throws up the muscles of the two soldiers and every other officer, the Major turns to fire at the retreat man. Pamela sees her wrist and the bullet meant for her lover's hand. She offers her chance to dispose of the other officer by pushing him headlong into the bedroom of the police prisoner, while Harry makes good his escape.

Six persons and a party of fellow officers are walking away in the park of the Morton house over a hogs heart of pound. As the British general in command arrives to inform them of a plan of attack on a certain period of time, and every other officer, the Major's eyes is on the street. Pamela and the servant restore to enter the room to order. As she is recovering the usual order, a man is standing in plain sight in the adjoining room. Her mind is made up. "Get my horse, ready at the side door and have the stairs up to her own room, takes but a moment. Our forces are here and our path is clear. The Major is attending to the matter of the order. She is seen an open window and it has been broken by her fingers. He enters dressed in his uniform. An exciting scene occurs during which the brave woman knocks the Major and

We next see Pamela dash away through the snow in a covered carriage for the season. She arrives at the sleeping camp tofall asleep by the next morning. Pamela Washington, thus warned, arouses his soldiers and escapes. The girl returns and replaces her home. Just as the general's army start out on their errand of slaughter. A dispatch bearer from Tryon's army arrives, and delivers in General Cornwall's wearing the startling message: "Dieckess to move your army; Washington is encamped in a bend of the river. Our forces unite with those of General Tryon. We will menace the evening on the sides thousands and drive them back to the impassable river."

The party of officers go to carry out their orders brought them by the General's bearer. Pamela leaves the plan of attack on the table. Pamela and the servant enter to restore the room to order. As she is recovering the usual order, a man is standing in plain sight in the adjoining room. Her mind is made up. "Get my horse, ready at the side door and have the stairs up to her own room, takes but a moment. Our forces are here and our path is clear. The Major is attending to the matter of the order. She is seen an open window and it has been broken by her fingers. He enters dressed in his uniform. An exciting scene occurs during which the brave woman knocks the Major and

The picture story closes with a series of living tableau in which the brave Colonial girl is seen standing beside the body of her fallen lover, clasped in the arms of the dead. The Major arrives and the body is removed from the premises. Pamela Washington has crossed the Delaware.

The picture story closes with a series of living tableau in which the brave Colonial girl is seen standing beside the body of her fallen lover, clasped in the arms of the dead. The Major arrives and the body is removed from the premises. Pamela Washington has crossed the Delaware.
The moving picture world

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Canae, Ohio

Train bearing its false lover is pulling out. In her despair she feels that she has nothing more to live for, and, holding a band of Gypsyes, is soon a child of the highway, while her unhappy and hopeless thighs returns to his lavish home, never giving her a thought.

Her life in the Gypsy camp is not a bed of roses, and she is compelled to do her share of the mountaineers, in the form of tough rope walker. One day she is giving a performance on a public square when she recognizes her old lover in the crowd, and is so overcome with joy at finding her long lost love that she swoons, but is soon revived. That evening she see her escaping from the Gypsyes and making her way to the house of her departed lover, passing one of the wanderers, who waits until she is in the fond embrace of her old lover, when he attacks them. There is a scuffle between the two men and in her desire to save her lover she plunges a knife into the Gypsy's back, and as he is falling she is once more in the fond embrace of the man who caused her such sorrow and woe. Her happiness is short lived, for the bandit regains his strength and enough to sink a steel blade into her heart, and we see the girl peacefully pass away in the arms of her first and only love.

Length, 705 feet.

CUMBERSONE BABY.—A young couple, whose baby is in the country, send a letter to its nurse telling her to bring it home. She starts out and arrives at the station. She finds the baby on a bench in a park, and while she turns her eyes away a suspicious boy takes the young- ster and carries it down a little lane and throws it into the gutter with the grocer. The latter does not know what to do and simply gets hold of the baby and takes it away. She being very fond of children, takes it home with her and here it so throws it out of the window into the basket of a refuse gatherer, who happens to be passing. Her, unconscious of his burden, he has a happy change of life. A young man with a market and mixes them up in a free-for-all fight. They are captured, but not before they have laid a trap on the redskins, when they are captured. They are paraded before the Indians, and then they return to their work. Their friends, however, are disgusted, and they get back on their horses one more time, and finding that the Indian has nothing to offer, everything in the place upside down, throwing him to the floor, and then they go away.
Kalem Films

NEXT WEEK—SPECIAL RELEASE

Flight of Great American Flying Machine June Bug

LENGTH 525 FEET

The Aeroplane "June Bug" won the Scientific American Trophy for a kilometer flight, July 4th.

Glen H. Curtis, inventor, preparing for Flight
Adjusting the "June Bug's" Tail
Limbering up the 40-horse-power motor
Testing the Controller
The Kilometer Flight
The Landing

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THE DYNAMITE MAN
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CLIMAX WIRE FOR
RHEOSTATS

Does not become brittle
Three times the resistance of German silver

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THE LATEST THE BEST

Motion Picture Machines

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Eliminates Flicker,
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than any other machine.
Absolutely fireproof.

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We also make the Model B Calcium Gas Outfit, Non-Pop Calcium Jets, Enterprise Lanterns, etc., and are Agents for Oxone, Oxythite, Arco Carbons, Song Slides, etc. Our goods are for sale by progressive and up-to-date dealers.

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"SENSATION"

SONG SLIDES

$5.00 PER SET

Recognized everywhere as the highest standard
Unequalled for brilliancy and stereoscopic effect

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Write for List of Second Hand Films at 2 cents and 3 cents per foot. A few more left

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THE MOVING PICTURE WORLD

ARTIFICIAL BLOOMING (Lux).-A rural cicada, given a free lunch on the porch of the house from which it is evicted from its home, and taking refuge in the hen house goes to sleep on a nest of eggs. Later the hen awakens and, not recognizing the former friendly, bristles and femurs together. The cicada, certain the cause of excitement she promptly adds a large dose of green paint whereupon the chicken is turned loose to the delight of the owners. Length, 354 feet.

POSTHUMOUS JEALOUSY (Lux).-The bereaved widow is seen to take a photograph of her departed husband's picture in a drawer. She is entertaining another suitor as the picture is delivered and placed in position next to the table where the picture is shown. The suitor goes through his doings down and plays numerous pranks on the widow and her new suitor, thereby attracting the attention of the woman's husband. Length, 294 feet.

LESSONS IN JIU JITSU (Lux).-A well-written advertisement enlists the eye of an audience to the rather enthusiastic exponent of the main art of self-defense. A certain Oriental perspicacity advertises matter-of-factly how a person, after securing a ready victim, gives his first instruction, and buys his treatment.

Studying carefully as he goes along, he is held up by a case and wishes to realize easy money. Accordingly both men are committed to the current large skinnie articles of the misapplying pedestrians. Unfortunately for each other, the two make up so well as to be confused, and one picks the other.

The TWO PICKPOCKETS (Lux).-Two friends mean to realize easy money. They are committed to the current large skinnie articles of the misapplying pedestrians. Unfortunately for each other, the two make up so well as to be confused, and one picks the pocket of the other.

The TWO PICKPOCKETS (Lux).-This is a very amusing subject, depicting the pranks of a highly imaginative criminal effugiate through the misdemeanor of his crimes.

After a lot of reckless shooting, he is taken to a house, has his weapon rudely removed, and is a retinue of servants. Length, 234 feet.

A COWERED SERVANT (Lux).-A certain clerk is sent out to call for a colored person engaged as a servant. A charge is sent for a colored person, and he goes to the station to inquire. He receives the advice to advertise, and proceeds to do so. He is, in the result that every colored person within a radius of a mile is informed of his desire to work. Pandemonium reigns supreme at the home of the proprietor, and when the clerk returns he is promptly evicted and the waiting tribe of Africans set upon him. Length, 484 feet.

THE PASTRY COOK'S MISFORTUNE (Lux).-A very amusing comedy portraying the unfortunate experience of a pastry cook. Carrying a supply of sweets intended for a housework, he returns on a part seat and dotes off while two vagrants make away with all the suprised he can think of. They are punished upon his return and the two vagrants are ceased to the cooking of the fancy

EXCEPTIONAL FLY (Lux).-A highly amusing comedy enacted in the studio of an artist. In the course of the script, the artist goes to his work, and while the artist is engaged at his work, the artist is amorous by a fly, which causes him to quit his work, and the fly is taken for the subject. The fly sets out to carry the fly to the artist, who, on learning the fact, goes to the artist's studio and takes up the fly. The fly is then taken for the subject of an artist, and the fly is taken for the subject of an artist.

A SECOND-HAND CAMERA (Theo, Path).-A denizen of a certain town is discovered with a camera window a camera market. It is purchased by an customer, who is known as a dealer, and the camera is placed into the hands of the apparatus. The price is paid and the apparatus purchased. The customer's apparatus is set to work, and is returned to the dealer. It is set to work, and is returned to the dealer. The apparatus is returned to the dealer. The apparatus is returned to the dealer.

A SMOOTH-TALKED SERVANT (Lux).-A servant is evicted from his home and is to be visited by his mistress, on the train he is required to sell her a pair of new shoes. The salesman, certain the cause of excitement he promptly adds a large dose of green paint whereupon the chicken is turned loose and is taken for the delight of the owners. Length, 354 feet.

MISTAKE (Urban-Eclipse).-(Urban-Eclipse) The proprietor of a small town is in the habit of putting a pair of shoes on every man who enters his store. He is evicted from his home and is to be visited by his mistress, on the train he is required to sell her a pair of new shoes. The salesman, certain the cause of excitement he promptly adds a large dose of green paint whereupon the chicken is turned loose and is taken for the delight of the owners. Length, 354 feet.
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If satisfied send us $40.00 in thirty days and $5.00 per week thereafter for eight weeks. If dissatisfied return the Minimizer at our expense in 30 days. References required unless $40 is sent with order, which will be refunded if you return Minimizer.

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LATEST SONG SLIDES.

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  - Mary Blaine.
  - I'll Miss the Days of You.
  - You Open Your Heart.
  - Somebody I Know and You Know Too.

- Geenee Song Slides.
  - Mary.
  - Take a Kiss, a Smile.
  - Tell Me.
  - Art Dreams Never Told.
  - We'll Never Remember You.
  - MERRY MARY MERRY.
  - MAMMY.
  - WISH ME LUCK.
  - Mary.
  - I'll Be Sweet Sixteen.
  - I'll Be Sweet Sixteen to Spoom.

- Globe Slides.
  - Yonder.
  - Mary Darling.
  - That Little Sunny Southern Girl of Mine.
  - Swinging in the Old Rope Swing.
  - I Love to Sing.
  - When Vacation Days are Over.

- Chicago Transparency Co.
  - Dasy, Mine.
  - The Way of the Cross.
  - A Little Corey Flat.
  - Just to Remind You.
  - Heart's and Eyes.
  - A High Old Time in Dixie.
  - We Can't Play With You.

- Montery.
  - Last Night.
  - I'm Jealous of You.
  - Dear Old Iowa.

- Goldthorpe.
  - Are You Shy?
  - Don't Worry.
  - Summer Time.
  - Mountain Loves Me But the One I Love.
  - It's Hard to Love Somebody Who's Loving Somebody Else.
  - For the Last Time Call Me Sweetheart.

- The Elite Lantern Slide Co.
  - Sweet Sixteen.
  - Stop Making Faces at Me.
  - Sweet Polly Frinkman.

- If They All Had a Heart Like You.
  - Gwist Ann.
  - When Autumn Tints the Green and Gold.
  - When You Love Her and She Loves You.

- De Witt C. Wheeler.
  - Heart of My Heart.
  - The Garden of Dreams.
  - After the Rain.
  - If I Built a Nest Will You Share It.

- With Me.
  - Dear Heart.
  - People of Prairie Mary.
  - Road to Yesterday.
  - What You Might Have Been.
  - That's What the Daisy Said.
  - I'll Teach You How.
  - Just Because It's You.
  - Roses, Roses Everywhere.

- You Have Always Been the Same Old Pal.
  - A Sweet Story Still.

- Bonita.
  - The Town Where I Was Born.
  - Are You Scoopin'.
  - There Was Never a Girl Like You.
  - What Does It Mean?

- Merry, My Heather Queen.

- The Big Four Picture Blocks Told.
  - Mary Haines.

- Love Days.
  - Take Me to the Ball Game.

THE WORLD FAMOUS
"Nonpareil" Song Slides
By Henry B. Ingrahm, 42 W. 28th St. New York

- Where the Catches Lift Their Summits to the Sun.
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- Mollie, Come Jump on the Trolley.
- Among the Valleys of New England.
- Anchored.
- Love's Old Sweet Song.
- On the Banks of the Wabash.

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"Peerless" Song Slides
Made by the "Peerless" Slide Firm. Try us and be convinced.

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The Finest Song Slides Made
$5.00 Per Set

Some unscrupulous houses are advertising unauthorized slides as: "Two dirty little hands," "Wont you be my baby boy," "Roses bring dreams of you," "You splash me and I splash you," "Everybody loves me but the one I love." I have the sole illustration rights of these songs from the publishers of same and anyone making slides for any of the above songs are doing so without authority and should not be patronized.

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UNRIVALLED HISTORICAL PRODUCTION OF COLONIAL TIMES

SYNOPSIS OF SCENES:

BEFORE THE STORM.—Epoch-making days—Liberty stirs the blood of the Colonists—Grave issues discussed—"Sons of Liberty" take action.

THE MAN AND THE HOUR.—"Market Day"—Eager for news—Arrival of hero at tavern—Posted call for mass meeting—Informer (rival of heroine) off to sell information—Heroine welcomes hero.

BRITISH HEADQUARTERS.—Informer reports—Leads soldiers—Off to capture hero—Posting £1,000 reward—Debraiding house.

HEROINE OPENS THE ENEMY.—Secreting hero—Informer halted—Fruitless chase—Heroine throws off disguise—Escape of hero.

THE RENDEZVOUS.—Tea tax arouses populace—"Sons of Liberty" disguise as Indians—Off to the harbor.

ATTACK ON THE SHIP.—A dark, silent night—Unexpected attack—Crew overpowered—Filling the tea on deck.

HEROINES WARNING.—A fast ride—Tea party warned in time—Soldiers get warm reception—Soldiers and crew imprisoned.

THE RATTLE SNAKE FLAG.—Throwing the tea overboard—Home threat at treasury—Rattlesnake Flag unfurled—Informer attacks hero—He follows the tea overboard.


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EDISON KINETOscopes

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Moving Picture World

WITH WHICH IS INCORPORATED

THE EXHIBIT

PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 125 E. 23d STREET, NEW YORK

Vol. 3., No. 3.  July 18, 1908  Price, 10 Cents

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**PARTS OF EDISON AND POWERS’ MACHINES**

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*Don’t run the same films as your competitors*

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We can furnish you anything in the M. P. line.

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Supplies of all Kinds for Moving Picture Theatres

**304 Conroy Building, SAN ANTONIO, TEX.**

Write for our Special Prices on our New Films and Feature Productions
Moving Picture World

With Which is Incorporated

THE EXHIBIT

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Edited by J. P. Chalmers

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Vol. 3    JULY 18    No. 3

Editorial.

Motion Pictures as an Advertising Proposition.

Many enterprising persons have come forward recently with propositions to turn moving pictures into a medium for advertising various branches of business. The idea is not a new one. Nor is it as practicable as many suppose. In the first place, pictures arranged for advertising purposes will necessarily drift into a class of their own and become identified as advertising mediums only. Several years ago some of the film manufacturers attempted the project, but the exhibitors quickly detected it and blocked out the advertising part. The picture was marred by this and the objections became so pronounced that the scheme was dropped. The exhibitor claimed that he was as much entitled to compensation for projecting the advertisement on his sheet as the manufacturer was for putting it on the film. Then advertisers are not willing to pay for such mediums proportionately. They may change their minds later on when the value is realized, but they will then ask, as they have in the past, that some guarantee be given that the people to whom the films are sold or leased will exhibit the picture in its entirety and not cut out the advertising sections.

The proposition would be a great money maker if it could be carried out, but there are so many people having contingent interest in the pictures to be satisfied that it is impracticable. The situation is just this: You cannot expect the exhibitor to allow free advertising on his sheet. The vaudeville manager will not allow actors to use his stage to advertise anything. The cases are identical and they have been considered many times.

To use such pictures as lantern slides have been used for many years would be another proposition and one which would not take as well with the advertiser. Films are a great deal more costly than lantern slides, and when the advertising slides can be had so much cheaper and used just as effectively in conjunction with moving pictures that can also be hired or purchased cheap, few advertisers will go to the heavy expense of having a film especially made for the purpose.

The Film Service Association.

We extend our greetings to the F. S. A. convention and trust that their deliberations will be as wholesome and fruitful as they have been in the past. Of these things there can be no doubt; THE ASSOCIATION WILL NOT BE DISBANDED; THE PRESENT ORGANIZATION WILL MAKE ANOTHER START AFTER THE CONVENTION IN BETTER SHAPE THAN EVER; AND UPON ITS CLOSE MANY MEMBERS WILL HAVE A BETTER KNOWLEDGE OF WHAT IS BEST FOR THEIR INTERESTS THAN THEY HAVE IN THE PAST.

The above prophetic remarks constituted the closing paragraph in our editorial of last week. It is highly gratifying to us to have now to record that this is just what really occurred. In marked contrast to the advice which this paper has humbly tendered, the seditious and whirlwind utterances of our contemporaries must now appear doubly ridiculous, to put it very mildly. The Association did not disband to reconvene with a new set of officers, whose consent to the use of their names was not asked for or given. The rental schedule is maintained—this backbone of the Association not being broken to suit the price-cutting proclivities of a certain element. After the adjournment of the convention we were complimented by the officers and executive committee on the manner in which the Moving Picture World had handled the situation and had the satisfaction of later receiving the same compliment from the leader of the Independents.

* * *

The press was barred from the meetings of the Film Service Association and also of the Licensed Manufacturers, and other precautions were taken to prevent details of the proceedings from reaching the public. One reason assigned for this is that the Association has the right to keep from its competitors any information that might tend to enlighten and better qualify them for the fight.

From such information as it has been possible to glean from reliable sources it appears the convention was a very gratifying one to all concerned. No changes were made in policy, schedule, executive offices, or anything else. The Association goes on as it has been, but with a much better understanding between some members than has existed lately. The film rental schedule remains undisturbed; local organization, as adopted by the New York members, has been approved and will be advocated and put in operation in the various large cities. Instead of taking the appointment of the National Secretary out of the hands of the Executive Committee and providing for his election by direct vote of the Association members, the Executive Committee was continued in control of that office. It is said that this proposed change was suggested by some members who were disposed to have a new secretary. Whatever grounds may have existed for such a report apparently lacked stability. At all events, instead of making the way clear for the re-
The removal of National Secretary Macdonald the convention gave him a vote of thanks for the work he has done for the Association. And thus it went all along the line. Differences, grievances and discontent gradually gave way before a strong breeze of reason and harmony, and there is not the slightest doubt that the Association is stronger and has brighter prospects than at any other time since it was formed.

The meeting of the Licensed Manufacturers is said to have been equally satisfactory.

** * * *

The attempts to disorganize and reorganize the Film Service Association by parties who can possibly have no friendly interest in it have failed, as they should have. If there had been any cause for such action the Association members should have put the movement on foot. The fact that none of the members attempted to do anything of the kind shows conclusively that all such talk preceding the convention originated with and was agitated by outsiders.

** * * *

One of the results of the Film Service Association convention in New York is said to be the arrival at an understanding by which its members are at liberty to compete with the Independents on prices. The nature of the plan is not officially given, but it is said the Association men have free hand to meet the competition and get the trade wherever it is simply a question of price. This will do away with the discontent that has existed among those Association people who, in their loyalty, saw business drifting from them on account of their inability to meet the prices offered by their competitors. It did seem unfair that these people should remain with their hands bound and unable to help themselves, and the action taken by the convention was only such as could be expected as a matter of justice, as well as policy.

** * * *

The trouble that moving picture exhibitors at Coney Island, N. Y., had over the reduction of seating capacity, licenses, etc., appear to be at end. Everything is moving along serenely again. It is asserted that the whole trouble was precipitated by a fight between two political leaders.

### Lessons for Operators.

---

**By F. H. Richardson, Operator, Chicago.**

**A FEW THINGS FOR OPERATORS TO THINK ABOUT.**

The star movement (feed sprocket, also called intermittent sprocket) or finger feed acts 16,000 times in a run of 1,000 feet of film. Can you see the need for frequent, though sparing, lubrication with good oil? Can you see the need of careful, accurate adjustment?

In rewinding the reel revolves about three times to the rewinder crank once. When the reel grows to nine inches in diameter you are winding about 28 inches of film each turn of the reel, or seven feet to one turn of the crank. Now, suppose you turn the crank four times a second (once is fast enough, unless you are rushed), you are then yanking 28 feet of film out of the box every second, and you know what will happen if there is a snarl, don't you?

The Edison and Powers machines both run exactly one foot of film to each turn of the crank. About 66 feet per minute, or 66 turns per minute, is accounted normal speed.

You want good wages, don't you? Do you think an operator with a pipe in his mouth, twisting a crank with his legs crossed, while he leans back looking at and talking to a visitor, his light dim and shadows on the curtain, is a candidate for good wages? Don't you think fifty cents a week would be fifty cents too much to pay him? What right have you to demand good wages unless you are willing to study your business, giving in return the very best there is in you? That the result of your work as shown on the curtain is "pretty good" is not enough. It should be good—not pretty good. Perhaps, were you in the employer's shoes for a little while you would wake up.

Did you ever stop to consider that when, by your carelessness (and it seldom happens otherwise), you injure a rented film, every operator and owner who has to use that film after you must suffer for it, and your manager may have to pay for it as well?

Do you make any effort at all to learn more about your business? Do you make it a point to meet, talk with and exchange ideas with other operators. Are you afraid to know how to thread a machine, make a very poor mend, get a clear picture occasionally (when you are lucky) and twist a crank at any speed that strikes your fancy? If these questions "hit" you, the business will be very materially benefited when you conclude that it "isn't good enough for you" and seek other fields of action.

And you, Mr. Employer, do you expect to get a good man, one that will give you the best service, on the twelve-dollar-a-week basis? Why, my dear sir, a man could make more than that in the penitentiary making canes. True, he may only work three or four hours in the evening, but he has to make his living at it, for if he takes another job in the daytime he will be too tired to do your work rightly, since, under those conditions, he will be working all day and half the night every day. If you expect your house to be well patronized, you must give a good show. You cannot give a good show with a poor operator, and good operators demand good pay for good work, and—there you are, my dear sir. It is mighty seldom you can buy a four-dollar pair of shoes for two dollars.

### EXTRAS, ETC.

There should be kept on hand the following extra parts: An extra lamp, complete and ready to put in. An extra carbon holder arm. Extra condenser lenses, tension springs, lamp screws (particularly those that compress the carbon holder), condenser casing complete, including round, divider and ring; so that it may be fitted with lenses all ready to slip into place; fuses, reel, blank film, slide carrier, slide binders, tint slides, rubber bands, copper wire, German silver wire your rheostat size, and plenty of carbons.

For enterprise in achieving rather impossible things all the medals should rightly go to the manufacturers of moving pictures. Of course it is well known that pictures depicting animate things in motion are of recent invention. That in no way, however, prevents the moving picture men from making pictures showing Abraham Lincoln reviewing troops at the close of the Civil War. More extraordinary still is it to sit and listen to the clear, ringing voice of Patrick Henry, delivering his famous speech, while we see his actions depicted upon the screen. Yet this is the latest triumph of the Camera phone.
Trade Notes.

Ottumwa, Ia.—A new moving picture show is being constructed here.

Lisbon, O.—The Gayety Theater, which has been closed by the cause of fire, has reopened again.

Rock Island, Ill.—The Family Theater will open for a Summer run of moving pictures and illustrated songs.

Beeville, Tex.—The "Arcade," a new moving picture show, is installing machinery to run its own electric plant.

Colorado City, Colo., is to have a new moving picture show, which will occupy a room in the New Aluminum Building.

Dubuque, Ia.—The Grand Theater has closed its doors for the month of July; during this time it will be renovated.

Davenport, Ia.—The Lyric Electric Theater opened again after being closed for a few weeks on account of the Chautauqua.

Wooster, O.—The Majestic Picture Show, which has been closed for some time, has been reopened by Edward Grossweiler, of Massillon.

The Massachusetts Film Exchange, 673 Washington street, Boston, Mass., is the latest comer in the field. J. P. Mandeville is the general manager.

Tremont, Ill.—Manager Stiles of the Vaudelette Theater, Peoria, Ill., brought a moving picture show here last week. He did a great and thriving business.

Lowville, N. Y.—The Casino, the leading moving picture show, is doing capacity business and the proprietors are keeping with the times by changing their program every night.

Tonopah, Nev.—The Nevada Theater has opened its doors to the public in an old skating rink, which has been entirely remodeled and fitted up for its present purposes.

Los Angeles, Cal.—C. C. Chapman is erecting a business block on the corner of Fifth and Los Angeles streets which will also contain a moving picture theater with a seating capacity of 500.

Norfolk, Va.—The Berkley Amusement Palace is a new resort that has been opened at the foot of Chestnut street.

Moving pictures and other attractions, all of a high-class order, are drawing large crowds.

Moscow, Idaho.—A new moving picture show has been opened in the Peterson Building, on Third street. This is the second show of its kind to be established in town. Both of them seem to be doing a good business.

Atlanta, Ga.—A. B. Matthews, of DeKalb County, and George Garnett, of Fulton County, have filed application in court for a charter for the Gayoso Amusement Company, with a capital stock of $2,000.

Boston, Mass.—The Massachusetts Film Exchange. Louis V. Rochelle, manager; Mr. James Wharton, treasurer; John P. Mandeville, secretary and general manager. To deal in moving picture films and supplies. Capital stock, full paid and non-assessable, $25,000.

Chicago, Ill.—Moving picture shows given in canvas enclosures open at the top come under the provisions of the ordinance governing public halls and theaters in Class 4, according to an opinion given by the city law department, and must be inspected and approved by the building department.

Jackson, Tenn.—Herbert Simmons has rented the "Musatovium" and its entire outfit and will conduct a first-class moving picture show with all of the accessories needful to render it attractive and pleasant. Another theater here, the "Marlowe," is successful with pictures and illustrated songs.

Easton, Pa.—The City Council of Easton, Pa., has under consideration an ordinance providing for stricter regulation of moving picture shows. The measure prohibits, under fine of $25, all pictures showing suicide and murder or crimes of any kind, and imposes also a penalty for improper ventilation of halls where the shows are given.

Newburyport, Mass.—Geo. F. Avery is building a new moving picture house on the corner of Pleasant and Green streets to be known as the Star, with a seating capacity of 450. The location is the finest in the city, Pleasant being the principal business street and Green a fine residential avenue. The same will be completed about September 1.

Winston-Salem, N. C.—The Twin-City Amusement Company has gone out of business and the "Mystic" closed, but Mr. M. F. Howell, who was interested in the old company, is forming a new one to reopen the theater under the name of "The Marvel." An attractive front has been put in and arrangements are being made for high-class film service and a competent singer.

The Yale Amusement Company, of Kansas City, Mo., have purchased ten Hallberg Electric Automatic Economizers and are equipping their own houses. Mr. Flinton, the treasurer and general manager of the Yale Film Service, was in New York a couple of weeks ago, and after a careful investigation decided upon the Economizer.

Philadelphia, Pa., June 10.—About three thousand Kensing- tonians tried all at once to gain entrance to a moving picture show at Kensington avenue and Cumberland street last night, and as a result there was a large excited panic. The arrival of the police served to increase the excitement, so that the patrolmen had to use their clubs freely before they could subdue the crowd. Several persons were trampled on, but none seriously hurt. Telegram.

[We wonder what was subject on the screen.—Ed.]

St. Louis, Mo.—Building Commissioner Smith is opposing a bill introduced to permit stage performances in moving picture theaters. He says: "If stages are permitted, skits are likely to be produced which will evidence a low order of morality. This should not be permitted. The only way to prevent it is to eliminate the stages. I believe that the moving picture shows and the theaters classified differently, but they are now permitted to run under one class. The present law prohibits any platform in the exhibition room."

Norfolk, Va.—The new ordinances governing the operation of the moving picture show were enacted in strict regulations for the operation of the machines so that danger of fire spreading in the event the machine starts a blaze, may be lessened to a minimum. It is provided that the machines shall be closed in a galvanized iron enclosure with inner and outer walls about six feet square and five and one-half feet high; that all doors leading into the enclosures shall swing on strong spring hinges so that they will shut when opened; that the lens shutter shall be an iron plate and held up by a cotton string, so that if ignited the shutter will fall, and that all vents and pipes shall lead to the outside of the building.

MORE "PRESIDENTIAL POSSIBILITIES."

Inspired by the attention given to the Taft pictures issued by the Kalem Company, Manager Ges of Hammerstein's Theater arranged for a special film of Mr. Bryan receiving the news of his nomination. After covering the Hammerstein circuit the film will be on the public market.

PERHAPS THE OLD PICTURES ARE TO BLAME.

Little Rock, Ark.—The moving picture business has been eradone in Little Rock, as it has in scores of other cities. Ferdinand Jennens, the pioneer of the business in Little Rock, was forced out a few weeks ago, by the unfavorable conditions. Some of the places now running in the city are using old pictures, that is, exhibiting scenes that were seen in Little Rock months ago. The Majestic, the Crystal and the Jo Jo use new pictures every week. The many friends of Ferdinand Jennens expect him to get into the business again downtown with a better outfit than ever.

THE ACTOLOGUE.

The National Film Company, of Detroit, space with the times, have made rapid strides in the field of talking pictures with their new Actologues.

They have distanced all competitors in the field and have taken the largest single contract ever offered. At this time they have five companies in first-class houses by arrangement with Messrs. Caille & Kundski: The Fairbanks, Springfield, O.; the Victoria, Dayton; the Southern, at Columbus; the Valentine, at Toledo; the Lafayette, at Detroit, and several companies in smaller towns, and will shortly open at the English, Indianapolis.

Boston, Mass.—The Footlights, in the Telegraph Building at Detroit, adjoining their offices, where managers interested may see the rehearsals and overlook their subject work.

All the playlets are written by James J. Morrison, formerly stage director of the Footlights, at the Majestic, Cleveland, who likewise has the stage direction of the companies and the engaging of the performers required. They will shortly open other houses wherein they are interested and will keep this Actologue as a permanent feature of their already large exchange.
THE SPIELER IS STILLED.

San Antonio, Tex.—The moving picture show “barker” has lost his job, and, for the first time in several months, passers-by are not annoyed by the stentorian invitations of these spouters. The change was brought about by the order of Mayor Bryan of San Antonio.

It is not known just what rule the management of these places of amusement will adopt to draw their pro rata of the public’s patronage from now on. In the North Texas cities the giant graphophone stationed above the window has been resorted to, and it is probable that some scheme of this kind will be adopted. In compliance with the Mayor’s order every moving picture show in the city is now as still as a country graveyard in contrast to former boisterousness.

NOTES FROM SAVANNAH, GA.

Savannah, Ga., July 18.—Last week the “Recreation,” a new vaudeville and moving picture house, opened at Thunderbolt, Ga., one of Savannah’s summer resorts. Shows are given from 7.30 until 10.30 every night except Sunday. The house holds from seven to eight hundred people and is built out into the water, which makes it the coolest place of any moving picture theater in or around Savannah. Mr. Hymes, the manager, stated that during the Summer they would have special matinées during the week for children.

Last week the Advertising Club of Savannah accepted an invitation from Mr. Hymes, the manager of the Recreation, to go out and see the show and also have a light lunch.

During the Summer months from now on the Savannah Electric Telephone chain will give three motion pictures and vaudeville shows every Sunday night. Last Sunday there were from four to five thousand people out to see the show. About four thousand feet of film is given, along with some of the best vaudeville acts ever seen in Savannah, and seven or eight thousand people visited the Casino and enjoyed the show.

After playing an engagement of forty-five weeks and leaving for one week, then returning again, Wilson Rogers, known in Savannah as the “man to make you laugh,” returned to the city Monday, again, to play for fifty-two weeks. Rogers once was the leading man for Lew Dockstader’s greatest minstrels, and as soon as moving picture houses opened up he thought that there was more money in this than in the regular minstrel shows. Rogers will be seen to-day at the Criterion in black-face, and after a few weeks’ stay there he will go to the Superba for the rest of his time. Rogers has broke the record for one man staying in one town. With this contract it will make exactly ninety-five weeks that he has been in Savannah.

THE PEOPLE VS. MOTION PICTURE EXHIBITORS.

State of Colorado, City and County of Denver—ss.

WHEREAS, It has come to the notice of this court that certain defendants commonly known as Motion Picture exhibitors or projectionists, or proprietors of Motion Picture theaters, are not furnishing their patrons with the latest and best productions of the factories—

AND WHEREAS, The said defendants are accepting the money of the said plaintiffs, the People, and said money is the best in the land or any other land—

AND WHEREAS, It is not only dishonest to accept good and lawful money and refuse in return poor pictures, but it is also an injury to the business and should at once be stopped—

THEREFORE, BE IT ORDERED by this court that all exhibitors of motion pictures and proprietors of motion picture theaters at once comply with the terms of the said Denver Film Exchange, a copy of which is annexed, and under the laws of the State of Colorado and doing business in the city and county of Denver, at 713 Lincoln avenue, and make immediate arrangements for securing the latest and best motion pictures on the market for the education, edification and pleasure of said plaintiffs, the People.

AND IT IS FURTHER ORDERED, That said defendants shall lose no time, but shall at once secure such motion picture films as will give their patrons pleasure and mental profit or shall said defendants suffer the loss of their patrons and the profits of their businesses and be considered back-numbers and loiterers along the line of the march of progress.

And that there may be no doubt about it is mentioned, that this week three of the most startling and thrilling films ever put out will be one-quarter of the latest films of the said Denver Film Exchange. First and foremost will come “A Tale of Two Cities,” the most exciting and wonderful production from the studios of Selig. Then will come “Boston Tea Party,” a production of the famous inventor, Thomas A. Edison. And will also come “The Mishaps of the New York-Paris Auto Race,” which came from the atelier of Melies, and it is a very boisterous, rollicking picture, calculated to disturb the peace, dignity and sobriety of this honorable court. In the words of the street, it is a peach. And, incidentally, from the works of the Kalem Company will be sent here the last and to be seen in Savannah, “At Home at San Francisco,” and this is said to be a world-beater (not the fleet, the film) that every exhibitor should have on his screen.

And there will be many others of equal worth and merit put out this week by the Denver Film Exchange—including all of Pathé’s films as well as those of other makers. And now the point is: Do you want good service for very little money? Don’t stay in the rear ranks and take the offcasts from Chicago or elsewhere to the front rank of the theaters. You have good, new money; you should have bright, fresh films. You can’t get them through a branch or agency, but must deal direct with the firm that is buying more new films than all the other exhibition houses. Have confidence in the firm that can convince you that our service is the service for you, let us know how we CAN convince you. We want your business and you must have our films and our service. Let’s get together on it. Don’t delay; write us NOW. We’re big-hearted, honest and square and have money with a willingness to spend it. We want customers that will stay with us and we are willing to go to any extent not only to get them but to give them the goods and make it an object to stick. And it is so ordered.

(Seal.)

H. H. BUCKWALTER, Judge.

NEWLY INCORPORATED COMPANIES.

The Columbian Corporation, Richmond, Va. F. S. Bullington, president; J. S. Galeski, vice-president; H. P. Harris, secretary. Capital: $100,000. Object: General merchandising and moving picture show.

Pastime Amusement Company, New York, theatricals, moving pictures, etc.; capital, $10,000. Incorporators: Edward Freund, Percy E. Doherty, Samuel Bowitz, 204 East Fifty-fourth street; all of New York.


C. J. Hite Company, to manufacture picture machines and accessories; capital, $50,000. Incorporators: Charles J. Hite, J. A. Kline, Philip Doherty, Charles A. Phelps, 1005 Unity Building, Chicago, Ill.

NEwsPAPER COMMENTS ON FILM SUBJECTS.

“Over the Hills to the Poor House” is a pictorial story of an every-day happening in human life.

“Lady Audry’s Secret,” an illustration of the famous story of the Reeds sent to the West through agencies or branches.

“The Mill Girl” tells an interesting, fascinating story in thrilling dramatic fashion.

“The Spirit of ’76” is a patriotic picture and is composed of a good subject.

“Two Little Shoes” is a pathetic reel that holds the audience in suspense.

“The Chorus Girl” is a dramatic picture and one that proves most interesting, though it has some pathetic features.

“Lovers’ Ill Luck” is a film that tells a very remarkable story.

“Scenes in Philadelphia” is a very fine subject taken in times supposed to be the Revolutionary days.

“The Parson of Hungry Gulch” is a famous dramatization of an Eastern mining region.

“Porcelain Industry” is a very interesting and instructive subject.

“The Stolen Prince” is another dramatic film that is bound to please.

“In a Rail” is one of those highly interesting travel pictures.

SITUATION WANTED.

208 Cruger avenue, Van Nest, New York City, July 1, 1908.

Moving Picture World.

Dear Sir—Knowing that from time to time you hear of managers wanting to trade with operators, I take the liberty of writing you. I have been an electrician for twenty years and an operator for two years. Trusting you may know of someone who will require my services, and thanking you in advance, I remain,

DAVID S. ROBINSON.
CORRESPONDENCE.

EXCESSIVE FREIGHT CHARGES.
1038 Golden Gate avenue.
San Francisco, Cal., June 25, 1908.

Editor Moving Picture World:

Dear Sir—I notice in your issue of June 20 an item relating to the excessive freight charges on moving picture machines by rail to the West, and while the writer is not seeking any laurels, I would like to say for your information that although a late comer in the business in the extreme West it was left to the writer to take the initiative towards getting a reduction in freight rates.

1. thank you for the space you have given this matter in your columns, although I do not know from which source you received your information. I prepared the petition for the freight bureau after personally discussing the matter with various freight agents in San Francisco.

If the present freight rate is amended to a reasonable figure, same will be due entirely to the efforts of the writer.

Yours truly,
A. J. CLAPHAM, Mgr.
New York Motion Picture Co.

ABOUT CURRENT SAVERS.
Washington, D. C., June 15, 1908.

Moving Picture World:

Gentlemen—Would like to have you answer these few questions, viz:—

1. What machine will save the most current on moving picture machine operating bills?
2. What machine is the safest for moving picture machine operators to work with?
3. Is a Hallberg Economizer a choke?
4. What machine is supposed to stand the best for service?

1. For moving picture lamps, the current-saving devices operating with the highest power factor with less than 5 per cent. of ohmic resistance included in the circuit will save the most current, and therefore, show the greatest reduction on the current bills. It is not our province to recommend any particular apparatus, but we know that the Hallberg Economizer and the Co-operative Minimizer will do all that their makers claim for them.

2. The safest machine for the control of the arc in a moving picture lamp is the one which does not permit any of the company's line current to enter the moving picture lamp. Further safety is introduced if the machine is so constructed that it will not permit the blowing of fuses if the carbons should be held together, and which will at the same time prevent the excessive sputtering at the arc at starting, saving a considerable amount of condenser breakage.

3. The "Hallberg Automatic Electric Economizer" is in no sense of the word a choke coil. A choke coil is always connected in series with the line and the arc which it controls. The "Hallberg Economizer" is always connected in multiple with the line and with the arc, and no part of the line current enters the lamp circuit.

4. The current-saving device designed in accordance with the above specifications, constructed from proper material by experienced labor under the supervision of experts skilled in the art of constructing this class of apparatus, will give the best service and last the longest.

DESTRUCTIVE COMPETITION.

Editor Moving Picture World:

Dear Sir—Allow me to say a word to the $3.50 and $4.00 lantern slide makers. Gentlemen, you are bringing disaster to the trade. You cannot make a set of eighteen lantern slides for four dollars and remain in business any longer than to run yourselves head over heels in debt to your photographic stock dealer. You are destroying yourselves and you are causing many of the old firms who have plenty of capital to put their heads together with the object of cutting the prices of slides to such a figure as to crush you out of existence. There are certain principles of trade that it is evident you are in total ignorance of and that you do not understand. The first is that a manufacturer must earn enough profit on his goods during the busy season to tide him over the dull season, and if he does not, then he must fail or borrow money to carry him over, which is equivalent to failure, as he hardly ever gets square, but pays all out he earns to replace the borrowed money.

Motion Picture Machines
and Films

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CLIMAX WIRE
FOR
RHEOSTATS

Does not become brittle
Three times the resistance of German silver

HIGHEST EFFICIENCY—LOWEST COST

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HARRISON, N. J.

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Experienced Operators.
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J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
G. B. Schlick, Dansville, N. Y.
Fred Raoul, Edgewood, Ga.
Philip Stevens, Madison, Me.

TALKING EFFECTS OR LECTURES.
Ralph Knaster, 1524 First Ave., New York City.
N. Finkelstein, 274 Broome St., New York City.
Many of you people who are making lantern slides for $3.50 and $4.00 per set figure only the cost of raw material and coloring to be the cost of slides. In the main, figuring this way you are not only losing money on your slide business, but also losing money on the slides you get to sell. Many of you who don't make more money, I will tell you. On this basis $4.00 looks like a profit, but it isn't. In the whole, you neglect to figure the following expenses: salaries of the men employed in making your slides and a share of these following items must be figured into every set of slides you make: Rent of your studio; waste of material; goods left on the shelves unsold; original cost of negatives for making slides; cost of printing; loss of time in turning goods into money; railway fares; profits which would have been made had you sold your slides at a better price; salary of assistant, models, etc.; material, cover, glass, binding strips and mats; salary of people for models; advertising and printing; costumes interest on the money invested; your own wages; and the most lost time caused by accidents and any other unforeseen expenses which are always accruing; repairs and improvements on apparatus and appliances. Now, these things have got to be figured, and many more that I cannot at this moment call to mind. But if you don't figure these things in your expenses, where are you going to get off? Why, of a certainty, at the sheriff's office or in court on a case of supplementary proceedings.

You people may be very smart, but you are digging a hole under your own feet. If you don't itemize and put out original slides, you must put out more slides than any two slide makers in America are making to-day to make a decent profit, and they must be turned into cash as soon as they can be sold, but you can't have them that way. If you are selling your slides for $3.50 at $4.00 you have as reserve capital and just as much longer as you can impose on your creditors by making them believe you are doing a paying business, when, in fact, you are losing money everywhere. If you represent that the slides are made by him (which most of the slide copyists do), he is guilty of both counterfeiting and forgery and can be sent to State's prison. I know a New York slide maker who has in his safe, to-day, evidence in copied slides which will send another slide maker to the penitentiary any time he wants to produce them. The offending slide maker never touches this man's stuff nowadays.

I grant that there are many slide bureaus that buy your slides, because if they do they remain your customers after dealing with you a short time? No. But an article in the Moving Picture World a few days ago told you what they do. They shake your prices over the heads of the old firms who demand a decent profit to make their goods, but not so much as they come down in their prices. Of course, everybody wants to buy everything as cheap as possible, and some buyers are not above telling falsehoods to get the price of goods cut, representing that the cost has been made by some leading lantern slide makers, when, as a matter of fact, the firms who have made the cut have no standing in the trade whatever, but do it because they must have money or shut up shop.

I grant that many slide makers who are trying to cut the rug under their and their neighbors' throats by cutting prices below the producing point make good slides. I know of many firms who make beautiful slides, and that is so much more the reason why they should keep their prices above the cost of goods. They get a reputation, however, of being cheap men, and when they try to get a better price for their goods they lose their patrons.

And now I want to ask these cheap men if they think the leading slide makers cannot cut them if they once come to an agreement to do it? Yes, they can put them out of business in a week, so they will never be heard of again. Why, there are two firms in New York who pay close to $10,000 per year rent for their establishments. They take a notion, then, to lose $25 and put profits to put the price of their slides so high that there is no competition. They have only a safe profit in them. They get a reputation, however, of being cheap men, and when they try to get a better price for their goods they lose their patrons.

The lantern slide men of the city, with the exceptions of DeWitt C. Wheeler and Henry B. Ingram, were not in evidence at the association meeting. They were, however, and they didn't let any grass grow under their feet in getting accounts with everybody that they didn't already know. Wheeler and Ingram were seated in the cafe at the Prince George Hotel when Frank J. Howard came in, and pointing them out to Bill Swanson and Aiken, of Chicago, and J. B. Cline, said, "I believe you have the management of the Lantern Slide Makers' Association going on over there." "That's one on me," said Wheeler, "let's lubricate." Everybody lubricated.

The American Moving Picture Machine Company, which have been quietly working for many months on the new non-reversing film, made a mention of last week's issue, sprung a surprise upon the delegates. They had engaged one of the hotel parlors, in which one of their machines was set up for demonstration. Biograph, Pathé and Great Northern films were exhibited and it was generally conceded by the visitors that no pictures had ever been seen that were so steady and flickerless. Perhaps the highest compliment paid to the manufacturers of this machine was by S. Lubin, who, although a competitor, wanted it for his own theaters. Reversing is avoided in this machine by feeding from the center of the top reel which is laid flat on a revolving disc, and the demonstration certainly proved that the innovation was a practical success.

The following branch offices were accepted as regular members upon complying with the rules and by-laws of the association:
- Actograph Company, Troy, N.Y., Chicago Film Exchange, Salt Lake City, Utah; Los Angeles, Calif.; Nashville, Tenn.; Atlanta, Ga.; Eugene Chan & Co., Kansas City, Mo.; Cleveland, Ohio; Minneapolis, Minn.; Film Exchange Company, New Orleans, La.; Philadelphia, Pa.; Duquesne Amusement Company, Norfolk, Va.; Electric Theater Supply Company, Mauch Chunk, Pa.; Electrotour Company, Harrisburg, Pa.; Globe Film Service Company, Denver, Colo.; Imperial Film Exchange, Washington, D.C.; Troy, N.Y., Kent Film Service, Duluth, Minn.; Laemmle Film Service, Salt Lake City, Utah; Portland, Oreg.; National Film Service, Sunol, Calif.; Dallas, Texas; Lubin Film Service, Cincinnati, Ohio; Pittsburgh, Pa.; Pittsburgh Calcium Light and Film Company, Cin- cinatti, Ohio; Lincoln, Neb.; Royal Film Exchange, Evanston, Ind.; Standard Film Exchange, Sioux Falls, Iowa; William H. Swanson & Co., Omaha, Neb.; Richmond, Va.; Kansas City, Mo.; Twentieth Century Optoscope Company, Ogden, Utah; Kansas City, Mo.

Great Opportunity.

By rare chance I have a store room in the very choicest spot of Hamilton, Ohio, the most prosperous city in its size in this country. Dealers in real estate say that there are only two in-out-of-the-way places because of lack of proper location obtainable heretofore. Address J. COLEMAN, Box 247, Hamilton, Ohio.
A Paying Proposition

In a city of 40,000—big ship yards and other mercantile establishments, finest Moving Picture Theatre in the South. Present owner desires to sell one-half interest to wide-awake man who will give his time and attention to manage the place. Apply to STAR THEATRE, 2703 Washington Ave., Newport News, Va.

CHICAGO STEREOTYPE CO.
Wholesale and Retail Stereotyping and Printing Slides
56 Fifth Avenue - - CHICAGO.

ELECTRIC THEATRE SUPPLY CO.
No. 47 North 10th Street

We handle everything pertaining to the Moving Picture business. Highest quality Film service—Edison License—Power's and Edison Machines. Halbmer Economizers always in stock. Operaters send $5.00 for our Reliable Four-in-One Test Lamp.

Kinetoscopes, Films, Lanterns, Accessories, and Pianos supplied.

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Manufacturers of
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Prompt Service. Reasonable Rates
ALBANY CALCIUM LIGHT CO.
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Everything in NEW and S. B.
Motion Picture Machines
Films, Stereopticons, Song Slides and Suppl.
ices. Same wanted.

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Are using these chairs in their best theatres
 AUTOMATIC FOLDING and REVOLVING
OPERA CHAIRS
Nothing Better for Nickel
Theatres and General Seating
The HARDESTY MFG. Co.
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POWERS' CAMERAGRAPH
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FILMS TO RENT

EDISON EXHIBITION FILMS
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All latest subjects always on hand, Operators and machines, and films furnished for Sundays and all other occasions. Send for lists and prices.

F. J. HOWARD, 564 Washington Street, Boston, Mass. (Opposite Adams House)
THE MOVING PICTURE WORLD

WANTED
a live man with some capital as partner in an "Established Film Exchange." If you want to make money and mean business, answer Film Exchange Business, care of Moving Picture World, New York City.

FILMS, FILMS, FILMS!
Wanted good second-hand films, song slides, etc., must be in best of condition. Please send full particulars, also, names of subjects, number of feet, etc., Address NORTHERN FILM EXCHANGE CO., Portland, Oregon.

Moving Pictures
500 reels for rent or sale, very reasonable, write for list and terms

NORTHERN FILM EXCHANGE
1610 N. 2nd St., Philadelphia

UNsolvables
20 subjects in good condition at your own price. Write for list. Address, GUARANTEE, Box 226, Madison Square P. O., New York City.

Films for Sale
Twenty subjects in good condition at your own price. Write for list.

W. Stephen Bush, Lecturer
3349 Market St., Philadelphia

Lectures

If you wish to give your patrons something entirely new and attractive, if you wish to attract new business and get the best class of people to come to your place, if you want to increase your box office receipts send for free circular. It will surely interest you.

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Steel Frame Theatre Chairs
ABSOLUTELY Non-Breakable
Suitable for small theatres and Moving Picture Shows. Will come in stock and can ship immediately.

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51
THE LADY WITH THE BEARD, OR, MISFOR- TUNE (Rosal).—A full-length series of panoramic views of snow-covered landscapes, well-photographed, with a foreword—a complete and comprehensive survey of the properties of beard. The photography is excellent, and the color of the snow is perfect.

THE TRICKY UNCLE (Rosal).—A story of medieval period, full of excitement and mystery, with a masterful portrait of the main character. The photography is excellent, and the color of the snow is perfect.

A GREAT NIGHT (Rosal).—A novel film furnishing a beautiful sequel to the entertainment. The photography is excellent, and the color of the snow is perfect.

GRAND CANAL AT VENICE (Urban-Eclipse).—One of the most beautiful series of views pertaining to Venice. The photography is excellent, and the color of the snow is perfect.

THE SIMPLETON (Gaumont).—A sensational drama, in which a half-witted boy of twelve is the central figure in an interesting group. The schoolmistress plays a brilliant role, and the photography is excellent.

Terere and remind them of the presence of the beast.

After the nose-aches numerous quarrels are experienced. A collector is unable to resist the temptation to take his nose-aches to the butcher in order to meet the expenses. The younger brother is also unable to resist the temptation to take his nose-aches to the butcher in order to meet the expenses. A conflict ensues, and during it the vision of the father is revealed.

The guilty man now acknowledges his crime and turns over the stolen money, and the brothers are reunited.

THROUGH THE URBAN MOUNTAINS (Rosal).—A group of friendship with mountaineers enjoys an evening by themselves. The photograph is excellent, and the color of the snow is perfect.

Photographic quality and perspective predomi- nate throughout. Length, 300 feet.

THE BEST (Urban-Eclipse).—A good comedy and well rendered; full of laughable com- monplace situations.

The young master is afflicted with a severe toothache, and so he dispatches the maid to the drug store for a bottle of castor oil. She returns, however, with her best beau and they, of course, have a chat, which gradually turns into a proposal. The parlor, they have a few conversations. Every effort on the part of the maid in the attempt to get master with the remedy she was sent for meets with decided resistance. Finally the young man resolves to carry a parcel of cheese he carried, and he rushes home to the maid. The maid, in turn, alters her tactics. The alteration the lady slaps him on the cheek, and although it is not very effective, the maid realizes that the pain previously experienced has left him and his countenance assumes a radiance that may be likened to that of old Bass.

AUTOMATIC SERVANT (Urban-Eclipse).—A gentleman of turn of mind has produced an automatically operated figure. The page turners with his study, as well as his household, will have no difficulty in keeping the parlor, they have a few conversations. Even when the maid in the attempt to get master with the remedy she was sent for meets with decided resistance. Finally the young man resolves to carry a parcel of cheese he carried, and he rushes home to the maid. The maid, in turn, alters her tactics. The alteration the lady slaps him on the cheek, and although it is not very effective, the maid realizes that the pain previously experienced has left him and his countenance assumes a radiance that may be likened to that of old Bass.

At the dinner a little accident, in which the master quantity of Honey-dew-Eclipse),—A good comedy and well rendered; full of laughable com- monplace situations.

The young master is afflicted with a severe toothache, and so he dispatches the maid to the drug store for a bottle of castor oil. She returns, however, with her best beau and they, of course, have a chat, which gradually turns into a proposal. The parlor, they have a few conversations. Every effort on the part of the maid in the attempt to get master with the remedy she was sent for meets with decided resistance. Finally the young man resolves to carry a parcel of cheese he carried, and he rushes home to the maid. The maid, in turn, alters her tactics. The alteration the lady slaps him on the cheek, and although it is not very effective, the maid realizes that the pain previously experienced has left him and his countenance assumes a radiance that may be likened to that of old Bass.

The next day the model calls and the maid receives them as they appear, and for a tip stows them away in the drawer, but with her is the approved suit, and the others enviously look on while the two enjoy each other.

Good detail. Length, 234 feet.

MIO (Rosal).—A very pleasing combination of panoramic views of the bend, streets, public build- ings, sea and country adjacent to Nice. The photography and general photographic quality are perfect, and the entire series will be highly appreciated by those interested in high-class scenic subjects. Length, 277 feet.

THE TWO BROTHERS (Rosal).—Tilling the land are two brothers, whose father is an old man. The father still guides the plow, when suddenly over- come by weakness he reels and is caught in the arms of one of the boys. They carry him home and place him upon the bed. An old woman is sent for medical aid, while the other remains, just as soon as he is alone. He takes his place at the plow and works till dark. In the drawer, where are secreted the savings of a lifetime, is a note from the father, who has arisen from the bed and hobbled forward, place his hand on his brother's shoulder, and die.

He quickly replaces him on the bed, and assuming an expression of grief, he calls upon the dead to present the doctor with the doctor's fee.

The dead man is the father in lying to state the members of the family gather, and when the drawer containing the savings is opened the loss is disclosed. Indecisively one brother accuses the guilty one of the theft, a quarrel ensues between the two and is necessary to the mother to in-
supplied with matches is drawn from the boy a pose is organized and the country secured for the villain.

Exciting Chase.—The trail once struck, there follows an exciting chase. The pursued falls and is captured. The police arrive and he is taken into custody. Length, 490 feet.

THE STORY THE BOOTS TOLD (Vitaphone).—One Pair of Leather Shoes. A young bachelor is observed in his apartments reading a note. He chooses a pair of shoes from among the miscellaneous collection, pulls them on, puts on his hat and coat and leaves. We follow him to a ball room where he meets a young lady to whom he is very attentive, proposes marriage and is accepted.

Two Pairs of Shoes. In their home the wife receives her husband breathlessly upon his return and exhibits baby clothes. Shortly afterward the letter mother brings a letter from her mother. The wife is very happy, the husband precipitely vexed, as the visit is to last six months.

Three Pairs of Shoes. Mother-in-law arrives, interferes with everything, making her son-in-law very uncomfortable. The happy home is changed. Husband and wife quarrel and during the altercation the old lady arrives on the scene and makes more trouble. The young man goes out, meets some bachelor friends, all go to a club house where family troubles are drowned. We see the husband and his companions staggered home, the lower extremities only are visible.

The trouble keeps up, the husband is cross, the wife unhappy. The man accuses the old lady of all the trouble and scurily leaves the house. After his departure the wife turns to her mother, avers her intention of sticking to her husband and in the end with her mother to go. After seeing the old lady on her way, the wife arranges to locate her better half. He is found just about to enter a cafe as his life partner rushes up breathless, timidly touches his arm and begs him to come home. At first he angrily refuses, but upon learning that his mother-in-law has gone, hugs his wife and takes her home.

In the sitting room we see the husband's shoes on one side, the wife's on the other and a pair of tiny white baby shoes to give the two together.

The husband is pacing the floor nervously, stopping occasionally and listening. The doctor enters, congratulates him upon being the father of a 15-pound boy, at which news the husband executes a joyous dance. As a fitting climax, we look ahead five years and see seven pairs of shoes—his, her's and five pairs of small ones. Length, 490 feet.

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A Man, a Maid, a Moon, a Boat.
How bright I Love you Right.
Would you Miss me?
If you were mine.
You'll Always Be Sweet Sixteen to me.
Dixie and the girl I love.
If I Should Fall in Love with you.
What Will your Answer be?
Some one I know and you know.

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Are you Sincere?
Don't you Understand, Honey.
Summers Time's the Time.
Wont you be my little sweetheart.
Wont you be my little sweetheart.
If I'm afraid to come home in the rain.
I miss you like the roses miss the rain.
Simplicity.
Just because he couldn't sing "love me and the world is mine".
When it's moonlight, mary darling, 'neath the old grape arbor shade.

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Lenora.
On Bunkier Hill, Where Warren Fell.
The Holy City.
On the Hill.
There stands a flag, Let them Touch it if they dare.

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You'll be Sorry Just Too Late.
Billy, Dear.
Childhood.
Won't you Wait, Nellie Dear.
Don't Ever Leave me, dolly.
A Little Bit of Sugar Can.
True Heart.

LA PINE.

Will you always call me honey.
I wish I had a girl.
Maybe I was meant for you dear.
Poor old girl.
If I had a girl.
I'd like to call on you.
Base Ball.

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DAY OF THE RACE—Coxswain in renegade's power—Coxswain agrees to—"sweetheart" race—Plotting overheard—Renegade bets heavily against own boat—Manager store betting—"Stroke" arrives—"Stroke" ignored by sweetheart—Manager store betting—"Stroke" oars out of crew—"Stroke" strikes—Conspiracy revealed—Coxswain ordered out of crew—"Stroke" shows fight—"Stroke" knocked down—Terrible punishment—To Coxswain—To race—Trainer's little daughter pleads to take his place—Trainer relents—Manager approves.

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Vol. 3 JULY 25 No. 4

Editorial.

The Traveling Man a Loss.

What threaten to be a menace to the profession is the practice of film renters sending solicitors traveling about seeking custom from exhibitors. The usual course of these solicitors is to call upon the exhibitors and begin operations by criticizing the shows. This is followed by questions as to who is supplying the films and the price charged for them; after which an offer is made of better service at lower prices. If this method of getting business applied only to solicitors working in the interest of the association against the independents, or the independents against the association, there would be less room for criticism although still to be deplored. These two classes are pitted against each other with an open determination to "get the business at any price" and the methods complained of must be expected. The further claim is made, however, that independents are bidding against independents and that association solicitors are using the tactics against association men in an underhanded manner and that evidence of this is being collected. That gives the situation a different color. If it is true, the officers of the association should lose no time in proceeding against such people. If it is not true, efforts should be made to try and get at the source of such reports. They follow so close upon the recent harmonious convention of the Film Service Association that suspicion arises as to the amount of good faith that is behind them.

* * *

We know of one large rental concern who has withdrawn all their road men, as they found it to be a money losing proposition. The solicitors were working on salary and commission, with traveling expenses, and it was found that the amount of profitable business they secured did not equal their expense account. The solicitor, in his anxiety to make good, would promise all sorts of inducements which the rental firm could not comply with, but which served to make the exhibitor dissatisfied with the house he was doing business with and ready to "string" the next solicitor that came along. And this is what some of the exhibitors have been doing—playing one solicitor against another—until service is being given in many cases for far less than its value and much less than the exhibitor is able and willing to pay.

The Film Service Association.

A member of the Film Association was asked the other day to give a candid opinion as to the practical results and benefits, within his knowledge, accruing to the members, and this is what he said: "During the first two or three months of its existence, I will confess, the association looked to me like a confidence game. I really felt that I had been roped in, but was ashamed to acknowledge it and I took my medicine. Sometimes I felt that I was a victim of the manufacturers and at others it looked to me as if many of the champions of the cause were using it to cover up their stealing of my business. I was discouraged, and no mistake about it. I listened with grave doubts to the arguments that it took time to perfect the organization, correct evils, adjust unlooked for contingencies. All this time I was really losing business. I was almost on the verge of despondency and it wouldn't have taken much to make me throw up my membership. But somehow I stuck, and I am glad I did. What do I think of the association now? I think it is the best thing that ever happened, especially since the system of local organization has been in operation. We were really at sea until we got that and I believe that within six months film renters will be climbing over each other to get into it. The petty squabbles that do so much to disturb trade, make bad feelings and create distrust, cause unnecessary anxiety and unjust suspicion, are admirably handled by these local organizations. If I were at liberty to tell you of some of the differences that have been adjusted at some of the meetings of these local organizations it would convince you of the great value the Film Service Association is to its members. I have seen people come into the meetings ready to jump at each others throats and then go away arm in arm pledging eternal friendship. In many instances these people were led to suspect each other of treachery, unfair dealing, or something else through reports which, when sifted, proved to be groundless. In other cases members have been convicted of thoughtless acts (and sometimes of acts deserving a more severe term) but when confronted with the facts and upon having the errors of their ways pointed out to them they have made amends to the satisfaction of all concerned. These are what I call practical results and benefits. The association is gradually drifting to a state of brotherhood and is destined to accomplish all that it set out to do."

Beware of False Prophets.

Having failed in predictions and efforts to realize a wrecking of the Film Service Association, some of the people who exerted every endeavor to that end are now prodding the exhibitors to start in the revolutionary business. The wise man will always steer clear of such advisors and think for himself. This is the course we advocated before the last convention of the Film Service Association and we were fully vindicated in the position we took. No sane man can sincerely advocate an uprising on the part of the exhibitors. If they would organize to drive some of the cheap, disreputable exhibitors out of the business and clear the field for the good class the movement would receive encouragement on all sides. To organize for a fight against the film manufacturers or
renters would be silly. The exhibitors are not tied down to any one class of these people. They are at perfect liberty to deal with either the association men or the independents, as they may see fit and leave either one when the service does not suit them; and they are doing it. Every day exhibitors are leaving the association renters and switching to the independents, and vice versa. This is sufficient evidence of the liberty they enjoy to suit themselves. Every time the trouble agitator sticks up his head rap it, as the association people did. Constant turmoil can benefit no line of trade and one who is constantly advocating it should be ignored. It is a significant fact that in urging the exhibitors to improve (?) their position one of the self-appointed would-be liberators directs his attacks only against the Film Service Association. The motive is plain and we predict the failure of the movement as surely as previous attacks in that direction have failed. The exhibitors will not lend themselves to any such scheme as that so clearly seen in this latest move.

Lessons for Operators.

By F. H. Richardson, Operator, Chicago.

In Case of Fire.

In case of fire Don't!! Don't!!! get excited. When a film catches at the frame-up, with the machine standing still, it does not burn so rapidly as many imagine—though there is no time to lose, mind you. Either, if the machine is still moving stop instantly. If it is standing still, as is most likely, don't start it. For if you do you will run the blazing film into the box on the takeup, in either of which cases firewoks are due to begin. Keep your wits about you and quickly grasp the film both above and below the gate and rip it off. You may cut your fingers doing it, but rip it off, and if the blazing ends come with it turn them up, in which position they may be snuffed out just like an old-fashioned candle.

If you are using a box snap the trap shut the first thing you do. Keep your wits about you and you will never do more than spoil a little film; but if the fire gets into the box get out—and do it quick. That's all you can do except go right down and resign, giving the boss what salary is coming to offset a little of the damage caused by your infernal carelessness. Oh, yes, it was your fault all right—or the chances are about one hundred to one it was—there is, of course, a bare possibility of fire where every care is exercised by the operator, but it is a mighty slim one. Don't tell the boss you "don't know how it happened" and that "you were not to blame." Perhaps you don't know how the situation happened, but you have a darned good idea the same—its dollars to peanuts on that fact and its twenty dollar gold pieces to plugged lead nickels that directly or indirectly was your fault. Practically the only loophole of escape is where the operator has reported necessary repairs the manager failed or refused to make. But nine-tenths of the fires are caused either by the operator failing to shut off the light in time or smoking in the operating room and then losing his head and failing to do the right thing at the right time.

In closing this series of articles I merely wish to say that from the letters received I am led to believe they have done at least some good, in which case I am more than satisfied.

The Finish of Moses.

A SAD STORY, BUT A TRUE ONE.

By W. S. Bush.

CHAPTER I.


In front of a flaming poster with the above urgent invitation and prominent thereon a goodly array of Muscovite clowns, clad in sombre black and looking most sad and profound. With melancholy slovenliness he reached into a capacious coat pocket, drew forth therefrom a nickel, handed it silently to the pretty cashier and then entered the "Palace of Electric Delights." The multitude of Muscovites was no more than an hour and then repeated itself. Most of the patrons, "having seen the entire performance," filed out, but the tall, sad-looking man lingered until the janitor as an afterthought awoke to the fact that the pretty cashier had indulged her curiosity, her desire to solve the mystery would not have been gratified, on the contrary her wonder would have grown deeper. She might indeed have discovered that the stranger lived in a very respectable boarding-house in the west side of the town. His name was Alexander Clarke, that he was the petted idol of an ancient aunt, who still imagined that Alexander was her little boy, though he had attained the age of thirty. The aunt kept the boarding-house, a clean, respectable, second-class establishment, where Alexander boarded. She was a careless woman of toiling for a daily wage and left him free to think great thoughts. Had the pretty cashier seen Alexander sitting in the parlor poring over a gigantic family Bible, opened at the life of Moses, had she rattled him measuring with slenderness and solemn tread the length and width of the parlor, she had seen him remain in a trance of contemplation and then triumphantly cry "Eureka," her marvel would have been greater than ever.

The fact is that Alexander was passing through a severe process of mental incubation. Once a year, and once only, Alexander was seized with a powerful and wonderful idea, which taken at the flood would surely lead on to fortune and make the world a changed place. Why was Alexander so fickle? Why had he fallen into the throns of his annual inspiration immediately after a prolonged financial drought. When he stopped in front of the gorgeous poster on said wintry day his condition was truly deplorable. He had arisen upon that day with five cents in his pocket, realizing that he could buy little else—"Palace of Electric Delights" was too high. The price of his favorite cigarettes was twice that amount. Mingle with the gripping coldness of the present there arose Alexander's mind visions and recollections of a stirring past. Lifted from his dear old auntie's side by the stunning charms of a blonde equestrienne Alexander not more than a year ago had followed a circus and had in front of the side-show charmed the rustic, gapping multitude with his eloquent account of the American plainsman, the Indian, the pouch of woo-Hoo-Hoo tribe, whom daring hunters had captured in the wilds of Central Africa and who at enormous expense had been prevailed upon to give up upon to give up the delights of the impenetrable forest for the position of honored chief at such a wild show on earth, etc., etc." He had with the coming of the cold season returned to the tame existence of a boarding-house life, but the fire of romance and adventure lay smouldering in his expansive manly bosom, and so produced thinking about Alexander was his voice. It sounded like the clanking of iron chains in a deep, hollow vault. It gave to his most commonplace utterances a pathos and meaning, almost indescribable. When at dinner he made some ordination on the quality of the butter or praised the mark that if it did not rain the world would go to bed. It is easy to imagine the boarders looked at him in unfeigned admiration as if he uttered profound maxims of state craft. A grocery clerk, a fellow boarder, and slightly in arrears with his board bill, had remarked upon one occasion that Alexander's place was clearly in the United States Senate, to which Alexander had given a
The Nickelodeon as a Business Proposition.

COST OF EQUIPMENT AND RUNNING EXPENSES.

The following review of the conditions in Grand Rapids, Mich., is a fair representation of the situation in other large cities.

"What will the harvest be?" That is the question some anxious Grand Rapids 5-cent theater men are asking themselves now. Competition is dealing harshly with the wool that has been laying the golden eggs in the moving picture business here, and that patient bird is now threatening to change her product to a certain fruit of golden hue and egg-like shape but decidedly acid taste. In fact, the lemon crop looks decidedly promising.

There are fourteen moving picture theaters in operation in Grand Rapids to-day. This total does not include the moving picture show in the Arena, which is located in one of their vaudeville houses. To hear the "bear" stories told by some of the managers it would seem that fourteen is far more than an ample sufficiency in a town the size of Grand Rapids. Over and above this "bear" story, there is the fact that it takes a good many nickels to make a dollar and that a good many dollars are needed to keep a moving picture show going, much less to make a profit, and in spite of the hard struggle already going on among the fourteen to capture these same nickels, still another 5-cent theater is in process of construction. That will make fifteen altogether.

"They're getting too thick," declared one prominent downtown manager this week. "Someone is going to get an awful bump before long and there will be several 'someone.'" Competition is so keen now that few houses are really paying. Others are lucky if they clear expenses these hot days.

"One manager was telling me a day or so ago that he was losing $5 a week. His daily losses ran up to $36 and it can be figured from the difference that he was playing to between only two hundred and three hundred persons a day.

"My prediction is that the number of 5-cent theaters will begin to decrease very shortly. They have been gaining in number thus far, but high tide was reached long ago and only the more firmly established houses will be able to stand the ebb flow. I wouldn't take another house at a gift right now unless my expenses were fully guaranteed."

What It Costs to Start a Theater.

It costs a pretty penny to establish a 5-cent theater in a town the size of Grand Rapids. Nickels to get the first house, the Vaudette, on Canal street, established a high standard and the others have been obliged to measure fairly well up to that.

The first item of expense is rent. This ranges from less than $100 a month for some of the outlying theaters to the neighborhood of $400 a month for certain of the downtown places. It takes 8,000 nickels to make $400. It takes only 2,000 nickels to make $100. That is why a certain theater on Canal street is regarded as a big winner, while other more elaborate theaters only a few blocks away, while doing a large business are far less profitable.

Decorations Are Expensive.

Next comes the equipping of the theater. The cost of this depends upon the degree of elaborateness. One manager places a $3,500.00 average on his decorations. The theater was and was based on the cost of a Canal street house. The new Monroe Vaudette is said to have cost in the neighborhood of $6,000 and is unusually elaborate. Peter Smillies claims that the new Apollo will cost him between $6,000 and $7,000.

Here are a few of Mr. Smillies' items of cost taken from his contracts for the Apollo: Woodwork, $1,750; walls, $255; stage, $50; floor, $15; painting, $350; tile, $297.

Good opera chairs can be secured at the rate of $1.50 per chair, One theater has seats costing as high as $3.50 apiece.

The moving picture machine itself costs about $175. The film box, magazine and like accessories run the initial cost up to about $200.

Then comes the running expenses. These range from $20 a day to nearly $50 a day, according to the policy on which a theater is run.

Rental of the Films.

The first big item of expense is the rental of the moving picture film. This cost, according to the class of the film, the number of changes a week and the number of reels used at each performance. In Grand Rapids the general policy is to run just one reel at a show.

As the two broad classes of films, first run and second run, the first run pictures are those that come direct from the producers and are shown here for the initial time. The second run is made up of pictures that have already been shown. There is also a class known as "junk," which includes old subjects.

Several of the first-class houses of Grand Rapids use first run pictures. They have to pay extra for them, and their service for three or four changes a week runs up in the neighborhood of $50. Houses that are not so particular are willing to take the milk after the cream has been skimmed off can rent reels as low as $10 a week. Each change costs $4 extra.

This, if the same reel was used all week it would cost $10, if the reel was changed during the week the week's service would cost $14, if three changes were made the service would be $18, and so on, a full week's service, with a change every second day costs $50. In most cases the theaters the new films, first run and second run, are grades above this and below the first run, and each grade has its own price.

Salaries Reach Good Total.

Salaries likewise differ according to the style of the theater paying them. Most of the downtown theaters employ nine or ten persons, some of whom work in shifts. Several of the outside theaters cut their forces right down to absolute necessities and thus clip the salary total. Some of them are able to do this by virtue of the fact that they only run part of the afternoon and all evening, or run only in the evening. The downtown houses give about eighteen shows a day.

General Manager Austin McFadden of the Jolie House and Lyric, has the following schedule for employees: Operators from $9 to $12 a week; singers from $10 to $15 a week; piano players from $4 to $5 in the outside theaters to $12 in the downtown houses; doorkeepers, ushers, ticket sellers, etc. Prices for house and street crossing. The average salaries are said to run from $250 to $300 a week, or from $5,000 to $6,000 nickels.

We use two shifts of singers and musicians in our theaters said Mr. McFadden. "It would be pretty hard for a piano player to keep right on playing all afternoon and evening, and for a singer to repeat again and again and still retain a good singing voice. In some of the outlying theaters where so many shows are not given one singer and one player manage to get along."

"I have one singer I pay $18 a week. This is a top figure. I also have an operator I pay $21 a week, which is likewise a high rate. I pay this fellow because he is also a mechanic and can repair the machine should it go wrong."

Dr. R. M. Luton, proprietor of the Lyceum on Canal street, which entered the ring a little more than a month ago, thinks there is plenty of room for his new theater, but not for any
THE MOVING PICTURE WORLD

Trade Notes

Canton, O.—The Orpheum Theater opened for business about a week ago.

Mingo, O.—A Nickelodeon is being opened on Commercial street by a prominent business man of Steubenville.

Los Angeles, Cal.—C. C. Chapman has filed plans to construct a brick building to contain a moving picture show.

Newark, O.—The Exchange, a branch of the Newark Monarch V.I.P., is opening.

Wellsville, Okla.—Mr. Whitmoyer has purchased the Highline Theater and will make a considerable amount of improvements.

Menasha, Wis.—The Crystal Theater, under the new management of Mr. Stanton, is proving an attractive place of amusement.

Norway, Mich.—Joseph Renz, of Iron Mountain, has opened up an electric theater on Main street and is doing well.

Mr. Van Meter, formerly general manager of Miles Bros., has decided to reopen his house in New York office, has resigned and is no longer connected with the firm.

Prof. J. Rosenthal, the celebrated X-ray expert, of Munich, has succeeded in making a cinematographic reproduction of the heart's action.

Fresno, Cal.—The new enterprise, which is situated on J street, opened its doors to the public and will give strictly first class moving pictures.

Mt. Pleasant, Ia.—Mr. Jericho, proprietor of the Lincoln Theatre, has decided to reopen the house for a Summer moving picture show.

Waverly, N. Y.—J. C. Baxter has purchased a moving picture show from A. L. Case. The latter will remain with the new proprietor for one month.

Pratt City, Ala.—A new moving picture show, known as the Savoy Theater, opened its doors in Foley's Hall and is equipped in the most modern fashion.

Pipestone, Minn.—Brose's Wonderland has opened as a museum and moving picture theater. Mr. Brose has made arrangements to secure the best and latest films.

Portland, Me.—Is to have another moving picture theater under management of J. W. Greely. This makes the third now in operation by him and all doing fair business.

New York City.—Lowenfield & Prager have purchased a moving picture show in Brooklyn from John W. Ritchie, for which they will give him an apartment house in part payment.

Van Wert, O.—William Briggs, a mail carrier of Decatur, has purchased a moving picture show in this city formerly conducted by Bogart Bros., and is to run a high class moving picture show.

Holyoke, Mass.—H. C. Cook, of Northampton, has purchased from Henry Hardy the Bijou Moving Picture Theater, at 413 High street, and the moving picture attraction will continue under his management.

Wooster, O.—A new moving picture entertainment organization with musical members has been formed and will travel all over the State. The company will travel under the name of The Humanovo Company. A. B. Lee is the organizer of the company.

Rutland, Vt.—William H. Hickey, proprietor of a moving picture establishment in Rutland, has filed a petition in bankruptcy with liabilities of $45,268.36, and assets of $200, all exempt. The debts include $10,000 for the rent of the Mechanics' Hall in Boston.

The Eagle Film Exchange, 150 North Eighth street, Philadelphia, Pa., has opened a branch office in Norfolk, Va., so as to enable them to give closer attention to the wants of their customers in that locality. The office is in charge of Mr. Walter Evans, formerly with Miles Bros.
THE MOVING PICTURE WORLD

The Lubin Studios will shortly issue a feature film, "The King's Diamond," a thrilling story of the chivalrous days of King Arthur. The latest Lubin production appears to be one that will make a headline.

The Kalem Company report that they have prepared to meet the demand for the Taff film for campaign use by cutting out all the extraneous subject matter, and this film, used in conjunction with the Bryan pictures of the Vitagraph Company, now makes an ideal subject for campaign purposes.

The Taff pictures are always popular.

Lebanon, O., July 13.—In the course of a moving picture exhibit at a local vaudeville house, the portrait of President Roosevelt was thrown on the screen, causing an outburst of applause and cheering which lasted 17 minutes. The show was stopped and the management joined in the wave of enthusiasm that swept through the little theater. Police ventured to restore order, but the management said, "No, let them yelling."

Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, Pa., inform us that they are having great success with the "Travelogue" feature of their service. They have standing orders from some 250 customers for this service, which seems to indicate that they have the right kind of goods at the right prices. Although they started to work up the "travelogue" idea at the beginning of the dull season, the success that they have attained upon its introduction has been such that the illustrated lecture is not only popular with the theater managers but with the public.

Savannah, Ga., July 25.—The Eldorado, one of Savannah's finest first-class theaters, opened this week with mov- ing pictures. The manager, Mr. Carter, stated that during the months of July and August most of the people go from the city, and it would pay better to close for the two months than to keep the theater open, which will reopen the first of September.

Last week Savannah vaudeville patrons were treated to an unusually artistic feast in the engagement of Miss Caroline Pullman, a charming soprano soloist, who has just concluded a stay of more than two weeks at the Superba and Criterion Theaters. Miss Pullman has not only a fine musical gift but a sweet voice but has a stage presence that wins admiration. During her stay in Savannah her work demonstrated the very desirable quality of blending with all kinds of acts and overcoming shortcomings that inevitably appear in many programmes.

Last Wednesday, July 15, Miss Missy Keenan, who is now appearing at the Criterion Theater in musical acts, bore the honor of being the first person in Savannah and in the entire South to wear a sheath gown. Miss Keenan made one of the biggest hits since the house has been opened. At no time during the shows was she standing room and many had to go away feeling blue by not seeing the gown on her.

ADS WITH MOVING PICTURES.

The Young Advertising Service, of Manning, S. C., has originated a good advertising proposition which is now being used with profit by the local merchants. The Young service has arranged with several moving picture establishments for space upon the canvas between acts. Accordingly the advertisements of the merchants are sandwiched in between the scenes.

ADVERTISING A STATE.

E. B. Thompson, chief of the photographic department, reclamation service, has returned to Washington with 2,000 feet of negatives showing the State of Idaho in all its aspects. Lumber cutting, sheep raising, dairying, farming, irrigation and rough riding will make this series of views of living interests of the State. Prints have already been used in a lecture campaign to advertise the resources of the State.

THE EVIL OF THE MOVING PICTURE THEATERS.

This will be subject of a lecture given by Mrs. S. Gauw, of Grand Rapids, next Thursday evening at the St. Mary's Hall, on Clay avenue. It seems to be paradoxical that such a subject will be explained by the aid of stereopticon views, but Mrs. Gauw, with her usual clearness, has shown how "iron has to be sharpened with iron" and she is anxious to give our young people something better instead of things that are forbidden especially for our Christian people. Nearly every pastor in town is in sympathy with Mrs. Gauw in her work. —Muskegon (Mich.) News.

THE KOSMIK FILM SERVICE.

Just as we go to press we receive a neatly printed pamphlet entitled "The Minne World" from the Kosen-o Optical Company. Of the 24 pages, which are bound with silk cord, and between illuminated covers, 20 pages are taken up with pressed picture text. The publicity with talking effects which was such a success at the Chicago Boat Show is the imitation of Henry Lee, impersonator. While these shows have been discontinued on account of the Summer season, the period of the year during which demonstrations that a picture show, when properly presented, is sufficient attraction to fill a large theater. Another thing which was fully demonstrated and which really instigated the experiment, was that independent films, as supplied through the Kosmik Film Service of the Kosen-o Optical Company, are fully equal to the demands of the most fashions and the line of subjects are most varied and complete.

CAMERAPHONE HITS.

Kalamazoo, Mich.—The "Cameraphone," showing at the Bijou Dream this week, has proven the biggest novelty offering the moving picture business has yet offered here. Hundreds crowded into the cozy little playhouse yesterday afternoon it was one of the record days for the attendance since Manager Dickey has taken charge of the amusement house. The "Cameraphone" is making good in every sense the promises made for it. The subject and producer talking picture is no idle boast, for the imitations of George Cohon, "The Yankee Doodle Comedian," by a clever vaudeville performer, are of clear perfection. The songs produced on the phonograph in the "Cameraphone" is the perfect imitation of the actor's lips. The subject showing Anna Held and chorus is also a marvel of perfection.

Oakland, Cal.—Manager Guy Smith gave a demonstration of his cameraphone in vaudeville theaters, and a complete vaudeville opera in the near future will start with "Pinatara" as soon as the records and reels of pictures come from the East.

KANSAS CITY AFTER IMMORAL PICTURES.

Following up the plan outlined some time ago, looking to the better morals of the children and youths, especially in the crowded tenement districts, the Kansas City Franklin Institute recently instructed Miss Playe, the settlement worker, to make an investigation of the pictures shown by the cheap amusement companies throughout the city.

As a result, one proprietor, J. J. Dunn, who conducts the "Flaxfield" show, has agreed that he will not appear in police court this morning and exhibit pictures of immoral nature.

The report submitted by Miss Thompson is thorough and covers every amusement place of the moving picture class in the city. Those pictures which were found to be pleasing are complimented, and those of immoral nature censured.

"NICKELODEONS."

President Roosevelt, amid his numerous duties, has found time to stir up the Washington authorities in the matter of moving picture shows. It was found upon investigation that a great percentage of the films exhibited were unwholesome, and only a minor part belonged to the best class of entertainment described by Shakespeare, "where amusement doth instruction bring." This work of the chief executive should encourage the wholesome work of all our cities to have an eye kept on these cheap shows.

The moving picture show crept in on us almost before we were aware of it, and has in a way been deservedly popular. But pictures are shown sometimes that are largely immoral in tendency, and the public, knowing that they do more harm than good, are starting to demand in the more widely they do seem to be advertised. A story of illicit love and its consequences is put in after a picture that is well worth seeing. A hold-up by bandits, so arranged that the idle cutter-throats appear as heroes, often does untold harm. Iniquity calls for no indorsement. It has glamor enough with-
The Motiograph
THE LATEST THE BEST
Motion Picture Machines
New York and Chicago Approved
Eliminates Flicker, Projects Steady and Far
More Brilliant Pictures
than any other machine.
Absolutely fireproof.

Designed, built and especially adapted for the
heavy and exacting work of the
Motion Picture Theatre
We also make the Model B Calcium Gas Outfit,
Non-Pop Calcium Jets, Enterprise Lanterns, etc.,
and are Agents for Oxoine, Oxylique, Arco Carbons,
Song Slides, etc. Our goods are for sale by
progressive and up-to-date dealers.
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out an attempt being made to add to it. Such pictures may
easily become schools for robbery, to morbid and
degenerate youth. It is a pity when wrong-doing is put before the young
people in this way.—Detroit (Mich.) Tribune.

LARGE SONG SLIDE ORDERS.

Probably the largest order for song slides ever received in
one week by any lantern slide makers or dealers came to the
Henry B. Ingram Company, 42 West Twenty-eighth street,
last week. The order was for everybody's slides and there was
but one item of just a mere bagatelle of 1,000 sets from a
firm in Mexico. The order read: "Enclosed find draft for
$250 as guarantee of good faith, to be applied as final pay-
ment on purchase of 1,000 sets of American song slides. We
are operating the entire Republic of Mexico and Central
America, with a large and growing trade along the whole
west coast of South America. Ship by express, C. O. D.
Send us good slides for good songs and from one to six sets of
each, with twelve sheets of regular music with each set.
The most of this order goes to Peru and Chile." The order
did not specify what songs were to be sent, so it was an-
swered by a generous shipment of two hundred sets within
twenty-four hours.

Right on top of this order the Ingram Company received
another from one of their regular customers for one hundred
and fifty sets, and from two other sources orders aggregating
nearly two thousand sets. Mr. Henry B. Ingram, the
manager of the company, says that anybody having good
slides to sell can get a ready purchaser by taking them to the
Ingram Company.

FINDS LOST WIFE THROUGH MOTION PICTURES.

Boston, Mass.—While sitting as a spectator in the Joliette
Theater on Court street yesterday, a man, whose name was
Wilfred Halstrom, of Hartnett, Kan., rushed to the manager
of the theater and said that the figure of the woman on the
screen was that of his wife, who left his home five years ago in
a mysterious manner, and for two years he had been
searching without success. Just after her departure an uncle-
died, leaving her the sum of $200, which now lies idle in a
Kansas bank.

Mr. Halstrom begged Manager J. L. Roth, of the theater,
to tell him the name of the photographer that he might find
out where his wife is now located. The favor was granted,
and it transpired that the missing lady, who is beautiful of
face and figure, was posing for a Philadelphia film manu-
facturer.

Halstrom stated that he had been married but six months
when he awoke one morning to find a note on the table say-
ing that his wife had gone because she was tired of the
monotony of country life.

"I knew that someone must have been telling my wife
stories about the great wealth in the East," he said.
"I knew that she did not go of her own volition, so I started out to
search for her. No clue could be found as to where she
has been. I never thought I would see her in a moving
picture. I would know her in a thousand."

CAILLE & KUNSKY LOSE THEIR BEST MAN.

J. O. Hooley, the well known Toledo moving picture man,
has resigned his position as local manager for Caille &
Kunsky in Toledo. Mr. Hooley was manager of all the Caille
houses in Toledo, including the big theater, the Valentine.
In spite of heavy opposition Hooley kept the Caille houses
above water, although every large theater in town was show-
ing pictures and out of them. The Caille was claims to no
bills to the public free. This house is exactly facing the Valentine
and is controlled by Hurtig & Seamon, who also operate
the Arcade, another big picture house which is situated in the
same block as the Valentine. A fierce war waged for
weeks and free coupons and other expensive inducements
were literally thrown at the public. Pages of costly display ad-
vertising were used by Hurtig & Seamon and the excitement
ran high. One by one the Caille houses closed their doors and
another closed their doors. The fittest has survived
and in spite of the sweltering the Valentine is still open and
playing to surprisingly good business. Mr. Hooley's resigna-
tion is looked upon with regret by a large number of people in
business and moving picture circles, but they are wonder-
ful. If Mr. Hooley's successor will be able to obtain the extraordinary
results that always followed his predecessor's every effort.

Mr. Hooley is about to join forces with the Toledo Film
CORRESPONDENCE.

FILMS RUINED BY WOULD-BE OPERATORS.
Lynchburg, Va., July 15, 1908.

Editor Moving Picture World:

Dear Sir—Attached you will find communication to the secretary of the Film Service Association regarding condition of film called "Damon and Pythias," which was run by me on the 11th inst.

It is a consummation devoutly to be wished for to cause the hiring of capable operators by managers of moving picture shows, and if the association members would refuse to rent film to managers unless a competent operator was in charge of the machine it would no doubt accomplish the result of eliminating incapable operators.

A step in the right direction was the licensing of operators, but unfortunately, licensed operators are not required all over the country.

I get the World each week and thoroughly appreciate it, in fact it's my "right-hand man," and I feel lost without it. With best wishes for your continued success, I say: "Continue the good work."

Yours very truly,

W. D. BURROUGHS.

[We heartily endorse the sentiments expressed by our reader and trust that the association of film renters or exhibitors will take up the matter.—Ed.]

Lynchburg, Va., July 15, 1908.

The National Secretary
Film Service Association, New York.

Dear Sir—I am enclosing you several patches cut from "Damon and Pythias," a film issued by the Selig Polyscope Company, of Chicago, less than thirty days ago, and which I ran on the 11th inst. as operator in the Star Theater in this city.

The patches are self-explanatory. I think that it is a shame for film to be handled in this manner. It is evident that inexpert and altogether incapable operators are responsible for the abuse picture has received.

Do you not think it time for the association to take up the matter in their own interests of the hiring of inexpert and incapable operators by managers of moving picture places throughout the country? By thereby damaging the property of the members of the Film Service Association and rendering it unfit for use by both "jumps" and "raining."

"Damon and Pythias," as you know, is an association film

MOVE PICTURE SHOWS POPULAR IN BIRMINGHAM, ALA.

While New York, Chicago, St. Louis, Philadelphia, and all the larger cities of the country, to say nothing of the smaller ones, are attempting to regulate the nickel theater, Birmingham is not, and for the very good reason the moving picture shows of this city have a fairly clean record.

With scarcely an exception the moving pictures shows of this city are on the level necessary for the entertainment of ladies and children. The pictures are not always worth looking at, but there is little to criticise in their morality.

A short while back, the inspector with which this class of entertainment was introduced, began to fail. There are fewer shows to-day, only the best have survived, but these few will always be sure of a place in the forenoon of the city. More than one business man has confessed that he likes to drop in occasionally. For the country visitor they are a boon.

A party of young farm hands was observed on a Twentieth street corner recently. Seriously, without a smile, one of the party made that deliciously humorous remark, "Well, where do we go from here?"

"There's another one around on Second avenue," replied another. They continued on their rounds.

And then, it's so cheap.—Birmingham "News."

THE MOVING PICTURE WORLD 65

Travelogues

Lectures and Slides for Moving Picture Theatres

In sets of 12 or more, beautifully colored, artistic lantern slides, many of them with lecture readings.

RENTAL PRICE $1.00 PER WEEK AND UPWARDS

Show your patrons the grandeur of the

YELLOWSTONE, YOSEMITE, NIAGARA FALLS, GRAND CANYON and SWITZERLAND

Show them what Uncle Sam is doing at PANAMA, in the PHILIPPINES and with the GREAT BATTLESHIP SQUADRONS

Flash before them the wonders of

LONDON, PARIS, BERLIN and ST. PETERSBURG

Seventy-five sets to pick from. List on application.

also send us your orders for

CONDENSERS
CARBONS
REWINDERS
PARTS OF EDISON AND POWERS' MACHINES

and

OUR NEW FIRE-PROOF BOOTH

Try Our Independent Film Service
Don't run the same films as your competitors

FEATURE FILMS, NEW SUBJECTS
PROMPT SERVICE

WILLIAMS, BROWN & EARLE

Licensee under the Biograph Patents
All purchasers and users of our films will be protected by the American Mutoscope & Biograph Company
A SIMPLE PROBLEM

QUESTION:
Exhibitor—Why does the PITTSBURG CALCIUM LIGHT AND FILM CO. furnish the best and most up-to-date Film Service in America?

ANSWER:
Operator—Because they are the largest purchasers of Films in America.
Exhibitor—Correct.

REMEMBER: He who makes the most noise is not always the most successful.

PITTSBURG CALCIUM LIGHT AND FILM CO.
Rochester, N. Y.
Cincinnati, 0. Lincoln, Neb.

Independent Films in Texas
ALAMO FILM EXCHANGE

Supplies of all Kinds for Moving Picture Theatres

304 Conroy Building, SAN ANTONIO, TEX.

Write for our Special Prices on our New Films and Feature Productions

issued by one of the Edison licensees, and should have reached me without a break and in first class condition, but it had been cut at least 25 times.

With best wishes for the success of the association and assuring you that I thoroughly appreciate the good work it has already accomplished, I beg to be

Yours truly,
W. D. BURROUGHS.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column. Notify us when you have secured a position.

Experienced Operators.
David S. Robinson, 208 Cruger Ave., Van Nest, New York City
J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
G. S. Schlick, Dansville, N. Y.
Fred Raoul, Edgewood, Ga.
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and positively refuse to remove their hats when so requested.

Piqued at this discourtesy, the men leave the Gonzalez family and return to their cars. Leopoldo Gonzales, the host,随即
comes to the door and, after much compromise, is arranged by the management by which all are to remove their hats. Length, 366 feet.

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ENRAGED at this effrontery, the soldiers are ordered to rout the prevailing populace, and the lord immediately retires to his castle.

The spirits of the unfortunate priest and his companion cast an evil influence over the peasantry, and the peasants begin to fear for their safety. The priest then conceives the idea that his life is the only way to save the people, and he takes refuge in a nearby forest.

The priest is attacked by a band of robbers, who attempt to rob him of his gold. The priest, in a fit of frenzy, stabs the leader of the band, but is himself shot down. When the soldiers arrive, they find the body of the priest and the gold scattered around him. The soldiers are much astonished and start a search for the robbers. Length, 310 feet.

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The nobleman is furious and arranges a great banquet for the wizard to attend. At the banquet, the wizard finds out that the nobleman has replaced the prince and the pauper with other people. He is furious and, in a fit of rage, strikes the nobleman with a sword. The nobleman is left with a scar on his face.

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first love affair. Infatuated at the treatment their sister has received, they vow revenge. 

The friends now feel that something more than a simple woman feeling the pangs of the disappointment, and sit ting in their respective corners, with the tears of several of their friends, who are crying the silence of the room. Marcella, come in and, after much coaxing, the truth is told, and the young men are comforted and join in the fun.

When the two officers learn of his presence in the happy throng they dress in unique costumes and make a keep a close watch on the young man's movements.

We now see the threads of misery makers as they prepare to break the lonely heart, and recognize the young lover, who seems to have forgotten the is strictly forbidden. The trio shadow him wherever he goes and, finally, he succumbs to their spell and has a very pretty disease. She vanishes away with him to a remote part of the park, where the brothers soon follow. The young officer, skull knuckled into his heart, they carry a bottle with them, and leave it seated in a chair, and, when the old man falls asleep, they pull a large tiger and the queen conducts him to the forest. Another car is laid and Bottke finds himself equipped in true majesty and the Queen opens the door and the adventurous, as he turns to leave the fallen boy on the street, a huge tiger stalks into view. Our hero, to the instant, is as a fire-alarm in London. He sets a trap for the young lover, but Bottke sees the danger, and as he starts to turn the fallen boy over, the immense tiger becomes the laughing boy who helps the hero in his voyage. He starts back in surprise and is confronted with a strange man, but Bottke sees the danger, and as he remembers that bottle if wishee makes a snatch at him, rejoices in the success of his plan.

“WEARY WAGGLES' BUSY DAY,” (Sclie.) Is the horse that gallantly fights off the second stage. Waglies starts the morning by ambushing a horse and a beggar in the garden. He rakes under the table and pushes the horse's feet in, and then, when he rises, he runs away. The officer overpowers him and carries him off to the station house, where he and his mates are made for a time. Length, 392 feet.

“Bobby White in Wonderland.” A Panor amic Phantom (Segel).-Bobby White, a social belle, perches on life's highway, settles himself for a moment and the little old acquaintance has given Bobby a bottle of liqueur, and our hero has succumbed to its effects: being a man of many words where he is alley man, for he is a queer district of法兰。 He dreams that a couple of vamps have fallen in love with him and chase an Italian's entire stock of toy balloons with the promise that they will become his, if he makes an admission that the ballroom is full of dancing girls. The crowd is stunned when the objects in the picture come to life and dance the beautiful ballot. Length, 150 feet.

“LADY JANE'S FLIGHT: A 17th Century Romance.” (Segel).-This picture is very closely related to the tale set about the year 1700. The strong incidents in the dungeon and tavern scenes and the running of the hero, who is a most successful adventurer, while the seashore gives it an element of novelty. The hero, as it turns out, is in search of a real vamps for his daughter's hand. The father angrily revives the case of his daughter and man outside. The girl hears of her father to resent, and upon his refusal falls fainting to the ground. Bobby, with his usual hand, finds a lover under a huge oak tree planning an elopement with another girl. The presence of the tramp, the hairpin and the guide for the man outside.

The girl, exasperated by the man, calls to a dungeon, where he is given the choice of leaving the country or being put to death. The lover is given his liberty, but the girl, in a rage, arranges for the escape of the hero. The court is cleared and he starts for the shore. Ten riders up on a male and is requested to unite the eloping couple. He himself, it is not true that the lovers and sailors enter a boat and pull off for the mainland, the affair is terminated, the young hero in the buoy of his success.

Here is an opportunity to replenish the empty purse. The shades are drawn down, the merchant begins his work in matches, he sells, one and sells off and buy by the book and each one for the hero.

Outside a sneaky thief is seen prowling around. Disguising himself, he calls to a merchant and shows her the store to find nothing but empty houses.

The scheme is that of a man who has been made to believe the horrid doings his better is when the thief confronts the hero and demands hanging him. If the hero does not agree to give the money, he will hang him. If the hero gives the money, he will turn the other man's head. But he is interrupted by the sudden and unexpected arrival of the hero, who is not a match for the hero.

“THE FRESS GANG, or A Romance in the Time of King George the Third (Vitascope).—The plot of the picture is purely historical. It is about King George III., at Portsmouth, England, and the sur passer of the hero. The hero is accused of a limited means, is sitting on his perch reading a letter. Opening it he reads: “Your debts to me for money loaned due, in a month, I am willing to take your daughter, the youngest of them, and cancel them. If not, I shall have you arrested for debt. (Signed) JOHN HARHOLD.” Southwell seems not to have heard the letter. Phoebe reads it, shakes her head, evidently refusing the offer. She endeavors to come to the hero, who is walking away. The hero goes slowly into the house, while Phoebe falls into the arms of a lady. In a few moments the scene changes to a famous hall of arms, where several of his companions, a young lady and a man enter and orders drinks for everybody. He plans with Tim, pays him for the job and departs. On the other side of the hall, the hero is seen drinking and makes it appear that the bottle has been emptied. The hero, as it turns out, is in search of a real vamps for his daughter's hand. The father angrily revives the case of his daughter and man outside. The girl hears of her father to resent, and upon his refusal falls fainting to the ground. Bobby, with his usual hand, finds a lover under a huge oak tree planning an elopement with another girl. The presence of the tramp, the hairpin and the guide for the man outside.
through the gate with a lawyer. A legal looking document is handed to the Squier, who looks at it, and in a rage turns to depart as the lawyer takes another document and hands it to the bailiff. They grab Harold and hustle him away, while Arthur and Phoebe embrace each other and shake hands with their father over the happy turn of affairs.

Length, 545 feet.

A POLICEMAN'S DREAM (Vitascope).—The opening scene shows a policeman making his regular beat. He seems to enjoy his work, and is evidently proud of his badge of office. He fills his pipe, lights it, reclines upon a grassy spot along the roadside and is seen fast asleep.

Dream No. 1 (Big Capture).—A constable is making his beat as usual, when he observes a notice posted on a tree nearby, "$1,000 reward for capture or apprehension of Mike Stove, alias Buck Reed, cracksmen and murderer;" is 5 feet 6 inches tall; brown, cross on left jaw; good dresser. This reward held by B. E. Barnes, Sheriff Baxter County." A man hurriedly passes the constable, but is spied by him, due to the fact that the passerby bears a cross on his left jaw. He runs after the man, and after a fierce struggle subtly and shaves him under arrest. At the jail the constable brings in the prisoner, hands him over to the sheriff and receives the reward. Just as he is counting the greenbacks, he wakes up, finds another soft spot and dreams again.

Dream No. 2 (A Hero).—A beautiful young girl is taking her morning gallop along the highway on a very spirited saddle horse. As she is about to turn into another road a large automobile dashes by and badly frightens the horse; he bolts, dashes down the road, with the girl clinging helplessly to his neck. The officer catches sight of the approaching runaway, runs forward, seizes the horse and stops him in a most heroic manner. Citizens rush up just as the exhausted girl falls into the arms of the cop, who squeezes her so hard that he again wakes up.

Dream No. 3 (In Love).—A moonlight scene. In her home a beautiful young girl is waiting for her lover. She is very impatient, but at last sees him coming, leons out over the Venetian window and waves at him. The policeman cuters and the two embrace and kiss each other. At last he is kissing her good night, when from above a pall of cold water soaks him from head to foot and he awakens to the reality of a pall of water being poured on him by a joker who caught him asleep. Even after this dunking he is sleepy, and further along the road sits down to doze again.

A Hot Awakening.—Two boys observe the policeman and decide to awaken him in a most singular manner. They pile a lot of dry grass, set it on fire, then hide behind a stump to await developments. The officer dreams that he is heroically rushing up a ladder in front of a burning building. He dashes into the fire and smoke just as the flames begin to reach him, and in fright he takes to flight, to the extreme joy of the two boys.

Length, 357 feet.

THE WHITE CHIEF (Lankie).—An American trapper and an Indian maid are lovers. His rival is a Mexican who brings presents to the Indian Chief and thus gains his consent to marry his daughter. A horse race decides the fate of the girl. The Mexican wins, takes his bride, but her heart remains with the American boy. Years have passed. The American youth has joined the Indians. They make him chief. Then Mexican becomes a gambler and drunkard and maltreats his Indian wife. The "White Chief" hears of this. He takes his tribe on the warpath to rescue the Indian Princess and punish the brute. During the fight the Mexican gets killed after he tried to kill his only child. The "White Chief" becomes united with his love.

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How Sweet It Is To Dream of You.
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Sweetheart,
Somebody that I know and you know.
Somebody that I love.
Some Day.
Trading Smiles.

GENRE SONG SLIDES.

Marietta.
A Year, a Kiss, a Smile.
Tell Me.
Art Dreams Never Told.
Dear Lord, Remember Me.
Because of You.
Merry Marry, Marry Me.
Sweetheart in Heaven.
Dear Alabama.
While You Are Mine.
Good-bye, Annie Lauter.
Batting.
More.
In the Merry Oldsmobile.
The Night is Right Time to Spoon.

GLOBE SLIDES.

Cyclone.
Baby Darling.
That Little Sunny Southern Girl of Mine.
Swinging in the Old Hope Swing.
I Love You So.
When the Vacation Days Are Over.
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MONKEY, Last Night.
I'm Jealous of You.
Dear Old Iowa.

GOLDTHORPE.

Are You Sincere?
Don't you know.
Summer-Time.
Everybody Loves Me But the One I Love.
It's Hard to Love Somebody Who's Loving Somebody Else.
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Take Me to the Ball Game.
Take My Girl to the Ball Game.
I Am Afraid to Go Home in the Dark.

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When the Sunrise Paints the Distant Hills with Roseate Glory.
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A Man, a Maid, a Moon, a Boat.
Happiness, I Love It So.
Would You Miss Me?
If I Were You.
You'll Always Be Sweet Sixteen to Me.
Dixie and the Girl I Love.
If I Should Fall in Love With You.
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Love's Old Sweet Song.
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Sweet Rosie May.
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FLY PAPER

SYNOPSIS OF SCENES:
Boys Will Be Boys.—Two mischievous boys watching flies on tangle-foot fly paper.—They place their little dog on the fly paper and watch his antics.—They procure more fly paper and start out on a quest for fun. 
The First Victim.—A tramp asleep in the park.—Plaster fly paper over his shoes.—Wake him up and have great fun through his endeavor to remove the fly paper.—He slips off his shoes and starts after them.

Fun and Morals of It.—An old gentleman reading his morning paper.—They stuff his hat full of fly paper.—Please him until he grabs his hat and pats it on.—An old maid making herself beautiful proves the next victim.—A baby is given some fly paper as an excellent playing.—Interrupted in their sport by the arrival of the other victims. 
Love Has Its Charms.—The boys cover a bench with fly paper.—Two lovers looking for a secluded seat, sit on the bench with disastrous results to the lover.—The mischief makers find a sleeping policeman against a lamp post.—They contrive to get fly paper under his feet before their pursuers arrive. 
Mischief Has Its Own Reward.—They spread the gateway of the park full of fly paper.—Stretch a rope across the entrance and await their pursuers. 
—At the critical moment, the hiding boys pull the rope taut and down goes the entire crowd, falling and rolling in the mass of sticky fly paper.—Their glee is short lived.—Are captured by the policeman, and each culprit in turn planters them over with fly paper from head to foot.

EDISON KINETOOSCOPES
UNDERWRITERS' MODEL
(ONE PIN MOVEMENT)

EDISON IMPROVED EXHIBITION MODEL (ONE PIN MOVEMENT)

EDISON UNIVERSAL MODEL

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Why we are able to maintain eight offices in as many States and each one doing more business than their nearest competitor

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The answer in our next week's advt.

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value of a good announcement slide? Do you know the real
first used in California about two years ago, and were a pronounced hit, the reason of their popularity was because they were "so
different from the rest" and are far superior to any announcement slide on the market. Write for full particulars and list, or send
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COME BACK MY SAILOR BOY
Beautiful slides by Chicago Transparency Co. Taken especially for this song from Admiral Evans' fleet at San Francisco. This song is a hit everywhere
it is used. Both the song and pictures please.
Published by MILLER MUSIC PUBLISHING CO., 294 South Hermitage Avenue, Chicago, Ill.

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Machines, Tickets, Carbons, Films, Song Slides, etc., Everything in the Moving Picture Line
159 N. Eighth Street, PHILADELPHIA, PA. 342 Main Street, NORFOLK, VA.

Keep Your OPERATOR Cool Save 60% to 90% on Your Bill
HALLBERG'S ELECTRIC ECONOMIZER FULLY APPROVED J. H. HALLBERG, 28 Greenwich Ave., New York FULLY GUARANTEED
THE REAL ECONOMY COIL

We Have It AT LAST!

After one year's experimenting on a coil for the reduction of electric light bills on hand feed arc lamps, such as used on Moving Picture Machines, Spot Lights, etc., and after discarding several instruments and refusing to market them, because they were like the ones already on the market, "Not Just Right," and with the determination to produce a machine that could be sold at a reasonable figure, within the reach of all, that would be thoroughly reliable in every particular, and save as much if not more current than that claimed by other makers of similar machines.

After several thorough tests during the past few months, which have proved more than satisfactory, we are convinced we have a current-saving machine which cannot be equalled. We therefore, place before you our

ECONOMY COIL

It is smaller and more compact than anything heretofore attempted.
It remains absolutely cool at all times.
It does not eat up carbons.
Is practically noiseless.
It cannot burn out.

FOR USE on ALTERNATING CURRENT ONLY

Write for particulars at once. You cannot afford to wait. Delay means money.

OUR GUARANTEE

1st. We guarantee that this instrument is as good if not better than any of the high price machines now on the market.
2nd. We further guarantee that our ECONOMY COIL will save from 60% to 75% of the current used for your arc lamp.
3rd. We also guarantee to refund the money for any coil not proving satisfactory within sixty days after you receive it.
4th. We guarantee also that your light will be as good if not better than you are now getting with your rheostat.

PRICE OF ECONOMY COIL IS $40.00

We are prepared to offer such extremely liberal terms to anyone desiring this coil, that he cannot refuse to accept it.

IT DOES NOT COST YOU ONE GENT

The ordinary theatre whose bill is $40.00 or over per month will pay for this instrument in two months, by the saving of current by this remarkable instrument.

We are not the first to market a machine of this character, but we think we are the first to market a coil that is absolutely perfect in every particular.

OUR MOTTO:

Be sure you are absolutely right then go ahead, even if the other fellow does get an inferior machine out first.

PITTSBURG CALCIUM LIGHT & FILM CO.

Rochester, N. Y. Cincinnati, 0. Lincoln, Neb.
The Renter and Exhibitor.

We have frequently advised our readers, especially those who are engaged in the film renting and exhibiting business, to beware of false prophets—false friends—radical, reckless advisors; and that advice dovetails with the conditions of to-day. There is a strong revolutionary current running under the moving picture industry that all intelligent people should stand guarded against. Revolutionary organization is being advocated in the strongest language and yet not one good reason is given for it. Exhibitors are urged to organize and assert their rights against the renters and against the manufacturers. In justification, it is charged that the renters are dealing out scratched and worn out films and the manufacturers are making unclean subjects. Why all this call to arms? Why advocate the torch and the sword? If the renters now serving them are not doing what is right let the exhibitors leave them and seek service elsewhere. If the manufacturers are putting on the market films that violate the laws of decency why not invoke the aid of the law, which allows a civil suit under such cases, and not resort to anarchistic, cowardly tactics. The truth is that the fight is being made in disguise. Spite can be plainly read between the lines and we are sure that no exhibitor will lend his efforts to any such scheme.

Such arguments as have thus far been advanced by the would-be champions of the exhibitors' interests are really insults to the very people they are pretended to assist. They are biased. Every poisoned arrow is shot straight and only at a certain class of renters and manufacturers. No one can challenge this statement in view of the following quotations taken from the last issue of one organ that is constantly flaunting the firebrand:

"A certain element of French film is doing more to ruin the exhibitor than any local authority can do, or is doing."

"He (an exhibitor) declared to us that under no circumstances would he exhibit any French film."

"Since March 2 no selection has been made by the renters to secure clean and decent film."

"It is time for the war dogs to rally and see that their powder is dry."

"There are thousands upon thousands of feet of film being imported from other countries every week, and millions of feet are already on their way to cope with the demand."

What better proof can be asked in support of the statement that the call to arms is not made in good faith and that the uprising advocating is sought only in behalf of a certain class of manufacturers and renters? It is an unfair course of campaign—the work of one who ministers to the evil passions of another. Such champions are neither steadfast in purpose, stout of heart nor strong in mind and they must eventually work great injury to those whose favor is sought. A publication that pretends or wishes to be a trade journal should give its efforts to promoting that trade and not resort to every means within reach to keep up a constant state of turmoil.

It should be remembered that the exhibitors of moving pictures are dependent upon the renters and manufacturers for their supply of films with which to entertain their audiences and in no possible way can they assume the dictatorship. If the supply offered is not to his liking the exhibitor is at liberty to seek films elsewhere, but he certainly cannot force the manufacturer to make, or renter to deal out, such pictures as he wants and those only. Too much radicalism is shown by the people who
are trying to induce the exhibitor to believe that he can become a dictator. Some have gone so far as to put into the exhibitor’s head the idea that if the renters and manufacturers do not give him what he thinks he should have he can drive them to the woods by making his own films and renting to himself at the actual cost price. Anyone who has had much experience in the film business knows that such an idea is ridiculous to the extreme. Some of the oldest and brightest exhibitors in the country tried this scheme at various times and failed. They found it too costly.

We think that if any such radical steps are taken they will be made on the part of the manufacturers who have their plants established and know both the manufacturing and exhibiting branches of the business thoroughly. It has frequently been hinted that the time will come when the manufacturers will form and supply circuits direct, thus cutting out the two intervening agencies now formed by the renters and the exhibitors. There is nothing in view to justify the belief that any such step is contemplated, but it is something worthy of considerable thought when so much is heard of what the exhibitors can do if they will band together and make a fight against the manufacturers. Such an event would bring the exhibiting business into the control of very few hands, forming a combination very much after the style of the railroad, oil, sugar and like industries of the day. The effect upon the existing renter and exhibitor can be imagined and those who are constantly advocating the use of the sword would have cause to regret that they did not resort to more sane methods and leave well enough alone. We sincerely trust that such a monopolistic move is in the very distant future, but we cannot help feeling that if trouble breeders are not controlled in some way the film business will eventually drift into such a turbulent state that those having the greater amount of capital at stake will feel obliged to take the bit in their teeth and make the move. So long as reason is exercised and a disposition to give everybody fair play we do not think any such move will be attempted.

Film renters in all parts of the country are complaining of a falling off in business. Reports of a similar nature come from the Canadian provinces. The depression is felt in all lines of business, so the moving picture people have at least the consolation that they are not the only sufferers. A few days ago one of the foremost business men of the State predicted in a newspaper interview that next Fall will bring a general revival of business, so let the picture men retain confidence.

Hans Leigh, who occasionally makes some pointed remarks in our pages, will write next week on “How the Vogue of the Motion Picture May Be Preserved.”

SHAKESPEARE IN MOTION PICTURES.

The Kalem Company announces the completion of a magnificent production of Shakespeare’s “As You Like It” done by an experienced Shakespearian cast on the splendid estate of Mr. Ernest Seton Thompson, Windygoul, Cos Cob, Conn. In photography, scenic effects and beautiful costuming the new production is a masterpiece. “As You Like It” will be put out early in the Fall.

The small theaters throughout the country are at present making a bid for popularity by exhibiting the Taft and Bryan films. By the way, the Vitagraph Company made record work in producing the Bryan film. All the apparatus for taking the pictures and developing the films was taken to Fairview, and as soon as the films were exposed they were hurried to a train and development took place as the train sped back towards New York. A dark room was made out of the state room of a sleeping car and it worked well.

The Finish of Moses.

A SAD STORY, BUT A TRUE ONE.

By W. S. Bush.

CHAPTER II.

THE RISE OF “MOSES.”

Alexander’s quest for a man with sufficient capital and insufficient experience was laborious, and at first the event seemed doubtful. Many indeed called and listened attentively to the siren song of Alexander, in fact they agreed with him that “the presentation scheme” was calculated to bring in huge profits; but no one had better prospects of success than the “Life of Moses,” but pleading various excuses they went away without investing. Upon the second day after the appearance of the gold brick market. A man small in stature, with keen black eyes, his chief characteristic seemed to be a lack of confidence in his own species. Restlessly he looked about him as he walked along, eyeing even the very sparrows with suspicion. Alexander, in answering the stranger’s pull at the door, looked him over in a most benevolent and patronizing way and suavely inquired what his pleasure might be. Replying Alexander’s look of benevolence with one of ill-concealed doubt and disgust the little man asked:

“My name,” he said, “is Joseph Goldstein. I would like to hear some more about your plans—”

Alexander’s very pores now began to ooze with the milk of human kindness. Begging Mr. Goldstein to be seated, he walked over to the mantelpiece and assuming an oratorical pose he thus launched forth:

“It means gold and laurels to both of us, sir. I consider your coming here at this moment as a direct interposition of Providence.”

Observing a look of perplexity steal into the prospective partner’s eye, caused mainly by this bold soaring into rhetoric Alexander exchanged his pose of eloquence for that of business and asked:

“My dear Mr. Goldberg—beg pardon, Goldstein, in what particular business have you been engaged until now?”

Mr. Goldstein explained that he had been selling shoes for a short time, but a somewhat different transition to so sublime a subject as “The Life of Moses,” but Alexander was not dismayed by any means. For a moment he stood as if in thought, and then with an air of conviction and form, addressing Mr. Goldstein, he continued:

“Selling shoes is a business which requires enterprise, and, sir, am about to embark in a scheme that requires the services of an enterprising man. I presume, Mr. Goldbaum—beg pardon, Mr. Goldstein, that you are provided with the necessary capital, according to the terms of the advertisement. Of course, of course. Now, sir, let me tell you that I am at home in the world of shows and amusements and this is what I propose to do, sir. I propose to embark in the glorious moving picture industry, rent the common atmosphere of the cheap nickelodeons, lift it to a higher plane and, in fact, take it to every large theater in the U. S., and properly presented, sir, with the lecture which I have composed and intend to deliver with it. Now, sir, we will mark a new epoch in the world of entertainment. For this we need nothing but a moving picture machine, an operator and the film itself.”

(Mr. Goldstein sat deeply attentive.)

“Sir,” pursued Alexander, as he gazed in rapture on the rainbow of his vision; “the picture I mean to take and immortalize, the great film that I will lecture for and that will make you and me rich, sir is the ‘Life of Moses.’ I have here in this parlor an engagement to show the ‘Life of Moses’ in one of the largest theaters in the State of M—, and there I propose to fire the first gun.”
Alexander here spoke the truth, for he held a contract for the production of "The Life of Moses" in the largest theater in the big Southern town of C—— before the astonished gaze of Goldstein.

"Do not hesitate, my dear Mr. Goldman—beg pardon, Goldstein, to make your announcement, for I know the people have heard my lecture, our only difficulty will be to stand off the clamoring managers, our fame will indeed travel before us and the names of Clarke and Goldstein will remain in the recital of the day," exclaimed Tom.

"Mister, draw up a good contract."

A moisture came into Alexander's eyes. He held out both hands to Goldstein and making no responsive motion, he grasped that gentleman's hands, shook them long and hard and begged to be allowed to call his partner "Joe," to which Goldstein gave a somewhat wondering and doubtful assent. A contract was then and there entered into, Goldstein to furnish the capital and Alexander to provide the experience.

An operator was duly hired, a machine was bought, the film was likewise procured and at once Alexander went into the aforesaid city of C—— to work up the enthusiasm of the populace for the life of Moses. For two solid weeks Alexander has been on the job. This is the key work, while the main body of the Clarke-Goldstein production and in the shape of Goldstein and the operator. Upon his arrival in the city which was to witness the first performance it became evident even to the suspicions and slow-believing Goldstein and Alexander, in his enthusiasm at the thought of the "Life of Moses" confronting the people everywhere. The daily papers had given columns of their space to the "Life of Moses," sandwich men parambulating the main thoroughfares, distributing specimens gratis and without any objection, the announcement of the great coming production was to be read on umbrellas, on street cars and even on baby carriages.

The entire of Alexander must have appeared faultlessly fashionable to the people of the remote burg in the South. With an air of universal benevolence Alexander wore a high hat, somewhat Parisian in the bold irregularity of its construction, a Prince Albert coat anteating by several years the Japanese-Russian war, patent leathers of excelling glossiness and red tan gloves of a pronounced shade. As he received his partner, descending from the train, Alexander seemed pre-emminently fitted to call the masses from their daily rounds of toil to any sort of amusement which he saw fit to praise and commend. His manner toward the rest of the Clarke-Goldstein production was imperious with a touch of courtliness. Alexander was lodged in the foremost hotel in the place (at $2 per day) and thither Goldstein and the operator followed him.

As they sat down to their dinner the group would have tempted any painter or novelist. They were on the eve of a great battle and the general was not of a nature to fail. I have taken care of that. Let me tell you everybody here is for the "Life of Moses." The laboring classes are for the "Life of Moses," the miners are talking about little else, the clergy are respectfully obliged, the press has fully and strongly in its favor, the market people are deeply impressed and we have the bankers with us to a man. The mayor of the town will be at the show to-night, the chief of the fire department and the chief of the police department, the school board, the board of health, the board of assessors, every justice of the peace and the united constabulary of the county. I know they will be there (because I gave them tickets). If we need it we will have a jury and hang them. The people have made up their minds to get out all your diamonds and put on rubber gloves to handle the tickets and the money. The doors will open at seven, the performance will begin at 8:15."

(To be continued)

**FOX AGAIN TO THE RESCUE.**

William Fox, president of the Greater New York Film Rental Company, is again the martyr for the moving picture business in the case of William Fox and Sol. Brill, plaintiffs, against the city of New York, defendant, in a suit brought by the former, a corporation organized as a municipl body and the latter, attorney for plaintiffs.

The following are the extracts of the Law Journal, dated July 30, 1916, of the references herein as handed down by Judge Michael L. Erlanger, in which he says:

"The plaintiffs are the lessees of premises at 828 Third avenue, Borough of Manhattan, and of 849 and 857 Third avenue, in the Borough of Brooklyn. On the premises on Third avenue they conduct the business of giving moving picture exhibitions, which consists of throwing stereopticons views upon a screen in the means of color and to constitute the same. On the premises in Brooklyn they conduct the same business. Before starting business on the premises referred to, alterations were necessary and in compliance with the law, plans were filed with the Tenement House Department. The alterations are alleged to have involved a large expenditure of money and the plans were filed and approved. The plaintiffs after securing the necessary licenses commenced business and continued operations until June 15, 1915, when the defendant served notice of the revocation of the previous allowance of the alteration to the Tenement House Department and of the plans filed with that department. The defendant claims that in giving exhibitions of moving pictures a film is used which is combustible and hence contends that the places to which they were limited was not one of the places in which such use was allowed. The plaintiffs are within the rights under Section 40 of the tenement house act. That section provides:

"Controllable Materials.—No tenement house, nor any part thereof, shall be used as a place of storage, keeping or handling of any combustible article except under such conditions as may be prescribed by the Fire Department, under authority of a written permit issued by said department, and any premises, tenements, structures, or other parts thereof, nor of the lot upon which it is situated, shall be used as a place of storage, keeping or handling of any article dangerous or detrimental to life or health, nor for the storage or keeping of hay, straw, excelsior, cotton, paper stock, feathers or rags.

"The plaintiffs in their affidavits show that the films which are used are not stored upon the premises but are kept in the offices of the Greater New York Film Rental Company, 24 Union square, Borough of Manhattan, and only such films as are in actual use for the purpose of the exhibitions are temporarily at the place of such exhibition, and that the film is kept in a sheet iron fireproof box from which it passes through a trap and into the therope. The film is never exposed to light and heat only when in motion and that there is never at any time exposed more than twelve inches of the film of which only one inch is exposed to the heating effect of light."

"I doubt very much whether such use can be considered a storage of controllable articles within the meaning of Section 40 of the tenement house act. That section evidently applies to a place which is devoted or used in whole or in part for storing, keeping or handling combustible articles and does not contemplate a situation similar to the one in the case at bar. But even if the act of the plaintiffs brought them within the provisions of said section, the remedy is not the revocation of an approval of plans which refer to the construction or alteration of the building. . . . In using the films the plaintiffs did nothing that was contrary to the plans which related solely to the alterations intended to be made and that the approval of the plans and the expenditure of money thereof, is not within the province of the defendant to withdraw or revoke his approval and thereby destroy the value of the improvements made pursuant to the approved plans. The plaintiffs asked for judgment that the defendant (Tenement House Department) be restrained from interfering with them in the conduct of their business and from directing them to vacate the premises. If they are denied, as they are, the plaintiffs ask that we should find that they have done nothing that will justify proceedings against them. Motion denied."

The foregoing decision handed down by Judge Erlanger should be of great encouragement to moving picture shows now in tenement houses as they can see their way clearly by
the individual action taken by William Fox, of the Greater New York Film Rental Company, which paves the way for a continuation of business without molestation.

With Fox’s aid, Mr. R. C. Martin, an Omaha man, has demonstrated that the motion picture show can be turned to other uses besides entertainment.

As a result of a conference with the managers of the National Corn Exposition, which is to be held at Omaha December 9 to 10, Martin is visiting the “model” farms of Illinois, Iowa, and Nebraska and making pictures which are to be later shown at the big agricultural show in Omaha and the various colleges and experiment stations in the West.

Farmers will be shown on the canvas using the latest planting, cultivating, and harvesting machinery. While a leetor explains the process, the model farmers will be seen going about their work.

Every one will be interested in knowing something more of the process responsible for the loaf of bread that comes to the table daily. The moving picture camera will show the modern wheat drill at seeding time; the perfection self-binder, which cuts the grain, binds, bunces, ready for the pickers at one process; and the modern steam thrasher, which cuts the bundles from the bundles, feeds the grain into the machine with more than human precision, separates the grain from the straw, fans and cleans it ready for the great mills and elevates the grain into the ‘wagon ready for its journey from the farm to the flouring mills.

MOVING PICTURE PLANTS INSTALLED IN LONDON HOSPITALS.

London, July 18.—The latest innovation in London hospitals is a complete cinematograph plant in the operating room, to have records taken of interesting operations and also of patients suffering from nervous diseases, their peculiarities, and other symptoms. It is hoped that this arrangement will prove to be very useful. Films will be supplied for exhibition in medical colleges and hospitals.

SUCCESS OF THE HALLBERG ECONOMIZER.

The Keith Nickel Theatre circuit has purchased a Hallberg Electric Economizer for each of the following theatres: Haverhill, Mass.; Bangor, Me.; Lewiston, Me.; Manchester, N. H.; Montreal, Can., and St. John, New Brunswick.

NEWSPAPER COMMENTS ON FILM SUBJECTS.

“Night winds” is a film of a very merry nature and induces the most spontaneous laughter.

“The Rival Sisters” can be witnessed as a splendid wordless drama.

“Wanderer’s Return” tells a delightful story of slavery days in the South.

“In the Country of Koreans” is an interesting and educational picture in which we are transferred from our own homes to a village in the land of Korea.

“The Girl Nihilist” is a film that shows some of the conditions in Russia, featuring the incidents in the career of Maria Spiridonova.

“The Indian’s Gratitude” is a film that amuses both young and old.

“Mephisto’s Affinity” is a good film showing scenes in modern magic.

“A Pretty Little Dog” is a very funny comedy subject, and one that will cause much laughter.

“Pioneers Crossing the Plains” is one of the most vivid and descriptive phases of life ever shown in pictures, and is educational as well.

“The Justice of the Redman” tells a most dramatic story and the scenes with the Indians trailing the murderer are very realistic.

“Twist Love and Duty” is a dramatic romance, full of heart-interest.

“Ice Cutting in Sweden” is a very interesting subject, and is also of an educational nature.

“Trouble With Aunt,” an exhilaratingly funny subject.

“Two Gentlemen” is a comic subject rendering the experience of two gentlemen.

WOODbine, Iowa.—W. M. and Joe Tupper have rented the Crane Building and are conducting a moving picture show.

Humboldt, Kan.—A new Electric Theater has opened its doors at Germainia Hall, under the management of Piersol & Kern.

Waverly, N. Y.—Clarence Maxwell has purchased the Family Theater from A. L. Case, and J. C. Baxter purchased the Theaterium.

Danville, Ill.—A new moving picture theater, under the name Theaterium, has opened at 25 West Main street. Frank E. Wells is manager.

Ansonia, Conn.—The Nickel Theater, on Bank street, which has been closed for some time, will reopen on September 1 under new management.

Fremont, Neb.—C. L. Peck, of Neda, Neb., has purchased an electric moving picture theater here, where he will himself assume the management.

DeKalb, Ill.—A new moving picture theater has been opened in the Rowe Building, on Main street. Messrs. Stiles & Swanson are the proprietors.

Richwood, Ohio.—Elmer Hall and P. Speyer have a lease on the Robert’s Building and will soon have it fitted up for a first-class moving picture show.

Calis, Me.—The moving picture show at St. Croix Opera House has discontinued business until August 12, during which time it will be renovated.

Painesville, Ohio.—The Bijou Theater, in the Wilcox Block on Main street, has been rented to J. H. Kenney and will be renovated with the latest improvements.

Oregon, Ill.—The Star moving picture show has opened for business under the management of Davis Boos, in the Gitchell Building, on North Fourth street.

Bowling Green, Ohio.—W. E. Huber has purchased a moving picture show from Louis Myers, who was the former proprietor. The theater is located on Main street.

Great Falls, Mont.—Managers Moore & Son are putting in a swell front at their popular playhouse (the Orpheum). It will be the most attractive and also will be well ventilated.

Fresno, Cal.—The New Airdome Theater, on J street between Tulare and Kern, has opened and is meeting with great success under the management of Messrs. Parra & Dorsey.

Harrison, Mich.—A new five-cent theater will be installed in the Masonic Building and will be fitted up with the latest building ideas. This is the first moving picture show ever located in Harrison.

Youngstown, Ohio.—Harry Levishon has purchased an interest in The Dome, a motion picture theater, in West Federal street near Hazel, and will devote his attention to same.

Ridgeway, Ind., is coming to the front with a moving picture theater. It will be conducted by Frank Meeker and W. S. Crozier.

The American Federation of Labor has granted permission to the International Union of Stage Employees to enroll under their banner the Union of Moving Picture Employees. At the convention in Minneapolis, Minn., charters for the following locals were granted: New Orleans, Indianapolis, Lynn, Boston, St. Louis, Los Angeles, Chicago, Denver and Vancouver.

Anthony, Kansas.—An accident occurred in the Edison Theater which resulted in the loss of a film and a scare which has started the authorities to impose more restrictions. The operator was adjusting some part of the machine while it was standing still and accidentally raised the drop shutter, and the film flared up at once. [Why was not the machine head moved out of the path of light while the adjustment was being made?—Ed.]
THE MOVING PICTURE WORLD

THE VOGUE OF THE MOTION PICTURE.

Indianapolis Has Twenty-One Five-Cent Theaters, and All Well Patronized.

More than 100,000 nickels and dimes are dropping each week into the vortice offering box at the shrine of the moving picture in Indianapolis.

More than 100,000 nickels are dropping each week into the little tin boxes in Indiana.

Every week, at least during these Summer months, Indianapolis is paying from $35,000 to $37,500 for the pleasure of watching some 5-cent act. It is small, but it is all across the screen, that even talks and that incidentally causes little grains of sand. Indianapolis' share of the bill at this time is averaging approximately $6,375 a week.

Opened Marvelous Window.

When the miracle-working wand of inventive genius brought forth the moving picture it opened a marvelous window to which the person who pays his five-penny price may crowd and, taking a peep through it, get the biggest bargain that to-day is offered on the world's 5-cent bargain counter.

And if the bill for Indianapolis' peep and Indiana's look is astounding there is one thing certain—it is well worth it.

Looking into it on the little world-screen, one sees living and breathing actors of distant lands, performing their little dramas—their farcical, tearful little tragedies and fairy stories in stage settings most elaborated. On the screen flashes the marvelous and beautiful, the different problems of home and Western plain and mountain; on it rolls the ocean so naturally that one can almost smell the salt in the air and when raging, comes the storm at sea, one listens to the thunder, one sees the liners blow in the trough and battles against the walls of water.

Now it is a glimpse of South Africa by rail, a moonlight ride on the Zambesi and the rainbowarched Victoria Falls in the Dark Continent; a peep at a wheat harvest in the Argentine and the falls of the Iguassat in Central South America; a ride across Siberia, a trip down into the diamond mines, a tour of Mars by projectile or a creep along the surface of the lost Atlantic by submarine. No fairy ever had so wonderful a wand with which to transport poor little girls to such wonderlands of fancy and delight. And certainly the old family album never was to be compared with this one—that 5 cents opens and puts into motion.

Attack of Nickelodeonitis.

Indianapolis has had a bad attack of nickelodeonitis. It was three years ago that a man named C. L. Southerland, who had been in the shoe business in Minneapolis, came to Indianapolis with a little money and with it opened a "5-cent theatre"—a cheap nickelodeon in the Northwest fourteen block, Washington street, between Pennsylvania and Delaware streets.

That was the beginning, but though Indianapolis people had for some time been seeing moving pictures—and the pictures are in continuous run and show sixteen times a day—they did not take quickly to a moving picture show. The very fact that it was a 5-cent theater caused many people to look down on it and assume the attitude that anything that was worth only a nickel wasn't worth the time it took to see it.

Southerland, it is understood, had a difficult time for the first six months keeping the doors open and the lights burning. But that time has passed. The merit of the 5-cent show carried it through and out of that beginning Southerland today as a strong of four theaters. Each of this, in playing to more than 6,000 people a day, is paying more than $15,000 a year in rents for his four locations in Washington and Pennsylvania streets and certainly is taking in the cash, though it is not able to attract any of the notionalsists of the Family Amusement Company. The other "part" that has the four theaters is Mrs. Southerland—hence the name; they are all in the family and the family at this time is away spending the Summer at one of the ocean resorts.

Twenty-One in This City.

From this beginning have sprung not only this chain of theaters, but also seventeen other 5-cent theaters, making the total twenty-one in the city. In addition to the recent moving picture shows are running in the English and Grand Opera Houses and a full fledged little 10-cent theater, the principal stock in trade of which is the moving picture, has been built in the downtown section of the city this Summer. A dozen of these take-the-nickel-right-out-of-your-pocket theaters are in the center of the city and the embellishment of some of them ranges up to $10,000. Others are located out in the community centers of Indianapolis, such as Fountain square, West Indianapolis and Haughville. Indiana avenue has two.

More people are interested in how these shows can occupy a $6,000 a year location and make it pay. It is not an easy task. At 5 cents a head may be surprised to learn that rent and wages are all paid for several locations in Chicago, New York and other cities and these places are equipped with chairs as good as any opera house. Even Dayton, O., a $10,000 rental is paid for one nickelodeon location.

The limit in Indianapolis is approximately $6,000 a year.

At least six of the best and most expensively located nickel theaters in Indianapolis must pay to $2,000 to 1,500 people—$500 to the renters, and they more than do it. A lot of money has been lost in the world, but it seems that in Indianapolis, at least, it has not been lost by the man who pays the seemingly staggering rent.

Take in Money Rapidly.

Though these downtown rooms look, and are small, most of them seating about 100 people, they take in the money rapidly. Each runs 1,000 feet of film and an illustrated song. These songs are various, but the pictures are run through and the show is completed in from three to five hours. But if it is a big rush time and people, as they are every Saturday night, are packed in front of the entrance waiting to get in, the show will be pictures pictures are run through at a faster rate and the show shortened to fifteen or seventeen minutes. In the shorter show nothing is cut, and if the pictures are run through faster a snapper and better exhibition is usually produced. This, however, depends on the character of the pictures.

The moving picture is simple if you do not try to get too deep into it. Pictures are taken by a machine capable of producing many a second. They thus catch every movement. The pictures are in continuous run and show sixteen times a day. Each one is an inch wide. They are reproduced by being wound on reels and as they pass the magnifying eye through which the bright light shines, they are flashed on the screen at a loan of about 200 feet per minute. This is the reason that the action is continuous and each single picture, measuring only 1/2 to 1/30 of a second, is lost in the animation.

Record in Indianapolis.

The record business in Indianapolis up to date is 4,500 people played to in one day at one of the downtown theaters. The pictures that drew the "business" were those of the Gans-Nelson prize fight, and the notable feature of the audience was the fact that the women greatly outnumbered the men. The theater was completely filled with spectators and the number of performances, which begin at 9 o'clock and last until 11, is from twenty-two to thirty-six a day. In the theaters located outside of the high rent and the crowded district, from twenty-two to thirty-six a day are given.

The "films"—the long reels of the little pictures—are 1,000 feet in length in all the nickel shows. This means 16,000 separate pictures. Every time the twenty-one nickel theaters in Indianapolis run through a film they collectively show their audiences 351-52 miles of pictures, and if the average for the twenty-one shows in Indianapolis is eighteen "reels" a day, then Indianapolis people see in the nickel theater projection of one thousand feet of film a day. As the 10-cent shows the Grand and English's from 4,000 to 5,000 feet of film are used, the performances ranging from one to one and one-half hours in length, thus adding, approximately, another ten miles of pictures, raising the total to more than eighty thousand a day. At this rate Indianapolis is paying for her scenic feasts about $12 a mile. The illustrated songs—and some of them are beautifully illustrated—are thrown in for good measure.

Will It Last, the Question.

The question has arisen in many minds—is this a permanent form of amusement, or will the people tire of it and the moving picture theater pass? This is exactly what the moving picture people themselves are asking one another.

All agree that at least the Nickelodeon is in its infancy and that no one knows its possibilities any more than its future. Thus far it is on the gain and the men who have their money invested in it argue that the growth of illustration in newspapers, papers and magazines, and its growing popularity and permanence, indicate that so long as people have eyes they will
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wish to see things that are out of the ordinary, that are interesting, that are pleasing and that are a change from the things around them.

If they can’t go to the ocean, they like to have it brought to them and dashed into their faces; if they can’t get out to the forests to hear the rustle of the leaves they like to see the trees swaying in the wind; if they can’t go to foreign lands, they like to get true glimpses of them and their resources, their crops, their scenery and their romantic castles and scenes.

The picture shows certainly have proved the fact that men and women have not outgrown the fairy tales, when beautifully colored and placed in castles in fair far lands or on the bottom of the sea or in the moon, they are enacted for them. The drama pictures that talk are the latest development. In some of these shows the script is hitched to the pictures, but in most of them men, women and children in flesh and blood are behind the screen doing the talking.

Romance of Pictures.

The romances of the pictures are many. It was only two weeks ago that the press dispatches carried a story from an Ohio town that illustrates the accumulating love of the moving picture. An emigrant dropped into one of the shows and was astonished to see his wife, from whom he had been separated several years ago, and whom he thought was dead, acting in one of the pictures. He opened telegraphic correspondence with the moving picture makers and they were united.

A story is told of an American who, while watching moving pictures in a hall in Paris, saw a reproduction of a Broadway thrill at the noon hour. His interest in the old familiar scenes was intensified when he saw his own face and figure in the crowd. When he was close to the camera he was still more surprised to see a valuable watch charm which he had always worn attached to his lapel and disappear from sight. He had mourned the loss of this jewel for several months, but had no idea where it was lost. Then out of the moving throng appeared a young woman, who suddenly stopped and picked up the charm from the pavement. The man gasped and dropped back in his seat when he recognized the features of the woman as she approached closer to the camera. A few weeks later he recovered his watch charm after he had cabled to the woman to ascertain if there was any truth in the strange coincidence or whether it was all fiction.—Indianapolis (Ind.) News.

CORRESPONDENCE.

SMOKERS NOT WANTED IN THE OPERATING BOOTH.

Editor Moving Picture World:

Dear Sir—The daily papers are still making much of every little fire which occurs in an operating booth, and I thought that I would send you an item on the cause of these, if you care to print it in your valuable paper. The cause in nine out of ten cases is nothing but carelessness on the part of the management in allowing their operators to smoke cigars or cigarettes in the operating booth, or allow visitors who distract their attention from their work, or reading newspapers while they are turning the handle of the machine. No machine should be run without a fireproof magazines and fire shields, and then there is practically no danger that the operator will attend to his business. We have tried in our theater the safety of these magazines by touching a match to the film between the magazines and it would only burn as far as the magazine rollers.

Yours truly,

WM. HOOD.
TenorSoloist, State Theater.

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No. 1.

THE VIASCOPE SPECIAL

is the name of the new moving picture machine made by the Viascope Mfg. Co., 112 East Randolph street, Chicago, Ill. Like the Viascope No. 4 Model, it is built mainly for the long, hard service required in five-cent theaters. The new machine is simple in construction, rigid, artistic and durable. The working parts of the Viascope Special are enclosed in a handsomely nickel-plated steel case so that they are absolutely protected from all dust and foreign matter. It is constructed throughout of the best materials obtainable. All of the shafts are made of the finest grade of tool steel; the movement, also, is made of the best grade of tool steel, hardened to prevent wear. All of the bearings are so arranged that they can be replaced by any one, at any time. All parts of the machine are interchangeable. It is oiled by a series of oil tubes extending from the outside frame to the bearings inside of the machine.

FINISHED HEAD OF THE VIASCOPE.

The main points of the Viascope Special are its steadiness and its lack of flicker. If the film is perfect it shows a picture that is perfectly steady. There is absolutely no vibration to the machine itself. The film is moved by a single cam, which, having a connection on all four sides at once, is always in contact with the film carrying mechanism. The machine is as nearly flickerless as it is possible for a machine to be, the shutter being very small and at the same time covering the picture during the entire movement of the film. Now in framing a picture on the Viascope you never get away from the shutter as in other machines, for the shutter is so constructed that it always remains in the same position with the framer and lens. It is possible to frame two pictures with this machine and still keep the shutter in the same position with the framer.

Another good point is that it is absolutely fireproof. All that is necessary if the film gets on fire at the framer plate is to let the machine stand still. The fire will not burn farther than the framing plate. On the other hand, suppose that the machine is running by a motor and the operator goes to sleep; the film has a bad spot on it (perhaps the perforations on both sides are torn) when the bad spot gets to the intermittent movement the film stops; the film fires at the framer, the upper sprocket is still feeding the film; instead of the machine feeding the film in a big loop right to the fire, it takes film all away from danger. The film at the framer burns itself out and there is no further danger. The machine saves its own cost by preventing fire from burning, thus avoiding a panic among the audience and perhaps saving lives, which are points worth considering.

It is also fool-proof, as all parts are so made that anyone taking the machine apart can get the various parts in the right place, for it is impossible to get it together any other way.

All of the work on the machine is done by skilled mechanics, each an expert in his own line. The work is under the personal supervision of Mr. J. J. Pink, the president of the company. Mr. Pink has had long experience in the manufacturing and repairing of all kinds of moving picture machines, and is himself an inventor and practical mechanic.
THE MOVING PICTURE WORLD

FILM REVIEW

DECEIVED SLUMPING PARTY (Biograph):

The Bowery, the Bowery;

so much, and they say such things
On the Bowery, the Bowery;

I'll never go there again.

—From "Bob's Barrels."

While the silver lines did not suggest the picture as eloquent, still we are sure that they are not left to the mercy of the many, after a journey through the intricacies of the Bowery party. For some time past it has been a fixed idea to form a little picture, mount a "rubberneck" caloaze, and with raking light, to discreetly abandon planes into "neat" parties of a night in the Smuts. How much

it all is, no more so as the boldness these to the visitors, for it is not only a source of amusement to them, but a pecuniary benefit as well. Every evening the stage, as it were, is set for this great comedy, and the characters all made-up and ready to arrive. So it was for the little party who compose the well-chosen characters seen above. This little Ezra Perkins and his wife, Matilda, are imbued by the giant-tongued bullseye to investigate the mysteries of that famous section of our great metropolis—

The Bowery. They are joined by Mr. Regimental Oliver Churchill Willington, leaving his charge on the Boweryites. Away they go on "rubellites" and are soon landed in a Chinatown man joint. Here they find everything carried on in a conventional fashion, for just before they arrive the occupants are tipped off to get busy, and the set of a little comedy starts in. While there one of the girls pretends to faint to affect the men. Reggie quite peremptory, as is also Ezra and Matilda, and there is quite willing to "give up" handsomely to be allowed to depart, and not be detained as witnesses at the coroner's inquest—blames, No. 1. Not a chap who enjoy perception is visited and is a well-blamed pint of business Ezra is made up to upset a good deal of delicious wine at the same time.

The Darkness Cloud. A black blinder, Surfaced with very great excitement among the Chinks. The dishes are said to be of infantino chins frying in oil, and worn a fabulous sum. Ezra forked out the "far." From here they are shown to the kitchen and witness the concocting of the supposed Chinese sauce. Matilda is very much interested in the operation when a Chink brings in a platter of rats which escape, causing her to leap upon a table, and losing her balance, falls into the soup—unperturbed and is not informed into sauce. But by reversing the machine she is recovered,none the worse for her experience. Next they visit a typical Bowery saloon and Reggie treats the crew, laying down a ten-cent bill, expecting change and lots of it. This is the cue for a row between two of the regulars which terminates in what appears to be a number. So the slumping party are glad to escape with their lives leaving the change behind. This is enough and they beat it back each with a stern resolution "Never again." Length, 452 feet.

THE REDMAN AND THE CHILD (Biograph).

A simple story of an Indian's vengeance. In the release of this subject the Biograph Company unerringly presents a feature film in the extreme sense of the term, for there never has, to date been a more powerfully dramatic picture, thrilling in situations and intensely interesting in its story. There is not an instant in its entire presentation that the interest flags while the denouement is the most novel ever protracted. So extolling the impression is the subject that the re-counting of the scenes most inadequately gives the theatergoer an idea of its value. It must be seen to be appreciated. Alongside of a beautiful mountain stream in the mountains of Colorado there camped a Sioux Indian, who besides being a magnificent type of the aboriginal American, is a most noble creature, as kind-hearted as a woman and as brave as a lion. He owed his existence by fishing, hunting and mining—having a small claim which be clandestinely worked, biding his gains in the trunk of an old tree. It is needless to say how he was betrayed and lost by those few who knew him, as whom was a little white girl, who was his almost constant companion. One day he took the little fellow to his deposit and the tree trunk—then showed him the yellow nuggets he had dug from the earth, presenting him with a couple of them. In the camp there were a couple of low-down human apes, who would rather steal than work. They had long been anxious to find the hiding place of the noble wealth, so capture the boy, and by beating and torture compel him to disclose its whereabouts. In the meantime there has come to the place a couple of surveyors who enlist the services of the Indian to guide them to the hillocks. There they arrive, set up their telescope and start calculations. An idea strikes them to allow the Indian to look through the scope. He is amused at the view, so close does it bring the surrounding country to his eye. While looking at the glass one of the surveyors slowly turns it on the revolving head, and it produces a wild and startling sight. The girl is something over the head, and in the back of her mind, her heart thumped stronger, she becomes the more reckless. If the means are not at hand she will steal them from the surveyors, to amount to nothing as she counts the beans, until at last she is thrown bodily from a car which she thought she had vanquished. She is locked up and in her visions sees all manner of horrible things. The little girl holds the country in the palm of her hand, and vanquishes her in the end, and the whole community becomes a laughing stock before her. Perhaps it has been part of the Divine scheme for her reformation. Her sorrows are over when she learns to her face and there is every reason to think that she is a much happier and better. Length, 815 feet.
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THE MOVIE THUNDER (Urban-Eclipse).

The story of the heroism exhibited upon a man cart and his daughter by the loss of the wife and mother is very beautifully performed in this series.

The hero, otherwise neat and tidy, is being neglected, although the little girl of eight arrives hard to do the work and keep up her lessons for school. One morning the father is seen, so the girl is crestfallen that she seeks consolation at her mother’s home, and finds, to her delight, what she which she picks on the road side.

As a consequence of her visit to the cemetery she is far from school, for which she receives a severe reprimand and a dance cup. The father, being very affectionate, feels his daughter’s absence, and repurposes her he left her for the day.

At home, preparing for her return, the phantom figure of mother makes its appearance, and after doing up all the housework and cooking appears the gun towards the gun.

Only driven, the black bear makes his appearance and is first wounded, then attacked at close range by rheas, and finally dispatched by a true shot from the leader of the expedition.

The whole subject is unique by reason of its perfect novelty and realistic in keeping withmassage. Snow, snow, snow, snow, joyously negotiated; spectators are excited, people are clapping their hands, an aster is finally carried away by sleigh. In a beautiful picturesque setting, 267 feet.

AN EMBARRASSING GIFT (Urban-Eclipse).

An extremely hilarious subject, depicting how the affection of the lovely sister is unemployed by the man towards the man.

He ventures forth in search of food. At an early morning coffee he finds and his treaties ignored.

A passenger with two children buys a loaf of bread from a baker. The train follows, but assistance.

In despair, the train attempts to steal food from school children, and is roughly handled by passing workmen.

A public soup kitchen. Soup served to all comers who present themselves in which to carry it away. The train persuades a woman to drink her own soup and hand him the dish, which he presents and is supplied with and is served with a portion.

He seeks a retired spot in which to enjoy his meal. Upon a table, two boys, lighting, upset his soup. Despair of the train on soliciting his last respect?

Woodland scene. Train loudly grates at children which he sees. A man approaches the train venture from hiding to attack him, but his action is witnessed by a physician, who drives him off, as the train is loaded with men.

He tells his story to the man, a man of compassion. The keeper takes the train to his own home in the train, is served, and the train further arouses sympathy.

The keeper and his wife furnish clothes, money and a letter of introduction, with which he is to go to the nearest town to the scene closes with a most pathetic display of gratitude by the train to his benefactors. Length, 539 feet.

SENSATIONAL DUEL (Urban-Eclipse).

Another very laughable subject in which two respected citizens clash in a public cafe, and after a heated argument both are finally reported to the battle field, where their differences to be adjudicated.

The combatants very ludicrous figures as they take their positions for the battle. When the signs of the second fall, both antagonists having shot wild off the mark. Joyful that the light of day shines bright upon both, they are united in fond embrace. Length 297 feet.

FOLLOW YOUR LEADER AND THE MASTER FALLS LAST (Clarence-Art). The playground of Mr. and Mrs. Goldthorpe in a small room which abounds with ludicrous effects.

This is a film that shows how the bowler heads the usual in the usual way, forming a procession of a number of the teacher classes the last boy on account of a small error. The whole class commences the same and there is an adventure we see the boys follow one after the other, the leader outpacing them, and thus they are breaking skylights. On each occasion the motion is humorous and entertaining. Length 24 feet.

OUT OF PATIENCE (Gaumont). —A gentleman who has attempted to employ himself, in order to arrive in time to receive the punishment they have richly earned. The film has a good finish and is an instructive show. Length 200 feet.

BIBBED LOVER (Gaumont). —A model, very restless by the example of fate.

Sensc I. —The train leaves again to take train home to his home where, at the instigation of his mother-in-law, the wife has taken off her clothes and gone to bed. The film is very amusing and cleans up the place when objection is interposed. Length 244 feet.

Sensc II. —The train leaves again to take train home to his home where, at the instigation of his mother-in-law, the wife has taken off her clothes and gone to bed. The film is very amusing and cleans up the place when objection is interposed. Length 244 feet.

THE CHRONIC LIFE-SAVER (Gaumont). —A series of uproarious funny situations from the Hit film of this film.

Scene I. —Man drowning, shrieks for help; is rescued; proves a bore to his rescuer.

Scene II. —A man saves his child; if this saves me for ever.

Scene III. —Buy me a suit or I'll blow my head out.

Scene IV. —Buy me flowers or I'll permit myself to run over.

Scene V. —The rescued man, allowed every indulgence of home. Some is smoking, drinking, etc., at the expense of his painstaking.

Scene VI. —He accompanies the family to effect is evicted. He returns home of rescuer.

Scene VII. —Dedication of a marriage: refused; rushes off to commit suicide

Scene VIII. —Entire family of rescuer cha a beach to save the vaunt: find him buried.

Scene IX. —Entire family of rescuer cha a beach to save the vaunt: find him buried.

Scene X. —A most enjoyable series of scenes, the movement of which is very accurately reproduced. The various occupations and processes of work are very accurately reproduced. Length, 540 feet.

FISHING BOATS ON THE OCEAN (Gaumont). —An instructive and intensely interesting series of views, depicting the maneuvers of fishing boats on the ocean. The various occupations and processes of work are very accurately reproduced. Length, 540 feet.

AN INTERESTING CONVERSATION (Gaumont). —A most truthful conversation. The police relates how animates the conversation, so that the other soon makes an effort to escape.

His endeavor, however, proves futile, and until he has not him to the house, dressed in almost all clothing. Is he left to himself, an other, is left to himself, is left to himself.

Action is good and subject is full of fun throughout.

PEASANT AND PRINCE (Rossil). —A beautiful story, depicting in a very vivid manner the revolution of the poor peasant for son and heir for the perpetuation of the poor peasant. After the revolution of the poor peasant, there are born three girls, the first advent is of the poor peasant who leads the other three.

The chief object of the poor peasant to propose to exchange if the poor peasant. The revolution of the poor peasant is carried out, to the extreme advantage of the poor peasant. The revolution of the poor peasant, however, so instructs and the guards forcibly detain the woman while the officer makes the change. For this cruel act the wife deserts it

THEатRE BOMBAY: The "Chamber of Horrors" (Kromograp). A film with a different effect in which the objects to be used are well known, and the scenes are well acted. Length 87 feet. FISHERMAN'S CHILDREN (Gaumont). —An instructive and intensely interesting series of scenes, depicting the movements of the fisherman's boat on the ocean. The various occupations and processes of work are very accurately reproduced. Length, 540 feet.
place, giving them a taste of the treatment he received at their hands. Length, 623 feet.

WATER CURE. A haughty fellow enters a hotel and is met by a look of affectionate interest from the verandah. His looks are very attractive to him, and when he is seated down the hostess wants to make life unendurable for them, for she takes him for a gentleman and calls them to wait on him and hand him things without being asked to do so. The result is that he is very much depressed. He has an argument with the hostess, and they agree to part company.

When he leaves the room they go to the bathroom and take a portable shower bath and hang it in the dripping room, and then dry off. He reaches for the bell cord, but instead of grasping the bell cord he grasps the bell. He is in a heavy downpour, which angers him not a little, for the bell cord is broken. He changes his mind, water goes down his shirt, he seizes a gas and follows them out through the street, followed by a curious crowd. He comes to the point of the revolver, gives the two servants a show and makes them follow him. He is sitting in a tub which he procured nearby, taking a bath and whistling as the amuse- ment drunk on. Length, 206 feet.

HEAD OVER HEELS IN POLITICS. In this case, the story is the first of a good idea of how men interested in politics have nothing to fight about. Everything around them is in the heat of their dissipation, stopping foolish in various ways to win their point on a subject which very often has nothing to do with the politics. Now and then we come across an argument, and they really appear like manikins, and the other men, who are apparently oblivious of everything around them, and as they go along the street arguing as they go, as a matter of fact, still continue their discussion while lying on the ground. They are seated on the bench when all at once they alight and do not tend to cool their ardor, for they clamber out and drive their wives to discretion. At this point the story starts, and the man leaves his life, leaving his two friends alone in the hotel. They find the situation so disagreeable that they decide to return to the hotel and carry them both down the ladder on their shoulders to the lobby and then do their arguing.

The only thing that heroic measures must be taken, they turn the house on them, putting all the disorder to their account, and leave the business in the lurch.

The little magician. When the youngster's daddy leaves him alone in the study, he finds things extraordinarily advantageous for diversion. After fixing himself up like a little magician, he is ready to take the street to a cafe, where he enters, and soon manages to interest the attention of a number of men, who are all on his side. He takes the room, and lights a cigarette, much to the dismay of a couple sitting at the opposite table. He becomes a friend with them, however, and amuses them by performing tricks. At last, when he has accomplished through some clever tricks photography. First we see two attendants in a shop, and a man enters, and asks to take some refreshments, two men, who happen to be standing in the street to have some refreshments, and start the street, with a dog on a leash, and at a ture of the wheel, the dog falls on the man, and as he falls, the man's head is struck by the cart, and falls into the cart. Next a numerus comes snatching something from the man, and instead of her she meets the same fate. A girl and her lover are the next to disappear off the face of the earth, falling under a passing cart, and the whole illusion continues.

Coming to a house, one of the men climbs in a window, and in a few minutes all the furnishings of the house are drawn into the gutter, and the confusion is intense. The woman is the first to be rushed into the machine. Two policemen now become involved in the scene, and try to carry her away, but pay for their curiosity by being drawn up also. Tired and exhausted, the fellows sit down to have the time of their lives, and some men steal the machine, and before they realize what they have done, the woman is gone, and the whole plot is a success, and an amusing sight to see them all come tumbling out of the street onto the lawn in a heap. Length, 1115 feet.

The road to ruin (fug).—A picture drama of one woman's life. A great moral lesson of virile strength and unquestionable truth that no woman can afford to neglect. When the woman has become trained to the better able to resist temptation of a like nature, and she has been trained to the man to fight the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation. When the woman has been trained to fight the temptation, and the man has been trained to resist the temptation.

We next see her board the steamer at Melbourne. "The last of us, Australia, and of him. I have no idea of ever going out to the far-off brilliant social future in England." Then we see the man board, and the scene is repeated, and the young woman arrives, secures a position as governess in the country. The young man arrives, and the young woman is seen with a girl, the maidservant. Here she meets a wealthy widower, a Mr. Hamilton, by name, who falls in love with her, and sits down to the house, and the young woman will ever know of my previous marriage? He is then murdered, and the body is discovered. The path of crime opens before her, with its inevitable, alluring, and inevitable path. Noreen enters the breakfast room. "Wife, let me introduce my son's friend from Australia." She tells the story of how she met her husband, and how he deserted her. A span of horror, one brief moment of happiness, and then she hears as if in a dream the man she so cruelly

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Editorial.

Although the period conceded to the dullest season in the moving picture business has several weeks to run, there have been a number of indications of an improvement in the past ten days. Several of the manufacturers report that they know of renters who are already preparing to place increased orders and they look for gradual improvement toward the close of the present month.

The Sub Renter.

According to the statements of members of the Film Service Association the Independents are not, after all, the worst enemy they must contend with. It is claimed that they suffer more at the hands of the sub-renter. The Independent can be located and competition can be used against him. With the sub-renter the case is different. He is hard to locate with certainty and competition with him is impossible. Such, at all events, are the claims of those who say they are suffering at his hands.

So far as they have been gleaned the facts appear to be as follows: A wide-awake fellow goes to a film renter and contracts for a certain number of reels of film at a lump sum per week. These he takes, or has sent, to his territory and he rents them out to exhibitors. He gives changes of program and keeps the reels moving in a circuit. If he is an exhibitor himself the scheme gives him his show for nothing and he realizes a handsome profit on the reels he sub-lets or rents.

The sub-renter is looked upon by many of the Association people as little, if any, less than a marauder. So far as his operations affect the business of the straight renter it is not surprising that such severe terms should be applied to him; but, as a matter of fact, when everything is taken into consideration we hardly think he is a plunderer. It takes a shrewd, active man to work the scheme, and, after all, in the absence of any breach of contract there is nothing illegitimate in it. Many illustrations can be taken to prove this. For instance: Suppose a man hires a horse for one week and no restriction is made as to who shall use the animal during that period, or as to what uses it shall be put to, there is nothing to prevent the man who does the original hiring from giving the use of the horse to other people within the period covered by the original bargain. He is accountable to the owner only for the price agreed upon and the return of the property in good condition. Any profit he may have made during the contract period by hiring the horse to other parties is legitimately his own. So it is in the relation of landlord and tenant. If a man rents or leases a house and no provision is made that he shall not sub-let the whole or any part of the premises during his tenancy he is at liberty to do so and make all the money he can.

* * *

It will thus be seen that the sub-renter is not as black as he is painted. True, he creates ruinous competition at the expense of the direct renter, but if any blame is to fall upon anyone for it, the original renter is the accountable party for not providing that the reels rented are to be used only by the party originally securing them and must not be sub-rented to anyone else. It seems that the people complaining of the injustice and injury done to them through sub-renting have a very simple remedy in thus urging all their fellow members to use a prohibitory clause. It is not our mission to say how such people shall conduct their business, nor to unnecessarily defend the sub-renter; but it does come within the province of a trade journal to point out the real cause of a trade being so seriously affected as it is claimed the moving picture business is by the system of sub-renting. It is alleged, and proof is given in support of the allegation, that some sub-renters for say one hundred dollars a week get enough reels to supply a circuit that brings to the party who originally secures the reels between two hundred and fifty and three hundred dollars per week. The prices secured individually on the sub-rentals are very low, so low that the renters cannot meet them on direct transactions, but in the aggregate at the close of the week the man who has engineered the deal has more than a handsome profit.

* * *

There is no doubt that the system of sub-renting has been the means by which exhibitors have been able to use both Association and Independent films. The operation is explained thus: One sub-renter gets his stock from an Association renter and another gets his from the Independents. The exhibitor then rents from both sub-renters. Time and again efforts have been made during the past two or three months to fasten upon Association members charges of furnishing Association films to exhibitors using Independent films, but in almost every case the efforts failed. The Association men were not dealing with the exhibitor in question and did not know him, only in the list of exhibitors. When the sub-renter furnishing the exhibitor was traced and located it was found that he was hiring and sub-renting only Association goods, so that the trail would lead back to the exhibitor and he, of course, would very truthfully declare that the Association man was giving him Independent goods. This loophole gradually enlarged so that the original plan of the Association people to withdraw their films from houses using Independent films became ineffectual. The Association members could not withdraw the films because they were not renting to the exhibitor and it took weeks of investigation to finally fasten the charge of sub-renting.

When this was finally accomplished little more than mild protests were indulged in. It was more of a sentimental affair than anything else, some Association men claiming that as the Association was against sub-renting one member should rent films to a party known to be a sub-renter. Then followed a test as to knowledge that
a party renting films was a sub-renter. In time this was thrashed out and now, it is stated by those in touch with existing conditions, the Association is about to enforce a rule that will at least stop the spread of sub-renting. It is stated that many customers have been lost through the practice during the summer, and Alexander and his recently most of the losses have been attributed erroneously to the Independents. It is thought by many that the admission of the many additional rental agencies by the recent Association convention will also tend to diminish sub-renting in several parts of the country.

The Importance of Running a Clean Show.

Although the Thaw-White pictures were suppressed in many places last year, they are again being flouted by managers who see in them the sensational feature that is calculated to draw a crowd. Down in Mobile, Ala., they were suppressed by the mayor and chief of police last week, and this week we see them as a headliner in other sections. Following in the wake comes the usual complaints to the press and action against the nickelodeons by school principals and others.

When will the film renter and the theater manager awake to the fact that their trying to force such pictures upon the public works direct injury not only upon themselves but upon the business in general? It is not the manufacturers who are so much to blame, as the fact that this old film has been resuscitated proves that the present supply of highly sensational subjects is not equal to the demand.

The exhibitors’ associations in all cities, the renters and the manufacturers should unite in exercising a wholesome restraint upon a certain element among the exhibitors and managers who let their baser instincts run riot and use their theater privilege as a means of pandering to the lowest strata of the community.

Ye theater owners who are lamenting the falling away of patronage, do not try to heal the sore with the poison of the snake that bit you. Get wise to the fact that it is the continued public attacks such as the following that does more than anything else to keep the public away from your places:

**KEEP THE PICTURES CLEAN.**

Evelyn Reilly, principal of one of the large schools of Salt Lake City, has taken a stand in favor of the censorship of the moving pictures to which all the children of that city have access. She says in a report on the subject to the superintendent that the impression made by one bad picture on the mind of a young child is deeper than that made by six good ones, and that for this reason the pictures should be censored.

There is food for reflection here. The moving picture is the great amusement development of the day. The picture show is cheap, easy of access and thoroughly enjoyable when the pictures are good.

The manager of such places of amusement has it within his power to do great good along educational lines, or along lines of innocent amusement. They have in their power also to do great harm by presenting questionable pictures to the gaze of children.—Salt Lake “Tribune.”

A mother claimed that the class of moving picture free shows at a public park in Omaha, Neb., was the direct cause of the downfall of her son who was caught stealing.

**THE MOVING PICTURE WORLD**, the one paper always in the lead with news, facts, and information. Watch the procession follow and try to imitate.

---

**The Finish of Moses.**

A SAD STORY, BUT A TRUE ONE.

By W. S. Bush.

CHAPTER III. (Concluded)

Promptly at seven the doors of the place were opened, the electric lights blazed forth, the box office was put in readiness, change was lying conveniently in the cash box, Alexander assumed an appropriate pose in the lobby, the ushers in broad yellow sashes stood at the entrances, and the electricians receive the palpitating masses. The theater was fairly in the center of the city and hurrying groups passed the place constantly. Neither man nor woman nor child passed within light of the portals of the, the fact that the hour of eight was drawing near and not a human being inside the theater except the ushers and Goldstein himself, Alexander abandoned his pose and went out on the gallery and peeped through the window.

What nocturnal duties of office kept away the Mayor? Where were the Sewer and Water Commissioners? At last a fireman appeared and sadly announced that he had been assigned to watch the burning of the press. The orchestra passed in, the musicians passed into the orchestra seven people appeared at once; five had passes and the other two paid twenty cents each.

At that moment hope took wings out of C,—the glare of the electric lights reflected from the glasses, and the operatic production: the sepulchral bass of Alexander resounded through an unfilled seating capacity of 1,800; but despair had left her Plutonian shore and sat in sombre triumph enthroned on the moist, pale brow of Goldstein. That night the component Goldstein of the hitherto impotent effort to present a classical production sought the hotel, too full, or rather too empty, for utterance. Goldstein just brooded and brooded; he heard the call to breakfast the next morning and kept on brooding, and only when Clarke reminded him that breakfast would be charged against him anyway whether he ate it or not did Goldstein breathe again and develop a very respectable appetite.

The first articulate utterance of Goldstein was a quest for information on the best and best places of getting ready to New York. Like one of Homer’s heroes, rallying quickly from defeat. Alexander thus addressed the craven partner:

*Joe, why this despair? After Bull Run—Gettysburg. This last misfortune of the nation—be it landed in Ellis Island something like forty years after Appomattox and whose activity in the shoe line had given him but scant leisure for historical studies.*

*Joe,* resumed Alexander, perceiving his mistake, “the fate we are against us. We could not have succeeded. The patrons of this theater were not educated up to the life of Moses. What do you suppose was last week’s attraction there? *The Lady Sports of the Bowery.*? The jump to the *Life of Moses* was too much. Let us avoid the big cities hereafter; the people there are altogether too sophisticated and uniblical. Let us seek out the plain, simple people, though they be rude. I know of a town, but 80 miles from here, where honest miners and lumbermen live—men whose souls are not cramped by the mercurial life of the city; men whose hearts are as open as their purses. Thither let us hasten, and the mine will be deserted, the camp will be emptied when they hear of the Clarke-Goldstein production of the *Life of Moses.*

The soul of Goldstein still drooped, but he yielded to persuasion and to circumstances—both Alexander and the operatic had cast-iron contracts for a month and a lien on the film and the machine. When, early next morning, a miserable train, consisting of one and one-half passenger and one-half freight car, started on its way beside the muddy, yellow track, the *Life of Moses* and the entire force of the Clarke-Goldstein production were among its burdens. The scenery after historic Harper’s Ferry was by no means enchanting and consisted exclusively of ends nothing in common, scattered trees and mutilated trees. It reminded the classical Alexander of the entrance to Dante’s Inferno, though he said nothing about it to Joe. The train showed no eagerness to break any speed records, but almost in spite of itself it arrived in Davids, their destination.
at last. Just as the train arrived in Davids, where on the following day the "Life of Moses" was to set things afire, the operator of the skating rink took a few saunter in the depot, and Goldstein quickly bought a copy. His eye fell upon the weather news, which in that section of the country was one of the and sometimes the only sensation of the day, and this was the flaring headline: "Fair-to-day, easterly winds, lake blatches. Preparations for the cold frost tonight." Thus a Shakespearian scholar, who most assuredly was not, he would have cried out, "Oh, my prophetic soul!" The three members of the troupe sought humble lodgings, found them, where they had left a "weary" house of Davids was by no means elegant and offered but very few points to the student of architectural beauties, but its seating capacity was large. The day passed, the Win- ter carnival began, and—too borrow the elegant language of Alexander's lecture—night spread her sable mantle over the earth, and as the lighting system of Davids was of but recent institution, the city was left in muddy darkness. Goldenstein, the operator and Alexander at last found the "op'ry" house. Its interior was brilliantly lighted, but absolutely empty. It remained so during the entire performance, but for one man, who entered the house shortly after Alexander began his lecture. He sat motionless throughout the performance. The poor man was stone blind and stone deaf, but assured both Goldstein and Clarke that he had enjoyed the performance very much. He turned out to be part owner of the nearest Goldstein house. and after the performance had expressed, with brutal candor, that theirable gayety, sometimes observable in the last minutes of the condemned before execution, "Vell," he said to Alexander, "what shall I do mit the "Life of Moses"?"

Nobly did Alexander stand by his ground. "Joe," said he, "the miners and lumbermen, however simple-hearted they may be, are not religious enough. Let us go into a religious community. Joe. A community, Joe, where they have been located, and they will have no sympathy for prohibition. I have a date we can fill there. Joe, 'way down in Virginia, where they never saw the "Life of Moses" before and where the owner of the "op'ry" house is the mayor of the town."

Involuntarily Joe pulled out his mileage book and gazed at it with sincerest sadness. Thrice he counted the strip and then groaned, "Let us go.

The next day, and situated in the historic old Virginia town three days to make a last rally with the "Life of Moses." Every minister and priest had been invited, likewise the faculty of the local college and every other person of prominence. The "Life of Moses" here was to be presented in an old and ancient manner. It was used as a skating rink. When the train had pulled into the depot of the poor old poverty-stricken Southern town it was remarked by the observer that about two dozen yellow and many red wagons had hastily awaited the coming of the train, and when a tender-hearted old lady, moved to pity by the sight of the almost protruding ribs of the unhappy animals, had cast the remnants of a pie and some old clothes and bedmates into the Siberian wolves for a dead horse in midwinter. Scare and show" them as they would, the dogs followed Alexander and Goldstein with persistent insistence, and the man of the program and Goldstein had gone. The local itinerant movie house was manifestly a one for a skating rink. The local rink was the only one a few days ago. How could they possibly understand him? The manager coolly suggested that the "Life of Moses" take its course, while the skating of the day. A splendid Alexander raved in van. The manager of the rink later took the officer, wild jubilee of pleasure. How ever, humilitating it may have been to the pride of the Clarke-Goldstein production to share honors with a skating program, the financial result was the most flattering up to date. The share of the show shows."

As the little band gathered on the next morning in the cheap Greek restaurant of the city, the contracts of the operator and of Alexander were just about to expire. As Goldstein handed over the last wages, he cried out in agony: "Shuttemens, we are disbanded; we are disbanded right now."

There is little more to be told. Alexander is back in the upramount but safe boarding-house, sure of his three meals per day and waiting for his next annual idea. Goldstein has gone back to selling shoes and is anxious to find a buyer for his machine and the "Life of Moses." The operator has been laughing ever since.

How the Vogue of the Motion Picture May be Preserved.

By Hans Leigh.

The question, "Is the moving picture business on the decline?" is very much to the front just now, and many opinions are being expressed on both sides.

Not many months ago I expressed the belief that the business as exemplified in the theatronium would soon show a falling off, unless a good deal of improvement was made by the manufacturers; and so eminent a gentleman as Mr. J. B. Clark, president of the F. S. A., occupied two pages of your space to show that there was no cause for complaint and that the business was in a most hopeful condition.

In a later issue of the World I notice an article to the effect that a number of theatronium managers who have recently failed in business attribute their ruin to the poor quality of the programs and renunciation of renterized shows.

Editorially you express disapproval of this, and attribute their failure

to careless management,

2. to unwise choice of pictures,

3. to lack of accessories,

And urge the proprietors to strengthen their picture shows by adding better singers, lectureettes, props and what not.

Now, these accessories are either necessary or unnecessary.

If the former, it is idle to advise them. If the latter, it means that the pictures are not strong enough to draw by themselves, and must be reinforced by other attractions.

Why is that the case? A year or two ago no accessories were needed. The pictures drew by themselves. Why do they not draw so well now? Is it because they are not so good, or because the programs had become machine renterized?

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shown a decline in gross volume of from 33 to 50 per cent, and the profits have declined more than 75 per cent. And yet, I have done all the things which you suggest as cures for a failing business.

To begin with, the decorations of my theatatorium were designed by a decorative artist, and while I have seen more or less "spiel" rarity.

St. Joseph, Mo.—I have pictures on my screen before they appear in the film review of the Moving Picture World.

My machine is a Power's No. 5, cared for as though it were a watch. I have a direct current of 110 volts and a first-class glands.

When the pictures are not very obvious, my singer reads an explanatory article for each, and if the house is crowded, I "spill" a lecture while the picture runs.

Between the acts I have a Victor talking machine, price $30 for the machine and orchestral music and vaudeville sketches. For some time I gave my audiences red seal records at from $3 to $5 each, but they did not appreciate them.

My pianist is capable and industrious and my singer far above the average. In fact, I have never heard as good a singer in a theatrical house as my pianist. He is a singer by profession and has a fine, vibrant baritone.

In front I have an Edison Triumph phonograph, kept in good condition, with a change of records every 20 minutes.

In fairness to the house, our audiences are politely made to keep order. Crushing is not allowed. Patrons must take their hats off, smoking is not permitted, and drunkards are put down with a strong hand. I have had five runnings of Criterion, and our place has the reputation of being the "best" in town. I forgot to say that it is well ventilated by two exhaust fans and is heated in Winter by a hot-water plant.

To-day we are giving a better show than ever before. We are always trying to do better, but business is getting worse.

Why is this? Simply because the manufacturers are not putting brains into their work. They have hitherto lived, and even now, "people have lived," on the "vogue" of the moving picture. Now the vogue is beginning to decline, and the pictures have not the real merit which can alone secure permanency.

It is idle to compare the moving picture with the drama. A machine can never compete on even terms with actors of flesh and blood.

But the handicap under which the moving picture lies is reduced by the lowness of the price, and it might be still further reduced if the picture dramas were thoroughly well constructed, well acted, and well photographed.

But they are not. A really strong film—a "top-liner," a "drawing card"—is a rarity. Four out of every five films should never be allowed to see the inside of a theatatorium. They are weak, poorly acted, badly photographed and often injurious to public morals.

That the vogue of the moving picture is on the decline is proved by the pictures being reached out for vaudeville, lectureettes, props—anything and everything which may possibly bolster up a failing business.

Now the only thing that can save the business is better pictures and more of them.

And the sooner the manufacturers realize this the better for themselves and the trade at large.

Your publication is a very important factor in the moving picture business.

AMERICAN FILM EXCHANGE, 640 Wabash Bldg., Pittsburgh, Pa.

We favor your wonderful paper. Wishing you every success.

SOUTHERN FILM EXCHANGE, 140-148 W. 5th street, Cincinnati, O.
SHOWMAN FINED ONE THOUSAND DOLLARS.

Little Rock, Ark.—For displaying a lithograph made by a Newport, Ky., firm in front of his moving picture playhouse, at Ninth and Arch streets, W. V. Hettger, theatrical man from Pittsburg, Pa., was fined $1,000 and committed to jail for partial payment of the fine.

Hettger was found guilty by Judge Sanders of violating the statutes covering "obscenity." The objectionable lithograph pictured a negro minstrel cakewalking with a show girl, which, it was proved in court, represented a white woman. The prosecution introduced several prominent citizens as witnesses. The minimum fine for the offense is $50. Hettger will appeal.

CLEVELAND (O.) TO ENFORCE LAWS REGULATING SHOWS.

With the question of revoking the license of Thomas Wathay, manager of the Eureka picture show, 717 Superior avenue, N. E., will begin the enforcement of the moving picture show ordinance and a crusade named for itself. Building Inspector W. S. Lougee is to wage against any shows which do not comply with the law.

Wathay is charged by Mr. Lougee with allowing Joseph Brown, a fifteen year old boy, to operate the picture machine. The city law, which became effective April 15, provides that only license operators more than eighteen years old may run the machines.

"It is only the first case," said Building Inspector Lougee yesterday after his officers had reported to him concerning the case. "We will follow it up, and will see that any persons, no matter who they be, who violate the law are punished. We intend to keep the shows inside of the law if we have to arrest every moving picture show proprietor in Cleveland. The fire marshals reported this case to me."

Fire Marshal Neiswinter, in whose district the Eureka show is located, said that he had found the twelve-year-old boy operating the machine. He declared that he had warned the proprietor of the show, but that the violation continued.

TALKING PICTURES SEEM TO BE POPULAR.

Pueblo, Colo.—The Cameraphone is a hit at the Grand Opera House.

Los Angeles, Cal.—The Chronophone has been installed as a permanent feature in a theater named for itself.

Helena, Mont.—A legal fight is on between the Western Film Exchange and the Cameraphone Company of New York over territorial rights.

Columbus, Ga.—The Cameraphone is proving a success at the Elite.

Youngstown, O.—The Cameraphone is drawing large crowds to the Grand.

Baltimore, Md.—The Holliday Street Theater is continuing its successful exhibitions of the Cameraphone.

Houston, Tex.—The Synchroscope, the latest talking moving picture machine, is being hailed as the "eighth wonder of the world" at the Superba on 303 Main street.

Marion, O.—Talking moving pictures with vaudeville comprise a good show at the Grand Opera House.

THE ACTOLOGUE.

An experiment is an attempt only; chance may make it a "fad." The virtue of a fad is more to the credit of experiment than it is to the honor of the fad. Yet when experiments become fads, success must surely follow.

"Actologue" is an experiment that has become a fad, yet a worthy fad and one that the public appreciates as a valuable adjunct to numerous hitherto either misunderstood or not understood subjects that are beautiful and interesting yet not comprehended stories.

With the appearance of the "Actologue" new interest is lent to the subjects, and the effect, in "toto," is to present a drama in tabloid form. A drama presented by capable actors, with every detail beautifully worked out, every effect added and played in a creditable manner throughout.

The ten companies already are out with unparalleled success among the best audiences possible, and The National Film Company have reason to congratulate themselves on the rapid strides they are making.

Why not send your Subscription now?

Six Months, $1.00; One Year, $2.00.
NEWSPAPER COMMENTS ON FILM SUBJECTS.

"King Scatterbrains' Troubles" is a film which generates great laughter.

"The Great Northwest" is a film subject of an educational nature.

"The Tale of a Hat" has numerous hearty laughs, and many a man could recall many similar episodes in his youthful days.

"The Boston Tea Party" is an exciting historical film.

"Mystery of the Mountains" is an excellent dramatic film picture.

"Around New York" is an exceptionally good subject.

"The Swiss Alps" is a picture of travel, and is also of great instructive benefit.

"The Multnomah Falls" is a beautiful picture of natural scenery in Oregon.

"Sleeping Beauty and Prince Charming" is a subject of fairy tale fame.

"Troublesome Husband" is a new production in comical motion pictures.

"The Poor Officer" is a neat little love story taken from life in an army corps.

"In the Hands of the Enemy" is a film story of the dark days of the Civil War, and is very interesting.

"French Dairy Farm" is a good entertaining and educational subject.

"Cast Off by His Dad" is a subject to sit and laugh at.

"The Drunken Mattress" is a subject that amuses both young and old.

"The Third Degree" is well exemplified in this picture.

"Winter Sports" is an interesting subject showing some very fine scenes.

"Modern Heroes" is a comical subject, full of excitement.

"Home Life in China" is a film showing many of the occupations carried on by these people.

THE GILLES ARC REGULATOR.

This is a new device which will be noticed in our advertising pages, and according to the testimony of a reader who has had one in use for two months, it gives perfect satisfaction. It is designed principally for alternating current, as it eliminates the sputtering of the arc and holds it in a fixed place in front of the carbons next to the condensers and forming the crater there, thereby giving the greatest possible amount of light. It burns the carbons perfectly even and causes them to burn a little faster in the front than in the back, thereby giving a light that is free from shadows and perfectly steady. The regulator is connected in series with the lamp and does not use any extra current to operate, and is designed to carry a current of 50 amperes. The regulator is guaranteed for one year, and any part proving defective will be replaced free of charge. Operators who are having trouble with their arc should write to the Richard L. Gilles Company, Electrical Brokers, Helena, Mont.

CHASING THE "VILLAIN."

There is an amusing story going the rounds of the press of the making of the film showing a young lady escaping from a house where she had been held a prisoner by a admirer. A young fellow was coming up the street in his auto when he suddenly heard a woman cry for help and turning around saw a young lady running toward him. He stopped and she jumped in with him and begged him to save her from the villains. He started his auto at a fast rate, when the pursuers secured another one and started in pursuit. The faster the man with the maiden went the faster the others followed. Soon several shots were fired at the two in the lead. The chase kept up for a number of miles, when she asked him to stop the machine. He finally did so and was surprised to see the young lady get out and get in the other machine and with a "thank you" to the rescuer rode away. When he found out that they had simply used him to help make a picture film he was indignant and threatened suit if the film was used. Whether the case ever was brought or not, the film was used and proved one of the most popular ones ever shown.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

NORDISK FILMS AT THE INTERNATIONAL EXPOSITION.

The above illustration shows a corner of the International Cinematographic Exposition at Hamburg, Germany, and the booth of the Great Northern Film Co. As stated in a previous number, the Great Northern Film Co. (Nordisk Films) received the gold medal at this exposition.

RAISING THE WIND IN NEW BEDFORD, MASS.

Moving pictures which moved so rapidly that patrons of the show could not see them, and a picture operator who added to the realism by moving hurriedly out of town, formed an entertainment which interested but did not delight hundreds of Portuguese residents of this city.

The sight of hundreds of people about the vicinity of the entrance to Odd Fellows' Hall attracted attention and inquiry revealed that most of the members of the gathering were 40 cents apiece short on account of an exhibition which they expected to see in the hall, but for which the hall had not been engaged, in spite of a ticket sale and advertisements in Saturday's papers.

The defendant in the case was Joseph Morris, late of this city, present residence unknown but the object of earnest inquiry. For three or four weeks past, Mr. Morris has been selling tickets, at 40 cents a head, for an exhibition of moving pictures, comprising a collection of views of Portugal and the islands. He found a lively interest in this show, and the tickets sold rapidly. A newspaper advertisement announced "Devine Moving Pictures, April 5th and 6th." The promoter paid for his advertisement, paid the Portuguese job printer who printed his tickets and programmes, and everything seemed correct until a clothing dealer who had been furnishing Morris with goods on credit grew suspicious of him, and communicated his suspicions to the police.

Inspector Gendron was sent up to Odd Fellows' Hall, and on interviewing the janitor, learned that the hall had not been engaged for any picture exhibit. Then Inspector Sylvia was sent to Morris' residence on South Orchard street, only to find that Morris, his wife and three children, all arrayed in new Spring garments, bought on the dollar-down plan and still unpaid for, had made their departure without leaving word of their next stopping place. On Morris' door were the
last messages of several credit firms, one with reference to a gold watch, another to gold eyeglasses and another bearing upon $31 worth of clothes.

Morris has lived here for over 12 years, but was not known to have worked of late, with the exception of his get-rich-quick project. A few years ago he attempted to start in the music business, but failed, and later occupied a position in the advertising exhibitions in two halls, but was unable to make the machine work. On this occasion he acted with perfect honesty, refunding the money to all who had purchased tickets.

In his latest venture, it is estimated by the printer who provided the tickets, that Morris cleared up between $400 and $500. He had 1,304 tickets printed, but the printer sold some of them back to him, and still has the money to return to the purchasers.

HARD LUCK STORY OF A REPORTER WHO WANTED TO CHEER UP, BUT HAD ONLY A CAR TICKET AND FIVE CENTS.

The other day a reporter had faithfully covered his assignments, but for him there had been "nothing doing." Further more, in his desperation he had even traveled out to the old Exposition grounds. What he saw there, however, did not add to his cheerfulness. Once the scene of many glories and pleasures, now going to rack and ruin. The grounds, once so beautifully and artistically laid out, now a broom grass field. Where all had been life—the very air laden with music—there was now silence. The ground was occupied by two young ladies—one a blonde, the other a brunette. They were both handsome, the brunette especially so, and both stylishly dressed. The blonde appeared happy and inclined to talk; the brunette thoughtful and reserved.

The show began and the pictures thrown upon the canvas were amusing. Then came the last—pictures beautifully colored and illustrative of suburban life—the devotion of a boy and girl; the growth of their affection; their separation; his return after many years, no longer a youth: his efforts to find the girl of his younger days, only to find her grave, at which he is seen to kneel. Throughout all a song is sung, sweet and pathetic, and the words of which the pictures were illustrations.

At the conclusion there was applause and the hall was again brilliantly illuminated. The two figures were still in the front of the reporter. Both were quiet. The blonde was looking straight in front of him, while the brunette was looking slightly to his left. The blonde said something, but there was no response. Then turning, she touched the brunette, who looked up. Then the blonde broke out in a laugh and said: "Why you baby!"

"Why?"

"You've been crying."

"It's not so."

But her face was turned away from her companion—a handkerchief went up and there was silence. The reporter went out, borrowed fifteen cents from a policeman, disappeared through the doorway of a building across the street, only to emerge a few minutes later with a cheerful smile upon his face and in a more cheerful frame of mind.

WONDERS OF THE CINEMATOGRAPH.

The cinematograph is about to come into our daily life. It has hitherto been used to amuse us, but in the very near future it will be pressed into service for our instruction. Mr. Martin Duncan, a prominent cinematographer of London, for example, stated a few days ago that before long it might be possible to show animated pictures showing the changes undergone by the parasites in malarial fever, says a writer in the London Mail.

It is a part of Paris nowadays, the cinematograph entertainment. In a gaily decorated theater, for one or two frames, it is shown that the petticoats of a girl have a very murderous performance, which lasts for perhaps three-quarters of an hour or an hour, and a string orchestra accompanies the living pictures with appropriate music. These "theaters" are immensely popular all over the Continent, and draw a full house at almost every performance. They are at present largely in the hands of the Pathé Company.

It Is Wonderful.

One cannot help wondering when witnessing, say, a trip to the moon or a dive into fairyland, how such photographs can be obtained. A sudden explosion, an abrupt change of scene, a performance which one would think absolutely impossible, even on the stage, the swift production of a scene by means of a machine. But for the production of such films, which are technically known as "trick" films, not only is a special theater required, but a set of actors, highly trained, and all experts at their work, is also employed. A new theater for the production of cinematograph films is shortly to be erected in London, on the top of a large building, so that as much light will be available as possible, and a perfect galaxy of furniture, scenery and equipment of all kinds and colors necessary to assist the performers to make a life like representation of imaginary but thrilling and delightful incidents. It must not be thought that the pictures which are shown us of life on a cattle ranch, events of distant lands, or feats of giants, or battles fought in the air, or on the ground or in the water, or indeed any of the cinematograph stage is only resorted to in the case of production of purely imaginary or fantastical pieces. Boreothen expenditure is necessary to obtain many of the animated pictures which give us such instructive ideas of what goes on in other lands, and the men who secure them are often of high standing and considerable ability.

PHOTOGRAPHS OF BIRD LIFE.

Marvelous photographs have been taken of bird life, when the operator has had to conceal his apparatus most ingeniously from the natural study of the animals and the birds. "The patience and the employment of noiseless machinery—of the mother bird feeding her young in the nest, and of similar and equally fascinating subjects, all of which it would be impossible to observe and to describe! The most wonderful of all, however, has been cinematographed by means of special micro-photographic apparatus, and even the movements of bacteria—the smallest or geraniums known to the scientist—recorded. A complete series of the really events can be photographed, and shown within an hour or two to the general public, the following account of the arrangements made for the Grand National 1907 Race will suffice to give some idea: Six taking machines were arranged on different levels of the grandstand, of course, and a special van was in readiness for the films to be developed while en route for London. The moment the race was over the train started, and while running full speed homeward the operators were hard at work developing. Indeed, not only were the films developed, but they were washed and dried on a special mechanical drum. On arrival, a motor car in waiting carried the film quickly to the printing establishment, where five hundred and twenty feet of it was printed on to the positive film. As soon as this was dried it was rushed off to the Alhambra, Empire, and Oxford Theaters and shown to an almost incredulous audience. When the final cup was tie played at the Crystal Palace a motor car drove the film to London, and within three hours a cinematograph display of the match was given.

REMARKABLE CEREMONY.

The royal wedding which took place recently at Wood Norion was another occasion on which remarkable ceremony was displayed by the energetic cinematographers. The Bourbon bridegroom and the procession—a view of which will be of permanent interest—altogether a number of crowned heads which were present—were photographed with apparatus which had been perfectly adjusted beforehand. The moment the necessary photographs were secured the films were rushed through at breakneck speed, and as is well known the whole proceedings ceremony was shown to Londonders on the evening of the same day.

Yet another innovation was introduced a few days ago—the application of the cinematograph to medical science. A display of the characteristics of patients suffering from various forms of paralysis, brain disease, blood poisoning; a case given before a distinguished gathering of medical men in the west of England, and later on some animated photographs of an actual operation were shown. The latter were prepared in F.B.U.B. in order to present to the public a record of it at present present in Great Britain. The matter has been unanimously agreed that the cinematograph will almost immediately be adopted for medical and surgical teaching, as when once a film has been obtained of the case of limb injury, then the medical man can have a permanent record of it results, which will obviously serve the same purpose to the demonstrator as a living example.

Already the educational authorities have the matter of using the cinematograph in general education, under consideration, and that they will utilize it before very long in the teaching of natural history is not for a moment to be doubted.
The Motograph
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Motion Picture Machines
New York and Chicago Approved
Eliminates Flicker, Projects Steady and Far More Brilliant Pictures
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Absolutely fireproof.

Designed, built and especially adapted for the heavy and exacting work of the
Motion Picture Theatre
We also make the Model B Calcium Gas Outfit, Non-Pop Calcium Jets, Enterprise Lanterns, etc., and are Agents for Oxone, Oxylithe, Arco Carbons, Song Slides, etc. Our goods are for sale by progressive and up-to-date dealers.

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PASTOR SAYS FIVE-CENT SHOWS ARE SCHOOLS FOR CRIMINALS.

Philadelphia, Pa.—In a sermon on “The Evil City,” the Rev. Milton Tweedle, pastor of the Calvary Evangelical Church, 1417 Columbia avenue, declared that Mayor Reyburn, as head of the present city administration, is responsible for immoral pictures that are being shown daily in the cheap five-cent theaters.

“I do not see how the Mayor of our city and the other authorities, who are supposed to look after the welfare of our youth, can allow vile pictures to be spread on canvases in the cheap five-cent shows,” he said. “These pictures show become schools for degenerates and criminals, and by soliciting them the Mayor and all the others merely forward vice in our midst.”

Further, he urged his congregation to get up a petition against these shows and present it to Mayor Reyburn. The Rev. Mr. Tweedle added that he had made a personal investigation of conditions and was ready to back all his allegations.

[The reverend critic must have only visited a few places which are running old junk which ought to have been cremated long ago. No films of recent manufacture can be classed as “vile.”—Ed.]

THE CULT OF THE MOTION PICTURE SHOW.

Most Popular of Public Entertainments.

From the rock-ridden coasts of Maine to the sunny slopes of California; from the Great Lakes on the north to the—well, in short, all over the country—Brooklyn included, mankind’s chief form of amusement is rapidly becoming the moving picture show.

You can scarcely turn yourself about in this city (Brooklyn) without stumbling on a theater devoted to this sort of entertainment. It may be in the rear of an ice-cream saloon, or it may be one of the big theaters, but wherever it is, you may be sure that it will always be crowded with men, women and children.

Strange as it may seem to the observer who glances only at the face of things, the audiences are made up largely of men—not of men who are out of work and have nothing better to do, but substantial business men, who find relief in the coolness of the theater and the humor of the pictures which are thrown upon the screen.

There is, indeed, a sense of relief from the care of the world in a moving picture show, where it is cool and where the bright light of the sun does not permeate, if it is day, and where the subdued gleam from the electric bulbs cast a calm over the scene, broken only by the music of the piano and the soft rattle of the moving picture machine. Of course, in very many cases, the piano music is extremely indifferent, and often it might be better for all if it were dispensed with.

Some of the more ambitious shows have “background” acts sandwiched in between the pictures. These “acts” are either of the monologue or the song variety. To be exactly correct, the applause which they receive from the audiences is not of the most enthusiastic kind, yet the artists seem satisfied with the work and there have been no complaints received from the audiences.

It is the pictures, however, which attract the audiences. There are a great many of the films imported from France, where the art of making them seems to have reached a very high plane. The American-made pictures, however, are most true to life, and they are the ones most appreciated, since many of them are made right here in Brooklyn and depict familiar scenes.

There is scarcely a subject which one can mention that has not been depictcd in the “life-pictures.” The most popular subjects, however, are those in which long drawn out chases involve the principal actors. These chases are in the air, on the earth and in the waters under the earth; and one marvels at the ingenuity which prompted their origin.

Young Brooklyn prefers the motion pictures to a game of baseball, while his father and mother welcome with equal pleasure an opportunity for easily acquired entertainment, and during the tightness of the money market and the reluctance of the laboring man to spend fifty cents or a dollar to provide a trip for his family to the seaside, this form of entertainment is a veritable God-send.—Brooklyn (N. Y.) "Times"
SITUATIONS WANTED.
Good Operators out of work may have their names listed free in this column.
Notify us when you have secured a position.

Experienced Operators.
Sheldon S. Henry, 321 Lincoln St., Wilmington, O.
Sydney Buehr, 720 E. 140th St., New York City.
Simon Terr, 1326 Brook Ave., New York.
David S. Robinson, 208 Crudger Ave., Van Nest, New York City.
J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
G. S. Schlick, Dansville, N. Y.
Fred Raoul, Edgewood, Ga.

TALKING EFFECTS OR LECTURES.
N. Finkelstein, 274 Broome St., New York City.

CLIMAX WIRE
Fifty times the resistance of copper
THE BEST WIRE FOR
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HARRISON, N.J.

Deutsche Mutoskop-und Biograph-Gesellschaft m.b.H.

Dear Sir—

We place a sensational invention on the market, called "BIOGRAFON"
an instrument, patented in the United States, to produce Singing, Talking and Moving Pictures.

No electric connection, therefore no wires necessary, can be attached in a few minutes to any projecting machine at very small expense.

Our agent, MR. PAUL ADOLPH, 423 Broome Street, New York, will in about two weeks time be able to install in a first class Vaudeville Theatre of New York a complete apparatus for the purpose of performing magnificent exhibitions.

We will be glad to send you an invitation to an exhibition if you will write to the above mentioned address.

The "Biographon" is a marvellous instrument, brings you crowded houses and is a first-class moneymaker.

Yours truly,
DEUTSCHE MUTOSKOP & BIOGRAPH GES. m.b.H.
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Have you sent your subscription to the M. P. World? If not do so now, lest you forget.

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5 EAST 5TH STREET, NEW YORK

WE HAVE IT!
if it is anything good in the Moving Picture business.
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181 Pearl St., New York City

Film Review.

THE BANDIT'S WATERFALL—Biograph.

The Outwitting of an Andalusian Brigand by a Pretty Senora. The little brigand, when fired on by a gun of lawless freebooters who terrorized the country, flies like a madman; but a Swiss has a laz
ardious pastime. They waylaid, robbed and oft
en murdered the unwary tourist who chanced their way. In the opening of his picture a tinted picture of these Andalusian intriguers, in command of their fan
dy little ship, appears; then the hero, taking the
rock (out on the tower, waiting for prey. They haven't long to wait, for they have had the man in their service. The hero
triumphs in a style handsome in which are ap
pear a young gentleman, a duchess, a pretty
young lady and a man. The hero has been
lieved of their valuables, and while the gentleman and duchess are asleep the brigand is held a
prisoner. She realizes her helplessness, and at
the same time an idea comes to her. She casts
an impression on the chief, hence resorts to wom
an's wit to save the hero. In this she succeeds, but not without some very nice and un
usual scenes which are in his possession. Her suble
artifice is proving, when they are surprised by the
police, who take them in hand, but the ser
vant faithful brother of so much usefulness con
tent to take that and let them go. From here
the story is a larger development of the

A CARALMIST ELOQUENCE—Biograph.

—How

It Proved a Windfall for Burglar Bill. The maxin:

"The courser never runs smooth" was never more clearly verified in this Biograph picture. Frank loved his wife and his child, but he didn't think so. Frank and Papa couldn't see Frank with filing glasses; for he was forbidden the house. "Pista heart never was so hot before," and Frank's heart was hotter than burning paper, but faint, so he braved the terrors of Papa's No. 3 and ingratiated himself on Papa. In the studio, Pa puts in an appearance and he is unerringly en
titled. In the picture, Frank, who had been
ning in the garden, and with a signal calls his fair chariot to the road and resides an es
gestion of a night that, to which Jennie ac
quiesces, and then goes to arrange matters. Here
our old friend Hopp, the hound, appears, 
ties up a rope ladder and is about to ascend to res
obtain the family of thieves. When Frank
returns, Bill slides, and Frank thinking Jen
nie had supplied the ladder, attempts to climb it. His
work here would never pass in a naval exami
nation; and after almost breaking his neck, he
finally, and with a most painful struggle, bor
ing the balance, he, nestled by Jennie, lowers her trunk to the ground, and displays the master
and the constabulary gentleman of the best from his top, which rushes up as the lions are struggling with this botchome baggage. The copper, as you may imagine, takes them for a couple of house
breakers and curiously questions them. To the

Hill coming from his visual alizes the trunk and

asks Jennie to do it down to rest. Someone is coming; escape is cut off, so he ramrods a gun trunk line, that is to say, gets into the trunk. A copper coining up sees the lone trunk, calls aid and takes it to the police sta
cion, arriving as the lovers are trying to explain
matters. The arrival of the trunk helps them ma
terialize, and they are taken out of the trunk with them—Bill, of course, inside. At the hotel, a telegram calls Frank and Jennie to the parlor for paternal forgiveness. While they are asleep, Bill comes out of the trunk, packs into a trunk (of the trunk) and together they go to the hotel and beats it. Tis an ill wind that blows no worse. Furthermore, Frank and Jennie are too happy
to mourn their loss. Length, 3/8 feet.

TALES THE SEARCHLIGHT TOLD (Edison).

The Farmer's Visit: "Si!"—Muley visits Coney
Island. The Celebrated Coney Island Waterfall is a spaglass—Running comments create amusement—He sees it all—and a few things—hear slang.

Coney Island Illuminated: Darkness gradually descends—sightlight, down comes the lights—then the lights come out—A beautiful effect—Like a real fairground—One blaze of motion—Like festoons of glitter
ing stars.

What are the Wild Waves Saying?: "Si!" now follows the searchlight—Operator hums "Si"—nothing happens—searchlight blinks—searchlight moves to the tower.

In the Surf: Two little tomes come into view—Cheerful, lively, and saucy,2 they are sailing in the ocean—No "Si!" from them, though.

"Feeling the Field"—Who' puts a couple
 Gent touching the timber cedars, and they all call to him—How he 'kicks' when the searchlight sees the driftwood—Here's a lone lady, built like a模型, nills the few—"Si!" now comes from the tower.

"The Sandman": A big fellow is next discovered, hurled by his girl in the sand—Hates to be dis
 turbed—Motions operator to turn off the light!" No!—He's afraid of the light!—500,000 people.

On the Ocean Wave: "Si!" almost paralyzed—(An old man.)—"Si!"—Easy! There was a "Si"—"Si!"—Dream-like—"Si!"—3000—water!—They catch on—...Holding way—Start for tower—and so on scene to scene.

Operator's Guns Off: Up on tower—Sudden in
I—"Si!"—dismounted—Gang rank operators—"Husky one!" carries him off bodily—Rest follow—

THE ROOFS ON FIRE (Lubin).—In deep water—Soused repeatedly.

THE SENSATIONAL SIEGE (Lubin).—Miss Fluffy's kites are up to date in her gowns. She can wear a kite with a fantaisie, or a monster dress with a fantaisie, or a monster dress with a fantaisie...—One of the others he insists on, and that is soberly.

"Perkins," his valet, has stolen the keys of the wine cellar and become drunk. The Lord is fur

ishing a little, and the valet keeps his head under the blows he resolves to get even. He hires a Greek, who is for him and for the whole of the

perambulator to look like his Lordship. The resemblance is startling. The real Lordship fortes his dance and his expression and his attitude and his air and the
!

the wave stroll off and the bogus Lord comes in. Con

stant, at least. The real Lordship is ata, with

Lordship's dance is treated to a terrific experience. He knows his job is to be on two officer friends, who in turn thrusts "Gamboll," Mistaking "Perkins" for the Lord, the lady goes on her way, and as they are passing the window, he is discovered by the Perkin" and arrested.

Path P.Section.

WHAT HOLD'S S/PUPPETS. They make a very wonderful and humorous entertainment, and one must see it in order to appreciate it.

We note with wonder the ingenuity of the photograph, which has made it possible to produce ap

poor like midgets measuring not more than six inches high and two inches thick, who not only ap

as they stand on a table performing many inter

esting feats. The most successful of these is the

Ceremonies, Miss Hold, who exercises a sort of magician-like power over them, making them do exactly what she tells them. In the first picture we see Miss Hold on the stage with some of her little friends, who, at her

ground and hand her magician's outfit. She now throws them up into the air, and then cuts it in half, and out of each half she forms a cone. Then the little midgets throw another cone. These two then become a fourth cone, which, when Miss Hold appears, and when he hops up on Miss Hold's fin

ner we all look on with a mixture of admiration and surprise at the scene.
the woman's finger as she holds it extended, seems to hold it up in triumph, and to jump up and proceed with all kinds of funny antics.

Three stools are now placed on the table, and when the bulbs are removed out pop three little chairs. The man then carries a basket and carrying a bunch of flowers, while she holds a basket basket of flowers, and when these flowers are emptied, two chairs are discovered, and the third is a dinner basket which is tightly closed down by Miss Hold.

The man now proceeds to a bowl of water, and carrying a basket of flowers, while she holds a bunch of flowers and a basket of flowers, and when these flowers are emptied, two chairs are discovered, and the third is a dinner basket which is tightly closed down by Miss Hold. They then group themselves around Miss Hold and form a bow, raising the picture as the film closes. Length, 324 feet.

THE ENGLISH BIRD.—In this wonderful film, we see how little the English can live up to his name. His Englishness is a product of the highest class. His pleasure is short-lived, however, and is consumed in contemplations that take him over a walk into a well-appointed house, where he sits on a chair and weeps as a consequence. He next climbs in the coffee, where he is depicted as a simpleton. But instead of being discouraged by the unfortunate occurrence, we see him convulsed with laughter at his own folly, and he is still determined to endeavor to dust the ornaments and articles lying about the room, and would have been of no value, regardless of its value. When his master eats the dessert, however, the entire room is made over, and the man next time shows himself a real gentleman, with his usual adroitness, mixes things up to the extent that Mr. Simpkins has difficulty in extracting anything from his patronage. The dinner is a late-night gift, and for this reason the drawings-room is made over, and the man finds himself only a mere shadow of his former self.

THE CURSE OF BANK.—In this picture we see a happy little house, where the mother and son are sitting in the room from his daily toll. He comes in, with a comrade, and tells his family that he is going to the tavern to have one social drink with his friend, and that he will return immediately. They go out and have their drink, and start back home, but stop to have another, and after a few more, the man forgets all about his loved ones, who are anxiously awaiting his return. He goes on from tavern to tavern, until the aroused beverage takes its usual effect, and changes him from a kind, inoffensive man to a raging fiend. In one place he begins holsters and knives, and in another he becomes a demon, and in the end he is dead. He has been killed. Mr. Simpkins, by this time has come to the end of his time, and his ghostly spectre kicks the stupid fellow out of the street, and turns its feet.

IMPROVISED STATUE.—A poor country Jay goes to the city of Paris to see the sights, and not being schooled in the tricks and ways of the students, who abound in that city, he is easily taken in and made the butt of the crowd of practical jokers. He is laughed at by the town and the people at his expense. He is taken down the boulevard, and to the amusement of the spectators, they make him howl and talk like a statue. Finally they go to a part of the park and put a sign on a pedestal offering five dollars to any person who will stand on the pedestal for two hours. The young fellow is induced to try it, and we see him climb up and strike an attitude in an endeavor to remain as nearly as possible the statue in the park. He tries to remain still, but the flies
THE MOVING PICTURE WORLD

THE COWBOY'S BABY (Selig)—A grim reenactment of a lawless Stagecoach story that carries with it the saving grace of humor.

The subject, which is the most accurately staged presentation of the Stagecoach era ever packaged in a motion picture, utilizes as it base a thoroughly staged and mounted tableau of the Stagecoach itself and its mounted cowboys. The doomed pioneers fight with the courage of desperation against the riders and they are annihilated. The victorious Indians fall upon the fugitives, fire the wagons, then scamper away to secure the loot. The fugitives merely makes signs to the passing horses, as they escape on horseback to the safety of the hills. It is an extremely exciting and story telling unit and it should bring in the Indian picture collectors.

* * * * *

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and mosquito-borne bother him, and it is an impossibility for him to keep from stepping in from the outside, but passing in the park notice that he is not a real statue, and adding the remove bit, but to no avail, for he is determined to win the door to a rhythm of the time and the sounds of the music, and finally the reward. Finally they get the gardener with the houseman, and though they have the gardener with the houseman, they have the man who is pouring the music, and they have the man who is standing his guard and taking the ducking-bird out of the water and the man who is keeping the place, and finally the allotted time expires. When the time is up he no longer comes in from the outside, but passing in the park notice that he is not a real statue, and adding the remove bit, but to no avail, for he is determined to win the door, and finally the reward.

THE MASQUE BALL.—In this funny picture we see three men reading a notice in a paper advertising the opening of the masque ball. In the meantime the orchestra has begun and one of the men is having a great time. The other two men, one of whom is a verymarker, are having a terrible time trying to decide where to go. They finally decide to go to the masque ball, and the next picture shows them on the scene, where the jokers are the stars of the show. They are portrayed. Finally our friend manages to get past the judges and the vote is unanimous in favor of his costume. When the Judges and the votes of the guests retire, the pair, not being satisfied with the winning of first honors, decide to stay in the store. They lay out a store of the good things set out on the table for the guests, and use the costumes for very good advantage. They go over a table that is laden with wines and good food, and the cabinet crouches down, resembling somewhat a tur- tle, while the man stands on the back of a carrier, who starts off staggering under the terrific weight, and in a short time it is delivered at their home. The fellow then comes out of his shell and the pair go down and examine the costumes and the provisions secured under such trying circumstances.

Lehnert, 574

THE BOUNDARY.—There is a loan-standing feud between the families of Bart and Willis. We see the boy, who has been left in the care of his mother's brother, come on the scene and is earnestly conversing with the girl when her father appears and orders the young man off his premises. The old man, who is brought up to a murderous temper over the flagrant breach of old neighbors, but the girl dissuades him and soon has him calm. The farmhand takes it upon himself to go to the judge and inquire as to the management of the matter, and, taking his gun, goes to the scene of the murder and saying grace before their evening meal, he levels the gun through the window and shot the old man. The son rushes to the scene of the murder and has made his escape, leaving the gun behind. The young man then proceeds to the house of Willis, where the old man identifies the gun as his and is placed under guard charged with the crime. The poor girl follows them to the station and pleads for her father's release, proving his innocence. Turkey-striker, she rushes off to the river to end it all, but she is overtaken by the real number, who tries to turn her toward her ghastly purpose. He pleads with her and finally confesses. They both go away happy, and the girl is given her wishes.

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The Farmer's Visit — "SI" bloomed visits Coney—
Mounts the Observation Tower at Dreamland—Hires a spy-glass—Remo's comments create amusement—
He sees it all—and a few things—but some sights.

Panorama of Coney Island—Perfect birds-eye view—Taking in the entire Island from the top of the Tower—Inland and Ocean front—Ruth King—Life savers—Beats of Surf on Surf Avenue.

Coney Illuminated—Darkness gradually descends—Daylight fades—One by one the lights come on
—A beautiful effect—Like a real Fairyland—One plate of moving light—Like festoons of sparkling diamonds.

What "SI" Sees First—Into range comes the giant swing—Visitors riding the cars—Indians girl shotting at glass balls—Shooting the Shutter—With long water slide—Diving horses—Diving horse and rider

—The great divide—Looping the Loop—Virgin Reel (This is a laughmaker)—The immense Ferris Wheel—"SI" spots a young couple in mid-air indulging in a Soul Kiss—Where ignorance is bliss, 'tis folly to be wise.

"What Are the Wild Waves Saying?"—"SI" now follows the Searchlight—Operator humors him—"SI" spots a lovely couple off the Tower—Both is his delight.

In the Surf—Two little tots come into view—Clothes tugged up—Hand in hand—Wading in the ocean—No "kick" from them, though.

Teaching Her to Float—"SI" picks up a couple—Great trouble the floundering to swim—How she clings to him—How he "kicks" when the searchlight hits him—Starts for operator—Next a lovely, lone lady, built like a model, fills the lens—"How SI's fingers?"—But she objects and starts for the Tower.

The "Sandman"—A big fellow is next discovered buried by his girl in the sand—Hates, to be disturbed—Motors operator to turn off the "Light"—
No use—Another man and couple go for operator.

On the Ocean's Wave—"SI" almost paralyzed—Old man and young maid—United in one long "Soul Kiss"—"SI"'s mouth waters—they catch on—Break away—Start for Tower—New som scene to occur.

Operator "Gets His"—Up on Tower—Sudden invasion—"SI" duets—Drowned rush operator—"Hanky one" carries him off bodily—Best follow—"SI" sees him taken to beach—Out in deep water—Soused repeatedly.

Suspended animation—Last scene of all that ends "SI" suspense experience—Turns the Searchlight himself and discovers his erstwhile friend hanging to a splice in the deepest water—Diving like a fish and no help, while on the beach his victim's stand and "laugh last."

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Art! Dreams Never Told.
Dear Lord, Remember Me.
Honey, Mary, Mary Me.
Sweet Sunshine in Heaven.
Dear Alabama.
While You Are Mine.
Good-bye, Annie Laurie.
Bathing.
In My Merry Oldsmobile.
The Night Time is Right Time to Spoon.

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Heart's Eyes.
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Money-
Last Night.
I'm Jealous of You.
Dear Old Iowa.

GOLDTHORPE.
Are You Sincere?
Don't Worry.
Summer Time.
Everybody Loves Me But the One I Love.
Some Day, Sweetheart.
Some Day.
It's Hard to Love Somebody Who's Loving Somebody Else.
For the Last Time Call Me Sweetheart.
A Man, a Maid, a Moon, a Boat.

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Sweet Sixteen.
Stop Making Faces at Me.
Sweet Polly Primrose.
If They All Had a Heart Like You.
Gypsie Ann.
Take Me T'ern Tints the Green Leaves Gold.
When You Love Her and She Loves You.
Don't Worry.

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Just Because It's You.
On the Banks of Old Mill Stream.
Playing School.
Home in the Golden West.
The Last Voyage.
Heart of My Heart.
The Garden of Dreams.
Under the Rain.
Dear Heart.
Pride of Prairie Mary.
Road to Yesterday.
What Might Have Been.
That was What the Date of Said.
I'll Teach You How.
Some Day, It's You.
Some Day, Roses Everywhere.
You Have Always Been the Same Old Pal.
A Sweeter Story Still.
Boiling.
The Town Where I Was Born.
Are You Sincere?
There Was Never a Girl Like You.
Mary, My Feather Queen.
The Story of the Picture Blocks Told.
Mary Blaine.
Take Me to the Ball Game.
I Am Afraid to Go Home In the Dark.

SCOTT & VAN ALLEN.
Take a Trip Down to Luna with Me.
When the Sunrise Paints the Distinct Hills with Rose.
That Hammock is Just for Two, You and Me.
My Dreams of the U. S. A.
A Man, a Maid, a Moon, a Boat.
Honor Bright, I Loves You Right.
Would You Miss Me?
If You Were Mine.
You'll Always Be Sweet Sixteen to Me.
Dixie and the Girl I Love.
If I Should Fall In Love With You.
What Will Your Answer Be?
Some One I Know and You Know Too.
There Never Was a Girl Like You.
Somebody I Know - and You Know Too.
When the Nightingale is Nesting.
Sweet Dreams.
By the Old Oaken Bucket, Louisa.
It Might Have Been.
Girl from the Golden West.
The Ocean is Waving, Annie.
Two Little Baby Shoes.

VAN ALLIN COMPANY.
Elleen, My Own.
Are You Shy?
Don't You Understand, Honey?
Summer Time's the Time.
Won't You Be My Little Sweetheart?
Worried Time.
I'm Afraid to Come Home In the Dark.
I Miss You Like the Roses Miss the Rain.
Some Sweet.
Just Because He Couldn't Sing "I Love Me and the World Is Mine."
When It's Moonlight, Mary Darlin'.
"Neath the Old Grape Arbor Shade.

HENRY B. INGRAM.
Where the Cactuses Lift Their Summits to the Sun.
Money Won't Make Everybody Happy.
Mollie, Come Jump on the Trolley.
Among the Valleys of New England.
Anchored.
Love's Old Sweet Song.
I'm Longing for My Old Green Mountain Home.
Lemon.
The Holy City.
The Little Old Red School-house On the Hill.
There Stands a Flag, Let Them Touch It If They Dare.

LA PINE.
Will You Always Call Me Honey?
I Was a Girt.
Maybe I Was Meant for You, Dear.
Poor Old Girl.
She's My Girl.
I'd Like to Call on You.
Base Ball.

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Mary Blaine.
My Fishe-da-Ruff.
On the Hillside, Where the Honey-sweet Glens.
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Everybody Loves Me But the One I Love.
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What You Listened to the Chiming of the Old Church Bell.
It's Late.
A Yiddish Cow.
You'll Be Gone.
Just Too Late.

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My Rose Ramblin'.
It Looks Like a Big Night, Tonight.
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THE EXHIBIT
PUBLISHED BY
THE WORLD PHOTOGRAPHIC PUBLISHING COMPANY, 125 E. 23d STREET, NEW YORK
Vol. 3., No. 7. August 15, 1908 Price, 10 Cents

EDISON FILMS
Shipmen August 12, 1908 Send for descriptive Circular No. 379

Life's a Game of Cards
SYNOPSIS OF SCENES:

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The Game of Cards. Hero at swell reception—Home of woman he loves—Catches rival cheating at cards—Applies blue—Injures host's costume—Rivals takes rival's part—Orders hero from house—Perkins heroine to see him again.

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The Villain's "Hand."—Rival plots with "Crims" the author. Hero is to be "shanghaied" to Africa and turned adrift. The bargain sealed.

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The Heroine Waits. At the rendezvous—Heroine becomes nervous—Tumult—Conflicting emotions—Wishes hero—Believes deserted—Rival appears—Wine again—Recalls heroine home.

"Shanghaied."—"Crims" force hero into boat—Taken to ship—L Surge is treatment—Henry beaten—Forced to work—Carried to sea.

In South Africa. Of the coast. The favorable moment. Hero leaves ship—Sinks ashore—Reaches mining camp—Receives assistance—Miners give an cord. Starts for gold fields.

"Spades Are Trumps."—Hero reaches gold fields

Prospects. Takes claim—Strikes it rich—Determines to return home.

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"Hearts Are Trumps."—At the wedding day. Hero returns—Guests arrive—Heroine disappears—Banns are called. Hero appears on time. Stops wedding. Exposes rival—Rival turned out. Father welcomes hero. Happy reunion—"All's well that ends well."

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THE EXHIBIT

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Vol. 3 AUGUST 15 No. 7

Editorial.

Why Some Renters Don't Succeed.

There has been a lot of talk about the poor quality of some subjects that have been sent out by the manufacturers lately. On the other hand, there has been the highest praise extended to certain subjects which seemed to stand out from all the others. Those critics who are most bitter probably have no idea of the immense cost and amount of brains and energy required to produce a headline, or any film subject for that matter. If the manufacturers have been falling off in quality or in the elaboration of their subjects, rather, there is good reason. Especially during the summer months the sale of prints has fallen so low that when all the expenses of production are considered there is nothing in it. A good many copies of a subject have to be sold before the manufacturer gets back the amount of money invested. The manufacturers who cater to the F. S. A. fare somewhat better than the independent manufacturers do at the hands of the independent renters. We know many independent renters who boast of the fact that they have not purchased a new film for months. They have an accumulation of old junk which is being patched up, cleaned and tinted and run as long as a sprocket hole remains. They also boast of the fact that they can get possession of all the F. S. A. film they want after it is a week or two old. This is consistency with a vengeance. Are these so-called "independent" renters aware of the fact that if there were no independent manufacturers then their own existence would be snuffed out like a candle? If the independent renter is not penny wise and pound foolish he will advance his own ends by pursing more liberally from the independent manufacturer. If not, he may eventually find himself up against two alternatives, either of which would mean his ruin. Suppose that the independent manufacturers should unite with the associated manufacturers so as to more thoroughly control the situation; Suppose that the independent manufacturers, to find an output for their products, should establish their own branch offices throughout the country for the direct rental of their films: In either case the lease of life and prospects of the man who depends altogether on the renting and re-renting of old junk would be brought to a speedy and ignominious finish.

Harmony Is Our Slogan.

While it may seem strange, it is nevertheless a natural instinct of some animals to make an effort of self-defense even though that same instinct should and does dictate that to withdraw into the hole and "pull the hole in after them," to use a somewhat ludicrous phrase, would be more to their interest, and more consistent with the policy of good sense.

We have endeavored in our humble way to show in past issues that the advocacy of everything that can be beneficial to the moving picture business is preferable to the advocacy of discontent and strife among and between the various classes and branches connected with and interested in the business. We do not believe in arraying the employee against the employer, or vice-versa. We do not believe in provoking quarrels between the manufacturers of films and the renter or exhibitor, or between the renter and exhibitor, or between the exhibitor and the operator. It is against public policy to try and make one believe that the other is his enemy; it is against common sense to try and make anyone believe that peace of mind, promotion of trade, or confidence can be established by the flaming of the red flag, the swashing of the flaming torch, or the waving of the sword. Prosperity's seed never took root in any such soil, and those who maintain a doctrine that has such measures for a basis should be shunned in a most decisive manner.

Some radical people tell us that the manufacturers and renters of films are dependent upon the exhibitors and the operators, and that it is to these that the public look for enjoyment. Such arguments are made solely and only for the applause of the gallery. Diagnose the situation and get down to the truth. Dissect the sentiments and unearth the motive. The sentiment expressed comes from the pen of one who has always played to the gallery. He has tried to become the journalistic representative of the operators, and now he seeks to fatten the unionism of the exhibitors, and, in his zealousness, to prove that he is a friend of both these branches of the business, he arranges them against the manufacturer and the renter. If he claims he is not doing this he must, to be truthful, admit that he is not doing anything that will bring them closer together.

The wolf cannot parade long in sheep's clothing. He must in time betray himself. The man who thinks his pen can cast into the eyes of the thinker an ink that will permanently blind, is foolish. The says of many years ago remain true today: "You can fool all people some of the time; some people all the time; but you cannot fool all the people all the time." Sowing seeds of discord may appeal very strongly to some people sometimes, and at times it may afford amusement to a great many; but in time such a policy becomes monotonous, and in time disgusting to the very people in whose interest it is supposed to be directed.

As an impartial trade paper we have strongly advocated a condensation of the irritation of feeling between the two classes of renters, and we have reason to believe that, bitter as the competition between these two for trade may be at the present, we will be fully vindicated. No good purpose can be promoted or attained by lending hand to any course that will embitter one against the other. Let them fight it out between themselves and in
Character of Your Pictures.

BY BURTON H. ALBEE.

Specially contributed to the Moving Picture World.

No exhibitor can hope to satisfy everybody with his pictures, no matter whether he uses moving pictures exclusively, slides exclusively, or a combination of the two, together with short, pungent lectures or explanations. If he shows to full houses on circuit, or maintains a permanent show in some town or city, the same observation will apply. He will find some who are dissatisfied and some who will criticise.

It is well to understand this feature of the business, so it will not discourage an exhibitor and will not cause him to feel that his show is not entirely successful. There are always critics who find fault because they misunderstand or because they want to criticise. Whatever the cause may be, the effect is the same.

One thing the exhibitor should always bear in mind, and that is to hold the quality of his pictures up to the very highest quality. The public is entitled to this consideration and it should be granted them regardless of all other features of the business. Poor pictures, using the word poor in the widest possible sense, should not be tolerated. No exhibitor, whether on the road or in his own theater, should ever introduce anything which is not up to standard. If in any degree, whether in point of workmanship, or in quality of film, or in moral influence, the picture should be eliminated before it is produced. In a degree this will do away with one fruitful cause of criticism and will reduce the danger of any carping critic having any substantial basis for his complaints.

Many exhibitors go almost to the limit in producing pictures, offering films and slides that offend by suggestion, if not by actual representation. In numerous cases the suggestion is worse than the actual picture. Morally its influence will be worse and the effect upon the young, particularly, will be even worse than the actual representation. It is easy to understand the influence of the actual, but the subtle influence of the suggestive picture grips one and cannot be shaken off. It attracts, but does not disgust like the picture which represents the real object. Therefore, all suggestive pictures should be abolished.

Sometimes one is disposed to think that the contention of those who want to see anything which indicates crime or immorality of any sort stricken out of the category of film manufacture, is correct. There is a subtle connection between suggestion and actual crime which can often be traced to a train of influences started by a picture. If anything as lifelike as a motion picture is seen and this picture suggests crime by illustrating a hypothetical instance, it would seem as though the contention is correct. It would seem, too, that there may be a more important connection and influence here than is generally supposed. It is stated over and over again that books which treat of crime, or even newspaper articles which describe in minute detail a crime, will often be followed by an outbreak of similar crimes wherever the influence may extend.

Assuming that there is a psychological connection between these two, it would seem as though the influence exerted by pictures would be even greater. The motion picture, particularly, would be a stronger influence of this character than reading the story. The scene is enacted with lifelike vividness before the eyes of the audience. It ought to be comparatively easy for anyone to go out and do likewise. It is impossible to be too careful about these influences. They are subtle and persuasive and their effect is far more powerful than anything that can possibly be written. Exhibitors and lecturers should understand this phase of their business and refrain from doing anything which will tend to corrupt the morals or increase the danger of falling into evil ways of their audience. It doesn't matter if they are strangers. The moral responsibility is quite as strong and the opportunity to exert a beneficial influence is quite as marked. There should be nothing of the sort allowed, and sometimes one is disposed to believe that the authorities will be doing only their duty when they promptly suppress all such pictures.

The future of the moving picture business and illustrated lectures depends wholly upon the attitude assumed by those who are catering to the amusement of the public. In the long run the public will condemn all pictures, whether moving or otherwise, which do not maintain the average high standards of morality practiced by the bulk of the public. There are always a few who are looking for sensational thrillers and who in consequence favor those which are more or less specialized with crime or what borders dangerously near to it; but they do not constitute the majority of an exhibitor's patrons, and he should not lose sight of this fact, no matter how vigorously these slightly off-color pictures may be applauded.

- Good, live subjects are so plentiful that one wonders sometimes why it has been necessary to resort to some of the subjects which have been offered. They are, in plain terms, vulgar, and their influence is against the high moral standards which ought to prevail and which ought to be inculcated. And in exactly the proportion that the exhibitors allow themselves to be deluded into the belief that the undesirable pictures are what the people want, will they eventually lose custom. The exhibitor, whether in his own hall or on the road, who forgets that the bulk of the American people have little use for thrillers that teach wrong conceptions of life, the sooner will his crowds increase.
This does not mean that the pictures should be dull, or uninteresting, or should even preach sermons. Perhaps they may do the latter, but if they do it will be the subtle sort which are never recognized as sermons and which influence the audience by the quality which is so elusive, but so powerful, and which cannot be adequately explained. Every exhibitor knows this and realizes it to some extent; but in far too many instances they have been carried away by the applause which has greeted the exhibition of sensational and somewhat risque pictures and they have felt that this was the royal road to success.

There is no reason for an exhibitor to assume the role of the minister or the teacher, but the exhibitor can show lively pictures which will supplement the work of those two important and necessary individuals and at the same time fill his own coffers. The public will pay for good pictures and crowded houses will greet the man who has such pictures in his list.

One man in particular might be mentioned who has traveled for a number of years with moving pictures and in nearly all towns has to turn away those who want tickets. Yet he has never shown a picture which is in any sense immoral or which would in any degree incalculately a sentiment not in accord with the best traditions of morality and correct conduct. His success is sufficient proof if, indeed, any were needed, that the American people will see and hear the things which may be sensational and for a time, perhaps, in a degree, attractive. Give the public the better grade of pictures and give them all they want. They will reward you with that portion of money which will swell your profits and make you familiar with the appreciation which is always inseparably connected with a good thing, no matter whether in pictures or whatever else it may be.

If one proceeds upon this basis, the moving picture and illustrated lecture business has only begun. It is a satisfactory and inexpensive form of amusement, and with the best traditions of art and literature remembered and followed the future is assured.

MISTAKES AND POSSIBILITIES IN THE MOVING PICTURE BUSINESS AS REVIEWED BY AN OUTSIDER.

Competition Too Keen.

Unfortunately for the moving picture business, there are many sections where two or three such theaters are found in one block, following the example of the saloon. Competition is healthy, but such wildcat speculation is ruinous to the small manager. He thinks that to have his machine and to rent his films are sufficient. He does not calculate upon whether or not the location is good; he does not plan how to manage his audiences; he believes—judging by the profits that others have made—that the show will run itself, whereas it is subject to the same rules as other businesses. The average exhibitor of moving pictures must either show brains—which he is not doing—or else go under. Though his outfit may be mechanical, his audience is not; the people have interests and tastes, which they see, and the exhibitor and the manufacturer and the renter must watch this public in order to sound its varying desires.

It must be borne in mind that the exhibitor has to deal with the manufacturer through a middleman. There is a film trust, just as there is a theatrical trust, and the exhibitor is not allowed to rent directly from the manufacturers. There are two dangers consequent upon this arrangement. The exhibitor often has no choice but the renter gives him. If he receives a film and subject one day he has to expect a poor, a sensational, a common subject the next. This would be obviated, provided the exhibitor could select his films for each show directly from the manufacturer. To judge by some investigations it will be found that the exhibitor has not yet discovered that he is not obliged to take what he does not wish. The trust situation, as it confronts the kinetoscope business, is a struggle carried on between several organized manufacturers on the one hand and a number of independent exhibitors on the other. This, therefore, has reached that stage when he grasps what he can get.

Educational Possibilities.

The important point regarding the moving picture is that it has educational possibilities. The five cent audience is not only a clean audience but ambitious as well. The manufacturers of films have thus far produced much that is trash, especially in their efforts to cater to the public taste. They have unnecessarily sensational stories, showing that much of their object is simply to supply a wildcat demand rather than to improve that demand. The five cent audience is interested in desirable subjects that will develop the character of the nations.

The five cent audience is interested in wild animal life and in the possibilities of operations intended for display in hospitals and medical colleges. In fact it is explicitly stated that medical and surgical films are restricted to exhibition before such institutions and cannot be leased except for strictly educational purposes.

Perhaps, however, the general public would not care to sit through a vaudeville show and at the end of the house be darkened read in letters of light upon the screen: "Removal of an encapsulated tumor." The catalogue, which describes these films and which promises many more than are contained in the issue for this year, describes them in great detail. One series consists of half a dozen operations, all of the same general nature, the "Extractions of encapsulated tumors," and in all more than one-fifth of a mile of film is needed.

This is not alone in being thus illustrated. Medicine has its pictures, more particularly to illustrate the diseases in which there is a characteristic walk. Various forms of paralysis where the diagnosis is dependent on the gait are shown in detail. The pictures of such a disease as paralysis agitans show the characteristic tremors. The picture of the sufferer is walking and of the face muscles when talking.

An unusual series illustrates the effect of beriberi on the natives of Borneo.

Moving pictures also have their use in solving problems of agriculture and public health. The dealers in films announce that by a process which they describe as microkinematography they can show the typhoid bacilli magnified 650 diameters in all stages of growth and movement. Similarly the circulation of blood in the web of a frog's foot is shown, and the movement of the chlorophyll or green coloring bodies in the leaf.

This activity in using geography in this way is easily understood, and the motion picture camera has invaded most parts of the civilized world. Even the religious field is not neglected and the attention of Sunday schools and missionary societies is called to such subjects as "Open Air Bible classes in India," conducted by native evangelists, or "Outcasts of India: Procession of men, women and children who have embraced the Christian religion."

This offers a field that ought to charm any child into forgetting that he is learning. The subjects range from polar bear fishing to camels crossing the desert. Very many of these pictures have been made in the famous animal park of Carl Hagenbeck near Hamburg.

One of the most curious series devoted to the one subject of "Life in a water butt," with a cheerful collection of views of such creatures as megatherium baelli and paramecium, or a swarm of water fleas.—New York "Sun."
THE MOVING PICTURE WORLD

Trade Notes

Joliet, Ill. — L. M. Rubens will open a five-cent theater on the Werner Block, Chicago and Van Buren streets.

Antigo, Wis. — A new moving picture theater, under the management of Mr. T. R. Johnson, has opened its doors to the public.

Marinette, Wis. — The "Queen," a new five-cent theater, has been opened in Marinette. Mr. S. M. Stem is the manager.

Minonk, Ill. — Carl Everett and Sabatino Di Bartolome opened another moving picture theater, which is located in Hillard Carls' building.

Brockton, Mass. — The Orpheum Theater, on East Main street, under the management of F. U. Bishop, will be opened for business about August 31.

Iowa Falls, la. — The Bijou, the only moving picture show in this city, has been sold by Nelson & Black, of Webster City, to Bughton Bros., of Vinton.

Rutland, Vt. — Dynamic Theater, on West street, has been leased by the Co-operative Film Service of America and will be managed by Guy W. Whitcomb, of this city.

Brockport, N. Y. — Work has begun on the new Lyric Theater, located in the Winslow Building, on Main Street. The manager expects to open the theater in about two weeks.

Albuquerque, New Mex. — Mr. Orendorff, manager of the Crystal Theater, kindly donated the receipts of one evening to the Woman's Christian Temperance Union of this city and provided special and appropriate subjects for the evening.

Mauch Chunk, Pa. — Hugo Egenweiler has sold his interest in the Orpheum moving picture show at Nesquehoning to Charles Rotet, who was his partner in this popular business and will continue the same with many new and up-to-date pictures and other features.

Financial Stage (Independent) are branching out, which means that business is good with them. The main office of the concern is at 405 Main street, Dallas, Tex. and a flourishing branch office at 304 Conroy Building, San Antonio.

The Electrograph Company (Inc.), now under the supervision of Mr. Fred. Beck, president and general manager, have removed to new and commodious quarters at 8 East Fourteenth street. With elegant showrooms and a full line of supplies, as well as a repair shop under the personal care of the expert, they are now prepared to meet any requirements in the moving picture line.

Marion, O. — Hart Bros., who are proprietors of the Wonderland and Majestic theaters in Bucyrus, Ohio, have opened a new theater in Marion in the place formerly known as the Lyric. The theater is called the New Wonderland and will run only strictly high-class pictures and songs. Hart Bros. report that business is good in all their places. They are open for engagements or for the purchase of other suitable locations.

A Canton (O.) theater is said to have drawn record audiences last week with "The Renegade" and "Pioneers Crossing the Plains in 49." Good, clean drama can never fail to please any audience. The Nickel Theater, of New London, Conn., also reports that this house was packed with "The Dumb Hero" as a headline, "The Secret of the Iron Mask," a dramatic story, and "Wanted—A Son-in-Law" as comedy.

Savannah, Ga. — A new law is being drafted limiting the number of patrons who may enter a moving picture theater to the place's seating capacity. When the seating capacity is exhausted then no one else may enter until someone comes out. The maximum number of patrons the house can accommodate will then be the number of seats that are provided. The "Standing Room Only" sign will be a thing of the past about the vaudeville houses, as there will be no standing room — for sale. A chain will be placed across the general entrance when the seats are all filled and patrons must wait outside until seats are vacated before entering. The entrances and exits will be kept open all times, except for the one entrance where a chain easily detached will regulate the number of admissions to the house.

Philadelphia, Pa. — The Victor Theater, Kensington and Lehigh avenues, having changed ownership, will reopen Friday evening, August 21. The proprietors have secured the services of Mr. Edwin R. Sonneborn as manager. Mr. Sonneborn is a member of the profession and he will utilize his wide experience to give the patrons of the house the best entertainment possible. Now, how is this for a bill of fare? Strictly high-class motion pictures, foreign and domestic; high-class and vaudeville acts; orchestra of the new and accelerated sound; for ten cents admission; vaudeville and pictures changed nightly — and all for five cents! For the opening night the following will be the vaudeville: Tommy Burns, world-famous buck and wing artist; Francis X. For. Copper of the Orchesta, Prof. Wm. Hamilton, hypnotist; Kennedy and Malond, black-face comedians. We wish the Victor Theater all kinds of success, but do not see how they can keep up the standard they have set with only five cents admission. We consider them too honest to charge enough to support such a show and the public will cough up the dime just as readily as the nickel if the show is good.

IMPELLED TO SLAY BY PICTURE SHOW.

Fresno, Cal., Aug. 3. — After a silence of about a week in jail, Charles H. Loper has confessed to the brutal murder of his friend and patron, Joe Vernet, a well-to-do stockman, at Sanger, in the foothills, located between Fresno and Bakersfield.

Loper told the story in all its gruesome details with little show of feeling of any kind. He declared that all success in a number of undertakings had caused him discouragement and it was this, and a number of moving picture shows in which nothing but murders and burglaries were depicted, that had put it in his mind to kill. — Los Angeles (Cal.) "Examiner."

PRODUCING THE EFFECTS.

Just fifteen persons are employed to offer "Music and Poetry," the headliner, which was introduced on the bill at the Olympic Theater, New Orleans last week. The heap of vaudeville acts and the medley of music and poetry, that is all of them—of the lecturer. The second man operates the machine which casts the picture. The other thirteen are behind the great white screen on which the picture is projected. The story is a comedy. It tells of the trials of a poet who breaks to fort the muse while roaming next door to a trombone player.

"If you think it is easy to run a motion picture, come with me to the stage," said Edward W. Dustin, manager of the Hopkins, last evening to a reporter. "Music and Poetry" was just starting. Every motion of the pictures could be seen as plainly on the reverse side of the screen as from the front. Thirteen alert men and boys were on hand. There was a man with a trombone, another operated the organ and two who had seen better days. An Italian was there with a hand-organ and over in one corner lay his monkey, apparently delighted with the opportunity for rest and sleep.

If there were a dozen boxes—some vessels with light lights and other instruments of torture to the ear, while in the rear of the stage one "artist" operated a big "horse fiddle." The story of the picture required that all these instruments should be used at one time, or the effect was lost. The supers did their part well. The reporter quickly found it a more comfortable and congenial atmosphere out front, where the audience was roaring with delight over the comedy. Truly it takes a heap of people to properly present a picture like "Music and Poetry," but apparently, from the enjoyment the audience gets out of it, the effort is worth while.

The Thaw-White trial pictures were suppressed in New Orleans last week by the chief of police.

Wellington, O. — Mr. Ben Atinger is the new proprietor of the moving picture show in the Woolley Block. E. L. Christian is the manager.

Memphis, Mo. — Frank W. Hudson has bought the interest of Chas. W. Harding in the Aeolian and will continue to run it as a high-class moving picture show.

OUT OF BUSINESS.

Fairbury, Neb. — The Parlin Theater has closed its doors.

Auburn, N. Y. — The Novelty, on Genesee street, is to be closed after two years and it is paid for, and in a month will fall off. The theater was fitted up at great expense and now the promoters have to face a bond of $5,000 which was given to restore the premises to its original condition.
HINTS TO OPERATORS
By Mark Light.

Have your condensers in loose in the case:

If they are too large, you can grind them down on an emery stone.

Your condensers expand when heated, therefore room must be allowed for expansion.

The "off-cut corner" stereopticon view is the fault of not having the proper size condensers.

To get good results, clean your condensers twice a week, and oftener if necessary.

A little wood alcohol will polish them nicely.

A cold draught coming through your lamp house will cause the condensers to crack.

By keeping the back and top of your lamp house closed you can avoid that.

You can easily avoid trouble by doing things properly.

Now for the film: It should have its proper care as well as the other parts of the mechanism.

Most breaks in your film are due to careless splicing.

Keep your film tension springs and picture guard-plate free from dirt.

When making splices avoid cutting off too many pictures.

When splicing, have both ends with emulsion side up.

The film drying causes it to break and crack.

Keep it from being exposed as much as possible.

When not in use, keep it in a tin box.

COMMents ON FILM SUBJECTS.

'The Tercentenary Celebration.' This film is a reproduction of some of the most important events of the recent celebration at Quebec.

'The Troublesome Fly.' A film which is comical from beginning to end.

'The Renegade.' A dramatic, thrilling and exciting picture.

'A Good Repentance.' A strong, dramatic picture of intense interest.

'The Chieftain's Revenge.' Tells a thrilling story of Scottish life in earlier days, when lawlessness and violence swayed.

'The Specter.' A tragic story of man's passion and woman's duplicity, ending in crime and subsequent punishment.

'The Mourner's Clever Undertaking.' An interesting and laughable subject.

'The Redman and the Child.' A meritorious film and amuses both young and old.

'Uncle's Fortune.' A highly interesting drama, well worked out.

'A Tragedy of Japan.' A thrilling and interesting picture, telling a sad tale of an American's perjury and its disastrous results to himself.

'Dick's Sister.' A splendid subject of exceptional dramatic value that cannot help but reach the heart of every spectator.

'The Stolen Dagger.' A strong dramatic picture with a good moral.

The news comes from France that the Paris courts have declared that all cinematographic reproductions of operas, dramas and pantomimes are a direct infringement of the author's rights and all such films wherever found may be impounded and destroyed.

HUMOR'S PART IN MOVING PICTURES.

Things that Are Likely to Be Uncomfortable for Both Actors and Audience.

Some peculiarments mark and often mar the work of the moving picture photographer. In a certain theater a man was following with long pursing eyes a charming young woman. I was much astonished at noticing, after a time, a section of an "I" structure with which he was familiar. His last interest was a number of good chap members of a well-known rowing club, whom in their togs, were placed one by one being invited to pose, both still and "active," for the moving picture man. Throwing out their chest, they posed. He told them at what theater they could see themselves. They went. With the learning cut up.

Not long ago at one of these shows a woman embarrassed her husband and amused the house by yelling: "See, John, just see that; them is us." The photographer while at work had caught them on their porch.

There is at least one couple hereabouts that has given up attending moving picture shows. They were amazed and chagrined, to find that while in the process of osculation in a sort of seclusion, one down by the sea, the picture man had caught them. Probably nobody in the house but themselves knew it. Human nature is such, however, that they imagined the whole house was on. They felt so embarrassed that they wished themselves anywhere but in their seats, yet were ashamed and afraid to go out. So they sat and suffered.

The Capture of a Moving Picture Convict.

One of the most amusing incidents of this kind concerns a green patrolman. Young, ambitious, he longed to distinguish himself so that he might be promoted quickly. He had a loving and lonely heart. He kept both of his eyes wide open all the time, so that he deemed not a missed a blessed opportunity. One day he was amazed at seeing a man in convict's garb tumbling over a fence and then on the dead run take to the woods. Behind the "convict," with many gesticulations, came what the patrolman rather thought was a band of a really and truly mob, in pursuit. Our friend wanted the honor and dreamed of the glory that should be his if, single-handed, he captured the fugitive.

He shot across the field and into the woods after the wily patrolman. He heard wild, but indistinguishable yells from the pursuers. He guided upon the desperado, fired a shot or two in the air, but the desperate one seemed mighty desperate, for he kept on with undiminished speed, until his foot caught in the branches of a fallen tree, when down he went. The patrolman was on top of the fugitive in an instant, handling him rather roughly.

"Hi, hi, this is the game; what the devil are you up to?" Then, looking, up he recognized (though the patrolman didn't) the situation and burst into laughter. "For heaven's sake, you surely don't take me for a real escaped convict, do you?"

"Come now, that'll do none of your nonsense!" said the officer, who was proceeding to handcuff the "prisoner" when the companions of the latter came up and explained, though it was hard to convince the cop that he had added a surprise plot to a moving picture film.

The most delighted man of them all was the picture man. To use his own words, he was "tickled to death."

"Great! Great!" he said. "Just think of it—I've got a real policeman in the picture, a real, live policeman!"

"Well, what's there great about that?" he was asked.

"Oh, you chuckleheads, don't you understand—a real, live policeman. Have you ever seen a 'fake' policeman on the stage? Don't you know that everybody in the house sees the difference. That's one of the most difficult of parts to make up; it's the despair of actors, but I've got the goods. The real thing, and don't you forget it!"

The alleged "convict" in reality was an actor. In some of the suburban resorts many of his class may be seen. In the dead Summer months, when the play houses are closed and there's nothin' 'done' for the lesser grade thespians, a few bones for doing stunts for the moving picture man come in handy. Only the other day in one of these places a rather good looking chap was telling an admiring group of beer-tossers of his last season in Shakespeare. An hour later, distinguished as a woman, he was flying down the road while the photographer was working over-time.—Brooklyn Citizen.

Our ad in your paper seems to bring better results than in any other papers.

C. J. LANG MFG. CO.,
Olean, N. Y.
CORRESPONDENCE.

ANENT SLIDE COPYING.

Chicago, August 10, 1908.

My Dear Sir:

Yours of recent date with clipping received. I regret to state that there are several firms in Chicago who are copying and making song slides; the quality of these slides is inferior both from a photographic standpoint as well as color. I do not know to which firm the author of this article refers, but agreed with him in regard to the "punk" slides that are offered for sale by some Chicago firms. There has been a great deal of poor material on the market and apparently the public are not willing to pay for higher priced slides. In addition to this, there are many firms who do no posing, but depend entirely upon securing one of the first copy of new song slides, from which they make negatives. From such negatives they offer slides at lower price than we will furnish them, and a great many of the film renting firms will purchase these cheap slides in preference to a higher grade that cost a little more. It is for this reason we are doing at present comparatively little in the illustrated song work. We have been devoting our time and energy to other lines of the slide work, which we find more profitable and much more satisfactory. With best wishes, I remain,

Most sincerely yours,

[Signature]

BACKER WANTED FOR NEW PROJECTING MACHINE.

Chicago, August 6, 1908.

Editor Moving Picture World:

Dear Sir—Knowing that your valuable paper goes into the hands of everyone connected with the moving picture trade, I desire to announce through its pages that I have just completed the plans and specifications for an entirely new projecting machine.

The features of my machine are the absence of a shutter and balance wheel; also a new movement of my own invention which gives the film seven-eighths of exposure to one-eighth of movement and which does away with the present style of cans and Geneva movements and projects a rock steady and flickerless picture.

I would like to hear from some capitalist who will aid me in placing this machine upon the market and will give details of the above mentioned features and other improvements to interested parties.

Thanking you in advance, I am,

Yours very truly,

CHARLES A. HALL.

General Delivery, Chicago, Ill.

A PERSONAL LETTER FROM FRED BECK, OF THE ELECTROGRAPH.

New York, August 12, 1908.

I take pleasure in notifying all those who have dealt with the Electrograph Company, that I have bought out all the rights of the above mentioned company, and in the future shall personally conduct the business.

I am now in a position to satisfy all customers, as I have brought my concern into the very heart of New York's busy business section, 8 East Fourteenth street.

With enlarged headquarters and better facilities, new and up-to-date methods, each department under the direct care of one who is thoroughly efficient and reliable, and finally under my own personal supervision my customers may be assured of courteous treatment and reliable service.

A splendidly equipped office, machine shop and salesrooms, covering an area of 2,500 square feet; experienced assistants in all the departments, gives me greater opportunity than ever to supply the trade with anything and everything in the moving picture line, besides furnishing and equipping first class vaudeville shows.

Trusting that I may retain the good will and custom of all those who have conducted business with me in the past, and soliciting from those who may be in need of such service as I am in a position to give, I remain,

Very respectfully yours,

FRED BECK.

Traveologues

Lectures and Slides for Moving Picture Theatres

In sets of 12 or more, beautifully colored, artistic lantern slides, many of them with lecture readings.

RENTAL PRICE $1.00 PER WEEK AND UPWARDS

Show your patrons the grandeur of the

YELLOWSTONE, YOSEMITE, NIAGARA FALLS, GRAND CANYON AND SWITZERLAND

Show them what Uncle Sam is doing

at PANAMA, in the PHILIPPINES and with

the GREAT BATTLESHIP SQUADRONS

Flash before them the wonders of

LONDON, PARIS,

BERLIN and ST. PETERSBURG

Seventy-five sets to pick from. List on application.

also send us your orders for

CONDENSERS OBJECTIVES REWINDERS

PARTS OF EDISON AND POWERS' MACHINES

and

OUR NEW FIRE-PROOF BOOTH

Try Our Independent Film Service

Don't run the same films as your competitors

FEATURE FILMS, NEW SUBJECTS PROMPT SERVICE

WILLIAMS, BROWN & EARLE


Licensee under the Biograph Patents

All purchasers and users of our films will be protected by the American Biograph Company
Large stock. First class Films for rent and sale at bargain prices. We have reels of Films for sale from $15 up. Fine condition, write for list and terms.

NORTHERN FILM EXCHANGE 1610 N. 2nd St., Philadelphia

Send for List of New Films

INTERNATIONAL FILM MFG. CO.

Our Projection Lenses
are guaranteed to produce a brilliant image with sharp definition all over the screen. They give better illumination and render without loss all the contrast and quality of the film.

PRICE $18.00 NET
When ordering state distance from lens to screen and size of picture wanted

GUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Avenue, South - ROCHESTER, N.Y.

Western Agents, Enterprise Optical Mfg. Co., 83-91 West Randolph St. Chicago, Ill.

**SITUATIONS WANTED.**
Good Operators out of work may have their names listed free in this column.
Notify us when you have secured a position.

**Experienced Operators.**
Sheriden S. Henry, 321 Lincoln Stt., Wilmington, O.
Sydney Fuehr, 120 E. 14th St., New York City.
Simon Terr, 1326 Brook Ave., New York.
David S. Robinson, 208 Cruger Ave., Van Nest, New York City.
J. W. Connors, 255 Baldwin Street, New Brunswick, N. J.
G. S. Schlick, Dansville, N. Y.
Fred Raoul, Edgewood, Ga.

**TALKING EFFECTS OR LECTURES.**
N. Finkelstein, 274 Broome St., New York City.

**THE BEST MOVING PICTURE MACHINE.**

RHEOSTATS
CONTAIN
CLIMAX WIRE

Catalogue and information upon request.

DRIVER-HARRIS WIRE CO.,
HARRISON, N. J.

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Deutsche Mutoskop-und Biograph-Gesellschaft m.b.H.


Dear Sir.---

We place a sensational invention on the market, called

"BIOGRAPHON"

an instrument, patented in the United States, to produce Singing, Talking and Moving Pictures.

No electric connection, therefore no wires necessary, can be attached in a few minutes to any projecting machine at very small expense.

Our agent, MR. PAUL ADOLPH, 423 Broome Street, New York, will in about two weeks time be able to install in a first class Vaudeville Theatre of New York a complete apparatus for the purpose of performing magnificent exhibitions.

We will be glad to send you an invitation to an exhibition if you will write to the above mentioned address.

The "Biographon" is a marvellous instrument, brings you crowded houses and is a first-class moneymaker.

Yours truly,

DEUTSCHE MUTOSKOP & BIOGRAPH GES.m.b.H.

Sole Manufacturers.
THE MAN AND THE WOMAN (Biograph).—Biography. Biograph, Brother.—"Lead me not into temptation." What a sentence! this film is all right, but it shows the awful result of not hearing the warning voice of Divine Providence. John and Tom Witt the passions are running high. John is a clergymen and a noisy, uptight fellow. One day, he catches the Ten Commandments in the act. Out comes the scooping up. Not having the parental guidance of toms young, his father being dead and his mother blind, he drifted into bad company, the contaminating influence deeply affecting his soul. Though the sin was not one of principle, the people were quite pleased with his father John he sank lower in morals of transgression, and the following day he was found at home, drinking and at cards. All this John has succeeded in keeping from his dear mother, whose blindness is almost a blessing, for a mother would rather have him out of sight than have to live the discomfort of his known love. As she possessed the faithful impression that his boys were both paths of righteousness, God's mercy is manifesting—you will admit this Divine Charity. In the village there short, as neighborly a boy as ever lived, and his wife, and their daughter, Gladys. Tom and Gladys grew up together, and were sold sweethearts, which grew stronger with Gladys at time went on. So deeply did she love the handsome Tom that she put her entire trust in him, feeling sure that he would reciprocate her ardor, enjoying the devotion with the honor of the old days it merited. But, oh, how mistaken she was, and only after many years of tempestuous relations did she come to marry her, and then only upon condition that she leave. To this she consented most reluctantly, which not she is divorced by her husband, a villain that is wrapped up in the black heart of the woman. Truly, a marriage ceremony in which it is by a rowdy friend of Tom's, disguised as a priest. For everything in fact a most marriagable character. Gladys lived to ignorance of the truth, but it at last came out when Tom deserts her. Back to her home to the shock of his mother she is met by her mother with open arms and taken home. Driven by a strong passion, he takes her back, and while they have harbors, while they receive the benediction bestowed by their pious house, Tom and Gladys make an immediate separation. Tom treats the matter lightly and gets engaged to one of the verge of whom she is blind mother. He is a ministering angel, and Tom's heart is at last softened. He takes her back and makes her happy, but when he needs his help he will come to her. Taking out the very watch he gives her the toast of a pledge, and as she takes it she swears to give him a watch and a tour of the world. Tom who with one blow sends Gladys crashing. He leaves the woman water consumption and going to a low tavern for help comes upon Joe, drunk, of course, and with him and another, proves that Joe is not the one he knows. Joe surely repays him, but when he becomes his he makes a desperate struggle to escape but is restrained by Gates, and finally falls to the floor. There they the door is closed. They still less escape. Scared to death Joe then, at Gates' suggestion, goes downstairs for some one to help. Joe makes a desperate struggle to escape but is restrained by Gates, and finally falls to the floor. There they the door is closed. They still less escape. Scared to death. Joe sorts it and finds himself in a dungeon with no way out. He has done. Yet it is too late to undo it. So with the ferociousness of a wolf he leaps through the window, and in the meantime Gates drops his Lifeless to the floor, as the husband and wife. Joe turns and Milford has a chance to thank him for his deliverance. Joe at the sight of the wife makes a solemn resolution, which he immediately fulfills—to return to his dear old mother in the meantime, in whose arms we leave him, concluding a film story that is one concentrations absorbing the tears is evident. It is as big a hit as "The Redman and the Child." Length: 107 feet
courage with unrecheded spirit. Next he appears as a ghost among colored folk's delight party where he has all his own way. Length, 210 ft.,

EMPIRE MODEL (Lubin).—Mr. Fresh visits his friends, the Folk. He falls in love with every model he sees, being thrown out of the coach by a jilted model, and when at last caught given a cold douche by a young beautiful girl in a very distracting manner. Length, 415 ft.

THE KING'S DIAMOND (Lubin)—Lords Off. of France, having stolen all the valuable goods of the rich merchant, is thrown into prison and is about to be executed. He manages to escape from the prison, but is caught again and thrown into another prison. Length, 425 ft.

THE GIRL WHO THREW THE BALL (Lubin).—A lady is in love with a young man who is engaged to another. She tries to make him fall in love with her, but is unsuccessful. Length, 375 ft.

THE LADY (Lubin).—A lady is in love with a young man who is engaged to another. She tries to make him fall in love with her, but is unsuccessful. Length, 375 ft.

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THE CHEESE RACE

(Opposite)

The cheese race is a marvel of the exhibition world, and it is almost impossible to describe the excitement it creates. A high fence enclosing a brick structure, two of these daughers, and the speed of the cars through the race, we see the cars from the same points and at a clear view of the race, and see them dashing along at a terrific rate of speed. We get a view at close range of one of the machines—how the horse is running, and turns, turning itself, and how the horses are being taken over the track. The other point on the course where there are two curves, which is a shock, and the spectator's seat is held by a high fence to keep the spectators back. The cars dash around and a moment's sight, and when the horse is on the outside, the horse loses control of the car, skill and dash and through the fence, upsetting, and at the end of excitement.

The last picture shows the finish and we get a view at close range of the cars, which we are in Paris, and see their happy faces as they receive the beautiful and wonderful reward of a victory.

FOOK—In this picture we are shown many of the principal points of interest in and around the city of New York. We see the Statue of Liberty and the city, and a number of picturesque scenes taken by the Brooklyn Bridge. Some wonderful views of the downtown section are shown, taken from the tops of the highest buildings. We see the Singer building and the Metropolitain tower, the two highest structures in the country. In the Metropolitain, seen by the Soldiers' Monument, Grant's Tomb and many other points of interest too numerous to describe, 528 feet.

THE SAILOR'S DOG.

In this little drama we see a sailor and his faithful four-footed friend, as he is about to start out on a trip across the sea. His good dog keeps close to him, and the dog dragues away from the cottage, and runs down to the shore, where he will see his master returning. As he runs along, he is on the body of the sailor, and is washed over by the waves. When he comes to the shore, the sailor's wife sees what the dog holds in his mouth and realises at once what has happened. She quickly runs back to the beach. When they come upon the spot where the sailor left his dog, they find the dog no longer, but falls with frighten over the lifeless form.

PROSPERITY HEIRS—We see a young sport, call on his rich uncle, who is delighted to see him, but the frizzled youth does not know what to say. He is always ready with a new idea, and in deference to his uncle, which naturally infuriates the uncle. While they are conversing, some one brings in a box of affectionate eminences, and it is easily seen that he is the most eligible young man to take the first cover. The uncle shows both young men his will and a powerful envious. He benefits both of them a very comfortable fortune, but is curious to know if they have any plans to affect them now that they are his heirs, so decides to wait and see.

After they leave, he and the maid go up to a room and prepare a dinner. The old man in his clothes and hang it by the neck to a chandelier in the library. This done, he sends the maid to inform the neighbors of the terrible state of affairs, and awaits developments to learn for himself the true story of the young man. He hears the news he is so delighted that he is at a loss to think of the proper word—"it's a matter no less than a maniac besets to the house of his benefactor and makes a bee-line for the safe, hardly noticing the maid in the room. As he is helping himself to the gold uncle allows his reputation to be made, and he comes with surprise and disappointment, and can hardly believe his eyes.

The second nephew comes in broken hearted at the sad news, and when the old man he says that the best old man is immediately changed into a happy being on seeing that his nephew has taken the money. The merchant allows the mercenary fellow out of the house and gives him the surprising word, a word of the old man.

THE POWERFUL TENOR—In this picture we see a powerful tenor, who has a wonderful voice, and he knows it. He has a great number of tenors who have a powerful voice, and as a result he gives power and elasticity to his wonderful tone, and to his voice. The tenor tries to make a name at the professor's studio, he is shown in and put through the usual exercises, and his voice is so powerful when he strikes a high tone that he shatters the glass in the sight.

The next picture shows him on the night of his debut, and he has made a name in Paris, and is seen in his dressing room, getting ready to appear in Paris, and demonstrating the power of his voice and striking high tones to the admiration of his loving wife.

LADY- KILLER FOILED—In this extremely funny picture we see a fellow who can not resist the charms of the fair sex. He gets tangled up in all kinds of trouble as a consequence. One day, however, he finds a woman who is so much interested in him, and is so much attracted by her good looks that he finds it almost impossible to resist her. He sees her in some beautiful place and falls in love at first sight. But she herself does not love him. He tries to make her love him, and she finally throws him out of the house. Unjustly by this treatment, and she declares to him that she is going to marry him, and she does, because he is her best comb to comb her tresses, but gets so nervous that he-bristles the woman, who resents it, and leaves her. When she looks up she is horrified upon
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Editorial.

Advance in Price of Films.

The executive department of the Manufacturers of Licensed Motion Pictures, which is the parent body of the manufacturers with which the Film Service Association is in co-operation, has officially announced an advance in the price of films, to take effect September 1, 1908. Although this announcement has just been made, it is not entirely new to the members of the Association, as the manufacturers agreed upon the new schedule at the convention held in New York City on July 11th, last, and intimation of an advancement in prices leaked out at the time, or very soon after.

The new schedule fixes the list price of films at 13 cents per foot and the standing order price at 11 cents. This is an advance of 2 cents per foot on both the list and standing order prices now in force. Compared with the schedule that prevailed during the first three months of the Association's existence it is an advance of one cent on the list price and the same amount on the standing order price when only one print of each subject was purchased.

A new feature of the schedule is a provision that on orders placed for films sixty days after their release date the price will be nine cents per foot, which is the present uniform price for new subjects.

The 10 per cent. rebate provision is still maintained with the modification that beginning with September 1st it will be due the customers after sixty days, instead of at the expiration of every three months, which is the rule now in force and was the rule during the first three months. It is understood that there was some debate over a proposition to abolish the rebate and fix a flat price for the films, but the proposition was shelved on the argument that an exchange that behaves itself and is faithful in all respects to the terms of its contract is entitled to some recognition in addition to that given exchanges that are not so particular as to compliance with the terms of agreements they make. Hence the official announcement continuing the ten per cent. rebate states that it will be allowed after sixty days to any exchange which has fulfilled the terms of its contract with the manufacturers.

Contrary to the former schedules the new one gives no intimation as to how long it is to run. When the existing schedule was announced it was definitely stated that any exchange faithfully complying with the terms of its agreement and maintaining its standing order from June 1 to August 31, 1908, would be entitled to ten per cent. on all purchases made during that period. This was practically a notice that the schedule was only intended to remain in force three months and that there would be something doing, whether it would be a continuance of the schedule, or otherwise. If the new schedule has any time limit it can only be taken from inference. It will be noted that the rebate is to be allowed after sixty days. A reasonable inference to be taken from this is that the life of the new schedule is intended to be indefinite after the sixty days following September 1st expire and that it can be amended, withdrawn, or replaced at any time after that date; or can be allowed to run definitely without having meetings of the manufacturers.

* * *

It is a little too early to reflect the sentiments of the Association members on the new schedule for the reason that sufficient time has not elapsed since the announcement to give opportunity to glean them. As stated before, however, the exchanges knew an advance in price was to be made with the expiration of the present schedule, and from the remarks overheard various times since the members became cognizant of what was to occur, it is not likely that any strained relations will follow the official announcement. Of course, as in all cases where an advance is to be made, the exchanges have been notified of the new schedule, because the advance is somewhat sharp. Taking 1,000 feet of film as a basis, we find under the existing schedule the price at 9 cents per foot would be $9.00. The 10 per cent. rebate allowed brings the net price on each 1,000 feet down to $8.10. Under the new schedule each 1,000 feet at 11 cents will cost $11.00 and the 10 per cent. rebate will bring it down to $9.00, or an advance of $18.00 per 1,000—a fraction over 22 per cent. This is the way one Association man figured it on the new schedule and he said that he could see no way open for the renters but to advance prices on the exhibitors. He added, however, that with more time to consider the matter his views might be less radical. He said the new schedule would not feel so heavy in cases where a man has found a good "first run" trade because "first run" exhibitors are willing to pay better prices than others, but they are the exception, and not the rule. The offer of films sixty days old at 6 cents per foot the renter quoted did not accept as an inducement, because new films are now secured at that price and it is likely inciting a riot these days to offer any exhibitor films that are more than two weeks old.

On the other hand, the manufacturers claim that the only people who have been getting the cream of the moving picture business have been the exhibitors. They have been demanding the very latest and very best films at prices far below the value of the service, and to force this claim have been jumping from one renter to the other and resorting to tactics of various sorts that have resulted in demoralization in many quarters. They have put up the claim to the renters that as they can secure new films at the same price that older subjects can be secured the new stuff should be at the disposal of the renters. The new schedule, the manufacturers claim, is an assistance to the renters, in that a distinct line is drawn between new and old subjects and the renter will have a good
basis for his demand for better prices for new films. It is also claimed that the new condition of affairs will tend to allay the existing craze for "stuff right from the factory." The exhibitor who can afford to do so will get these kind of films at the advance price. The exhibitor whose business will not justify this kind of an investment will know what to expect—there will really be only two classes of film on the market hereafter—new subjects and subjects sixty days old, or over. The latter will be rented cheaper because they will cost less.

Still another claim put forward by the manufacturers is that despite their reductions in the price of films from time to time the increase of trade has not been what was expected or it should be. The retail price three or four years ago was fifteen cents per foot; then it dropped to 12 cents, then to 10 and so on until under the existing schedule the net price to those abstaining by their agreement (with the 10 per cent. rebate off) is 8 1-10 cents per foot. This price the manufacturers claim is too low to allow a reasonable margin of profit in view of the great expense attached to the manufacture of the products. They admit that the price of film stock has dropped far below the cost at the time when films were sold at 15 and 12 cents, but to counteract this they contend that the constant enlarging of plants, increasing of working forces, increase in price of the various chemicals and other materials, together with the existing high scales of wages made it absolutely necessary to raise the schedule.

However, we hope the coming Fall and Winter season will balance all things and that the patronage to be accorded the pictures will allow a fair margin of profit to manufacturer, renter and exhibitor.

Lectures on Moving Pictures.

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

No invention since the discovery of the movable type has done more for the entertainment and education of mankind than the moving picture. This great art is still in its very infancy. As we to-day smile at the firearms of bygone ages as we wonder at the awkward typography of ancient books, even so future generations will look with pitting curiosity at the moving picture art as it existed in the year 1908. The details of its future progress and development it is, of course, impossible at this time to foretell, but the careful and sympathetic student of the art may be able to catch a glimpse of some improvements that seem not far away. The two great factors that seem destined to strengthen the hold of the moving picture upon the people of all kinds and classes seem to be music and the living voice. The effects of music in connection with the moving picture theater may well form the subject of a separate article, but let it be said right here, that my conception of it rises above the impulse of the piano player to be unduly noisy when a man falls from his horse. In this article I will confine myself to the consideration of the living voice as a creative aid to the moving picture entertainment.

Lectures were a popular method of conveying instruction and entertainment long before the invention of the moving picture. The history of American education shows the far-reaching importance of the lecture. Free lectures have become a favorite medium for instruction in every large city of the United States. Such lectures are, with but rare exceptions, not illustrated and do therefore make no direct appeal to the senses. Man perceives and finally understands through the senses and through the senses alone. It seems clear, therefore, that a kind of entertainment, which appeals to both eye and ear, the keenest and most important of the senses, is the most perfect in results and the most pleasing in form. Perhaps the more effective way would be to have the picture follow the lecture, and there may be development along these lines in the future, though at present such a course seems, of course, impracticable. Happily the variety of subjects suitable for lectures is very great. Such was bound to be the case from the very beginning of the moving picture art, and the film makers who provided such subjects were but following the natural and the best instincts of the true artist. I mention this because there are exceptions. A person prominently identified with a Philadelphia film maker was advised to take up a Shakespearean subject, the very play which shortly afterwards was successfully handled by a New York firm. This was the man's classical reply: "Ye' go from the brinches ould, dat every person vat goes to a moving picture blace is the stoobidest." I insert this slight digression merely to again emphasize the wonderful vitality of the moving picture art. An art which has successfully withstood the wholesale invasion of graduates from the tonsorial parlor, the milk route and the sweatshop, is equal to any test it is possible to the human mind to conceive.

That a good, descriptive and well-delivered lecture is as much appreciated by the people as the picture itself is too plain a truth to need elaboration. What, then, are the requirements of such a lecture? What are the requisite qualifications of the lecturer? An easy and perfect command of the English language is the first essential requirement. A clear, resonant voice, trained in public speaking, is the next. Some skill in elocution, rising, when occasion offers, to the heights of eloquence, is likewise indispensable. It may safely be asserted that the average moving picture audience is possessed of a common school education. Though such audiences may lack the power of expression and though they may in the hard struggle for existence have lost much of the knowledge acquired in school, they are remarkably quick-witted and critical enough to detect in a moment the "gaff" and the "barker" and a good speaker with scholarly attainments. They always enjoy hearing good and correct English. They are eager to learn and swift to appreciate. The great art of the lecturer consists in making the picture plain and at the same time attractive. To achieve this, his language, while absolutely correct and free from the slightest blemish of slang or vulgarity, should be plain and simple. There are points of power and beauty in very many pictures, which appeal strongly to any artistic temperament, and to bring these out forcefully and effectively is the business of the lecturer. His instinct and impulse must be his sole guides here and he must have enough of the genuine variety to make dependence upon them safe for him and sure for his success. The ideal lecture will satisfy and stimulate the humblest intelligence without offending the highest. Let me give an example. "Take, for example, Macbeth." The film is scarcely a thousand feet long, and within these narrow limits the film makers have compressed the great tragedy, which in the mere reading occupies more than two hours. Condense the lecture even as the film has been condensed, prepare your own book with it, preserve the sublime dramatic effects, as far as the film will permit, and the main effects may be introduced substantially as they exist in the drama itself—and the moving picture "Macbeth" yields very little to the drama, as produced by master artists on the stage itself. Musical
effects of great power may also be produced. I asked a stout man of Teutonic extraction, whose local habitation was Trenton, N. J., how Shakespeare’s tragedy went in his place, and he replied: “Oh, it ain’t so much.” The dumb show, hurled at his patrons with the same careless indifference with which the operator turns the handle on a slapstick comedy, had bewildered his patrons, who might have been thrilled and delighted with a proper presentation of the work. As to the effectiveness of the great play I prefer to take the judgment of thirty generations of critics rather than that of my German friend. In all my travels through the South and Middle West I have never discovered an audience which was not eager and thankful for a good lecture and which did not gladly pay an advance in the price of admission.

That the lecture platform in the moving picture theater will in the course of time attract a superior class of men, who will find its rewards as profitable as the income of the average lawyer or minister, is scarcely open to doubt. Here, indeed, the harvest is great and the laborers are few. The number of churches where the Sunday sermon is really a series of comments on lantern slides is increasing rapidly. The lecture on the lantern slide is, of course, easier for the speaker than the moving picture, but the comment on the moving picture, as the living voice runs with the motion on the screen, is far more effective; it gives a thrill, a most pleasing touch of life to the entertainment; the interest of the spectator is much more intense. When here and there points of beauty or power are aptly and eloquently brought out as the picture runs along, the spectator experiences new and pleasing sensations, and having once heard a good, effective lecture he will always be glad to hear another. Why do so many people remain in the moving picture theater and look at the same picture two and even three times? Simply because they do not understand it the first time; and this is by no means in every case a reflection on their intelligence. Once it is made plain to them, their curiosity is gratified, they are pleased and go.

A few hints for the lecturer. Be sure above all things not to talk over the heads of your audience. As a rule, plain and simple language is the most effective. An occasional rise to the heights of eloquence will come naturally to the man who has the vocation and nothing will please an audience better. Avoid the sing-song style and never repeat. Speak only on the scenes that invite and need comment. Never lecture on a subject that requires no lecture. It does not help the picture and makes the lecturer ridiculous. If you are not sure about the range of your voice, learn from the man in the most remote corner of the theater whether he understands every word you utter. Lecturing on dramatic subjects, follow as far as possible the language of the dramatist; commenting on historic or classic subjects, be accurate as to dates and events. A short preliminary address is advisable on many subjects, firstly because it paves the way to the lecture, and secondly it gives the speaker a chance to form an opinion of his audience and guide himself accordingly. Never shout, and avoid as the most fatal fault of all the “barker” style: “Here we see on the left.” “In this picture we behold entering on the left the beautiful heroine.” This style infringes on the ancient copyright of the man who describes the charms of the living skeleton and the bearded lady. Study the picture before you attempt to lecture on it. Give the lecture the form of a connected narrative, which if printed as you deliver it would give a fair idea of the subject without the picture. If you have a good lecturer, or if with these hints and the necessary natural ability you are able to enter the lists yourself, you will leave your competitors without this feature far behind. Even an occasional lecture might will be a decided advantage, for the time is surely coming when the good lecture will be as much a part of the successful moving picture theater as the lamp, the lens and the carbons.

How Talking Pictures Are Made.
Scarcity of Picture Actors.

By Sydney Wise.

Specially contributed to the Moving Picture World.

Since the advent of the moving picture as an amusement feature no phase of the industry has ever become so popular as the talking picture. Various devices of a phonographic nature have been placed upon the market, and some of them have been in a large measure successful, but they have all, more or less, been characterized by the unnatural and discordant mechanical grate so usual with most forms of talking machine.

The most successful idea in the talking picture field is the plan recently introduced by Will H. Stevens, of New York City, and which consists of a small cast of versatile actors who speak the lines which are apropos to the various characters from behind the screen, and who imitate the different sounds descriptive of the varied situations in the picture.

The above system was termed “Humanovo” and was a phenomenal success from the start. Many different companies were sent out, each, with one or more reels of film, and in most cases playing week stands. The Humanovo, like all successful undertakings, soon had its imitators, and up to the present moment there are at least a dozen different concerns engaged in the promotion of moving talking pictures.

The putting out of this new form of talking picture is by no means as simple as one might at first imagine, and it requires a thoroughly competent and long-experienced stage director to select suitable people and to rehearse the varied subjects. Many inexperienced and incompetent people have naturally drifted into the business, but their efforts are always immediately recognizable by the marked insipidity and amateurishness of their productions. In the staging of the talking picture there are many important details to consider, and the smallest detail is oftentimes the most important. It is, of course, imperative, that the author of the dialogue for the different parts be a writer of ability, with an all-round experience of foreign travel and a good knowledge of human nature. He must also be of an imaginative nature and quick of eye, as the overlooking of some small detail is sometimes apt to spoil the entire story. The writer must now be assisted by a rapid and able stenographer who can take down the lines as fast as the composer speaks them off. In the framing up of the impromptu dialogue for the talking picture, the reel is usually run off a few times to enable the producer to become familiar with his subject.

The lines and business are then crudely recorded in shorthand and are afterwards typed and modified, and the characters are sorted out to suit the different talkers. The actors are then rehearsed, and after a few suggestions and alterations, the company is ready for the road.

In the selection of actors some judgment must be used, and care must be taken to secure, when possible, people
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properly fitted for the work. They should be possessed of good voices, above all things, as in talking behind a picture screen much depends upon the carrying power of the voice, as a feebler voice is unable to penetrate through the sheet and is soon lost in the echoes of the fly-loft. The talking picture actor should be a good all-around player and an artist, capable of extemporizing when occasion demands. In the rehearsing of talking pictures attention should be paid to mechanical effects, as thereupon depends much of the success of the picture. It is the better policy to allow the talkers themselves to work their own effects, as they are the most familiar with the subject, and will get better results than by relying upon the different house employees, who are often neglectful and careless, and are often absent when the cue for effects arrives.

Now that the regular season is at hand it will perhaps be a matter of some difficulty to obtain capable people for the now popular talking picture, as most actors and actresses are either already on the road or are rehearsing for some legitimate production. The talking picture producer is unable to pay large salaries, and amateurs and dramatic students are being largely utilized. Much of the success of the talking film depends upon the competency of the talkers, and it is to be deplored that good professional people are so scarce. When the talking picture man is able to pay higher prices for talent, the pictures will be materially improved; as it is, many companies are doing excellent work, and there is a demand for this kind of attraction all over the country.

The Humanog pictures were put out during the light season and some excellent talent was secured, the people being recruited from the ranks of the many thespians who were at that time idle and who were glad to take advantage of the opportunity it presented to earn a few dollars during the light season. The work was easy, as it does not necessitate any changes of costume or facial make-up. For this reason, and in spite of the small remuneration, many of the people have stayed in the work, but with the springing up of so many new producing concerns, and with the increased demand for picture actors, it seems as though the demand will more than counterbalance the supply, and will necessitate the employing of many who are hardly proficient enough for the work, which will be the cause of many weak and unsatisfactory productions.

The talking picture is in demand to-day, and is sure to have a big run during the coming season, and it is more than probable that most every picture theater that can afford the extra expense, will make it a feature until something newer and more suitable turns up to replace it.

The Imperial Moving Picture Company, doing business at 301 River street, Troy, N. Y., has placed Mr. W. E. Milliken in entire charge of the Troy office.

Phil. Cohen, of the Ien. Spencer Lyceum, has gone on a four months' trip into the West looking up business for the Spencer Lyceum—gone where "angels fear to tread."

George Colston, only son of Herbert Colston Wales of the Kleine Opticial Company's Montreal branch and formerly treasurer of Bennett's Theater, that city, died suddenly 15th inst., aged eight months.

A chemist of international repute has asked us to announce that he is prepared to submit a sample and furnish the workings formula for the preparation of a celluloid base that is less fragile than the common article now in use, that it can be produced at less cost and that it is absolutely non-inflammable. Offers for the purchase of the formula may be addressed to Celrose, care of Box 226, Madison Square T.O., New York City.

Mr. William B. Moore, of the Moore-Bond Lantern Slide Company of Chicago, has been in the city this week exhibiting his new electric sign. The exhibition was at the rooms of the Henry B. Ingram Company, Inc., 42 West Twenty-eighth street.

"The nickelodeon," says Joseph Medill Patterson, the young millionaire Socialist, "is developing into theater-goers a section of the population which formerly knew and cared little for the moving picture. Of the millions of people who are at present making up the moving picture audience and who are a big fact in the lives of the people at the top, is now becoming a big fact in the lives of the people at the bottom. Two millions of them a day have so found a new interest in life, and the moving picture audience cannot be overlooked as an effective propoganda of democracy."

Henry Ellsworth, the illustrated lecturer, has just returned from Ober Ammergau, in the Bavarian Alps, where he spent his holidays among the actors of the genuine Passion play. He brought back with him a unique document, the first of its kind ever brought to this country. It is a proclamation signed by Anton Lange, the Christus, Adolph Zwink, the Judas, and by some twenty of the other principal characters of the Passion Play and by the burgomaster and deputy of Ober Ammergau, that no moving pictures of the genuine Passion Play have ever been made and that under no circumstances will the Passion Play be photographed or filmed. The document contains the great seal of the county and village of Ober Ammergau and will be photographed and used by Mr. Ellsworth in his lecture the coming season. This document has its actors who desire that all of the Passion Play moving picture films ever exhibited are specially made up pictures and not the real play.

Mr. Robt. W. Paul, the London manufacturer of apparatus and films, has found it necessary, owing to the development of the kinematographe film manufacturing business, to secure a general manager for this department and has appointed Mr. E. H. Smith, a manager who is favorably known to every exhibitor, having until now managed, under Mr. Will Barker, the business of the Warwick Trading Company. Previous to this he was with Mr. Paul for the past four years, during which time he and his brother, Mr. E. J. Gibbons, who made so well known the bio-tableaux with the Randvoll machine, David Devant, now of Maskelyne & Devant, Horace Chester, the lecturer whose dramatic effects with the triple lantern, which Mr. J. W. Smith worked, used to be one of the features. Thus he has a thorough knowledge of the requirements of the up-to-date showman, as well as extensive experience in taking scenes at home and abroad. He is the man for the position, never having admitted that he has never yet failed to fulfill a promise to a prospective customer, or disappointed an exhibitor in the delivery of a film whether in England or abroad.

**FILM MANUFACTURE NO EASY TASK.**

The careless amusement seeker little knows the great pains involved in producing one of the films which touch his sympathy or excite his risibilities. The manufacturers must maintain a corps of playwrights to devise the plots required by a public which cannot bear to see the same scene twice and which is inordinate in its demand for shows.

During the coming week the Vitagraph Company will release a historical subject, "The Discovery of Canada by the French." This film is close to 1,000 feet in length and is the first of a series of historical subjects to be produced by this firm. Some of the scenes were taken thousands of miles apart and are very elaborate. The costumes and customs of the French court are accurately rendered and it actually seems as if hundreds of people were really taking part.

It requires ability out of the ordinary to plan a moving picture act. The dramatist must convey his story by gestures and facial expression alone. The need of insistence and force sometimes leads him to the other extreme, and he rejuvenates a motion or a look, so that the idea cannot miss with the audience. The most successful pictures in this medium are those which are highly unusual, and the difficulty of his vehicles of expression becomes too apparent.

It is no slight task to unfold a whole drama and complete it in a few thousand pictures requiring ten minutes, perhaps, to run off. Much must be stretched over the difficulties into which the characters are led as obvious as the sun, and the solution of them intelligible to the lowest understanding.

After the playlet is composed there must be rehearsed upon the set, for one mistake on the part of the actors would run a costly film.
Blue Earth, Minn.—G. W. Stifter has opened a new moving picture show at the Oscar Lehmann building.

Oklahoma City, Okla.—The new Crystal, 217 South Broadway, opened its doors with moving pictures and vaudeville acts.

Pocatello, Idaho.—The Crystal Theater has passed into the hands of Van Prosky & Jaebenson, La. Noir having turned the business over to them.

Leavenworth, Kan.—The new Airdrome Theater has been constructed on Fourth street; the manager will place only the best and latest pictures.

Emporia, Kan.—The Crystal Moving Picture Show has changed hands and has opened for business under the new proprietorship of Nash & Menchik.

Cedar Rapids, Iowa.—Boughton Bros. have purchased from Nelson & Black the Bijou Theater. The new managers will renovate it with the latest ideas.

St. Louis, Mo.—Of the 105 moving picture shows operated in the city all but ten have complied with the new regulations and these have been ordered to be closed.

Pueblo, Colo.—The Majestic Theater has opened to the public at 509 North Main street. It will offer the latest and best singing and talking moving pictures.

Greenfield, Ind.—Suess Bros., W. Carr and N. Troy are working hard to get their new moving picture show started as soon as possible. They expect to have it ready in a few days.

Baltimore, Md.—The new addition to Lubin's Moving Picture Show is almost completed. The building is 30 x 110 feet. Four hundred new electric lights have been installed.

Atlanta, Ga.—The Elite, 30 Peachtree street, reports noted business last week with the two subjects, "The Dippe Game Circuit Automobile Race" and "Tales of the Scarlet Plow Told at Coney Island."

S. Louis, Mo.—The Olive Amusement Company leased the Chronicle building, on Sixth street between Walnut and Main streets, the place will be transformed into a moving picture theater.

Edward Van Buren, recently manufacturing song slides at Gouerneur, N. Y., has disposed of his business to the Solar Slide Company, of Watertown, N. Y., and is now located in that city in charge of the studio there.

Lawrence, Mass.—Mayor Kane, acting on letters of complaint, has instructed the city marshal to inform the proprietors of moving picture theaters that henceforth if any playhouse persisted in showing questionable pictures of any kind the license would be revoked at once and that it would not be renewed.

Rochester, N. Y.—This is the second week of the Camera-phonc talking pictures at the Kneckerbocker Theater. The large audiences daily is indicative of the continued popularity of this wonderful invention. Manager Gerling says that results have been very gratifying. He is to be congratulated on his enterprise in securing the same.

The International Film Co., 420 Sixth avenue, New York City, is the latest comer in the renting field and bids fair to be an important factor. Messrs. Chas. O. Baumann and Robert W. McGuire (already well known in the trade) are the proprietors. They started in right by ordering a file of the Moving Picture World up to date.

Milton, Pa.—Last Wednesday evening, while riding on his way to Milton Park, the operator who turns the crank of the camera, some three hundred feet of film got caught, and as a result a good picture was given away with the pictures and now and then a Open air attraction. The Globe is Salem's greatest amusement place, being well adapted to all sorts of outside amusement, with its piazza and dance floor. The proprietor, invites any World readers to make themselves known to him while in Salem.

Manchester, N. H.—Keith's Nickel Theater at Manchester, N. H., has been equipped with a special Hallberg Automatic Electric Economizer for the moving picture and stereopticon lamps.

The economizer for this installation operates on 115 volts alternating current and the results obtained are said to be very satisfactory. The economizer replaces in this instance a special motor generator set, which has been in operation for some time, transforming the alternating current received from the city to direct current for the moving picture and stereopticon lamps.

The double effects of the Hallberg Economizer on this installation represents a large amount of money per week. This is another instance which demonstrates beyond a doubt that alternating current can be used just as satisfactorily as direct current for the purpose when the Hallberg Automatic Electric Economizer is installed.

Salem, Ore.—Salem supports four moving picture houses at the present time, and at least two more are promised in the near future. Like most other cities, Salem has contracted the moving picture fever, and it has not yet passed its highest mark. A few months ago no one would have predicted that four theaters furnishing the same class of entertainment could prosper in this city, but it has so come to pass, and behold, the end is not yet.

Salem, Ore.—The Wonder and Dreamland, and owner of a string of moving picture theaters through the Willamette valley, says: "The moving picture business in Salem, as elsewhere, is still in its infancy. Improvements are constantly being introduced which increase the realization of the scene thrown on the white cloth."

The possibilities of the moving picture are tremendous. Had the machine been invented one hundred or more years ago, we could now look upon the signing of the Declaration of Independence, this populous city, and other historical event just as people will see the scenes of today re-enact a hundred years from now.

Kingston, N. Y.—The Bijou Theater in Kingston, N. Y., is, without question, the handsomest drive theater in the State of New York. The Bijou is located between Ulster and Ulster county, it is one of Koeneke & Vincent's enterprises, yet they wish to dispose of it. Here is a good chance for someone with money to get this place, and by putting in a good show, make it the showplace of any property, many may take warning about the city of Kingston. The fire regulations there are just as stringent as they are in the city of New York and they are enforced. No license will be given to anyone to operate any picture show who is not an American. No Sunday shows will be allowed, and dirty and suggestive pictures will be suppressed in Kingston with an iron hand.

Immoral representations like the Thaw murder trial pictures are not welcome in this Puritanical village, and managers who cater to this vile and semi-criminal element will do well to keep out.

There are four drive theaters now in Kingston, the Lyric, the Bijou, the Noveltty and the Star. Koeneke & Vincent, who own the Bijou, are probably the largest hotel-owners in the county, as their holdings/could include a third of the population of the population and as much of it as they could handle, but they are going into larger lines by leasing large theaters in larger cities and they are thus willing to let out the holdings in the size of the towns of Kingston.

Kingston, N. Y., has a population of about 20,000, with probably a floating population of 6,000 daily. The immediate adjoining towns and villages of Ulster county have a population of not less than 12,000, and thus within four miles of the Kingston city hall there is probably 40,000 population. The Bijou is an opportunity for some man who is willing to be as thoroughly clean and respectable as Koeneke & Vincent are, and the belief that the people of Kingston hold them in will descend to their successor, whoever he may be.
FRED BECK LEASES A THEATER.

The Electrograph Company, under the management of Fred Beck, have leased the Music Hall at South Norwalk for ten years, and will give it the reputation it deserves. The house is one of the largest in Connecticut, and Mr. Beck announces that as soon as alterations are completed South Norwalk will have one of the best equipped and most prettiest theaters in the State. Vaudeville and pictures will be the policy, and the opening day is set for August 20.

PITTSBURGER GETS IT IN MOVING PICTURE STYLE.

If the treatment accorded Edward Saunders, Rochester representative of the Pittsburg Calcium and Light Company, and his wife, in Pittsburgh last week is the regular thing at Pittsburg nuptials, it is not to be wondered at that the residents of the Smoky City have the reputation of being shy of the marriage relation. Mr. Saunders left Rochester early last week to marry Miss Maud Higgins, of Pittsburg. The ceremony took place on Thursday. The friends of the young couple enjoyed themselves after the wedding by handcuffing the bride and groom together and dragging them about the city in an ash-wagon, which was liberally decorated with signs. These and similar festivities were continued until midnight, when it is said that even the fires of conjugal affection could not warm the long-delayed wedding scene into a palatable state.

Telegraphic advices from Pittsburg are to the effect that arrests and prosecutions will grow out of the outrage on the bridal couple.

GOINGS ON IN THE SLIDE BUSINESS.

There is one thing that ruins all kinds of business, and that is men intruding into lines they know nothing about because they see other men making money therein. For instance we know of a sign painter with a good business who did nothing about photography going into the slide business. He put out a seductive advertisement saying that he had the most complete establishment in America for making lantern slides, when as a fact his whole establishment consisted of a closet about four feet square. He made every- thing by contact, hiring a boy to do the work, and he cut the prices below the profit point. Many people were deceived into the belief that he did have a big establishment and bought his goods. His performance so incensed another slide maker that he hired a first class poster artist and now he is bidding for this man's trade in the poster line.

And now that slide maker that got incensed because the painter had butted into his business finds that the sign painter had seduced his photographer away from him. He is not losing much and now we hope he will get a real photographer instead of an incompetent one. Anything can be had for money and we advise him to get a first class operator this time, one who will be a credit to him and enhance his reputation instead of one whose work makes his customers desert him. He ought to be able to tell a sign painter how to get this man and ought to advertise the fact. We have before called attention to the fact that "shoemakers ought to stick to their last." and we reiterate that sign painters are in danger when they monkey with the lantern slide business, and slide makers ought to let the sign painting business alone.

NEwspaper Comments on Film Subjects.

"Tales the Searchlight Told" is a magnificent series of pictures showing Coney Island at night, when Coney is at its best.

"Pickwickers Disturbed" is a rattling good comical subject.

"Child Slave Freed" is a grand dramatic production.

"Enchanted Hat" is one of those seemingly impossible subjects, but one which is nevertheless highly entertaining.

"Riviera in a Motor Car" is a scenic picture, instructive and interesting.

"A Lesson in Jiu Jitsu" is a very entertaining subject.

"The Cheaters Friends" is a subject that amuses both young and old.

"The 5th Regiment Jubilee" is a picture of the review of the celebrated Russian regiment, and shows the military methods of that country.

"His Brother's Blame" is a story of a man's perfidy and a woman's devotion.

"The Automatic Nurse" is a film that is very pleasing.

"The New York to Paris Automobile Race" is a meri- torious film subject.

"At the Crossroads of Life" is one of the finest dramas that was ever attempted to be shown in motion pictures.

"A Wolf in Sheep's Clothing" is a comedy drama.

"Bryan's Reception in New York" is a splendid subject.

HARRIS, SONG WRITER, SOLVES THE GREATEST BOARDING HOUSE PROBLEM OF THE AGE.

A simple method for rendering the toughest old rooster on earth as tender and juicy as a milk-fed squab has been perfected by Charles K. Harris, of this city, a Summer resi- dent of Central Islip, L. I.

The process, which is destined, Mr. Harris says, to make boarding house life one long dream of joy, was discovered by accident. The song writer recently went into chicken raising. Among the brood he purchased for starting pur- poses was an ancient cock-a-doodle-doo.

"Why that?" asked Harris, pointing his finger disdainfully.

"He can't lay eggs, and no self-respecting hen would take him for a husband."

The farmer said the rooster was a prize fighter, so he was kept.

One night the venerable rooster tried to pick a bug off a live electric wire that ran up the side of the chicken house and fell dead. A current of several hundred volts having passed through his body.

Harris, as an experimenter, cooked the electrified fowl. The result was astonishing. The rooster melted in the com- poser's mouth. Harris is thinking of rigging up a "chair" for tough hens and roosters and become a regular electro- cutioner.

Correspondence.

New OrleAAnS operators' Union.

New Orleans, La., August 15, 1908.

Editor Moving Picture World:

Dear Sir—At a meeting held at the Shubert Theater, at New Orleans, La., to organize a Moving Picture Machine Operators' Union, C. J. Lines, a well-known moving pic- ture operator, remarked:

"We feel that it would not only be beneficial to a man who makes a living by operating a picture machine by becoming a member of a labor union, but also the manufacturer, the renter, the exhibitor and the public who patronize the moving picture shows.

"The pleasure and safety of the public is enhanced by employing a skilled operator. A skilled operator will keep
his machine in first-class condition, thus preventing scratching and chipping of sprockets which proves destructive to valuable films, besides many other costly annoyances which an unskilled operator inflicts on exhibitor and public. "All skilled mechanics, we should protect ourselves from the competition of unskilled and therefore dangerous competi-
tion—dangerous to the skilled operator, for unskilled labor accepts less wages than will the skilled operator, thus making the skilled operator's very existence dependent on him who steals the means whereby I live steals life itself."

Then there is danger to films exhibited, danger to the public and danger to the exhibitor, for incompetency cannot give a clean and pleasing exhibit of films.

"The moving picture operator must possess intelligence, a knowledge of mechanics and electricity, he must be sober, reliable, industrious and a steady worker."

"The workman possessing such commendable qualities should be encouraged and protected by all whose interests he serves, directly or indirectly. By organizing to protect ourselves from cheap competition, we protect all who are interested in the moving picture business, whether manufacturers, renters, exhibitors or the public.

"The skilled moving picture operator being a man of intelligence, will enter more lucrative fields of effort unless he receives a just compensation, which would prove calamitous indeed to the moving picture business."

"I am pleased to state that several theater managers approve of our proposed union organization and promise their sympathy and support, and I am also glad to say that the New Orleans moving picture operators have the honor of belonging to the first organization organized in the United States known as the Electric Picture and Projecting Machine Operators' Union, Branch No. 1, of the I. A. T. S. E., which has proven so successful in the entire moving picture houses in the city employ union operators."

Yours faithfully,

J. H. E. Brown, Pres.
E. J. Lives, Sec. and Treasurer.

FROM AN EXHIBITOR

Bradford, Ind., August 16, 1908.

Editor Moving Picture World:

Dear Sir—Find enclosed subscription to your valued paper. Don't see how anyone interested in the moving picture business in any way can afford to be without this paper. Will we ever get the manufacturer of film to use more care and give better and sharper photographed films and understand that one hum film will do more to kill off business than any other cause? If so, then we will have less stealing. There is a heaven and hell in film. Agree to let him have film and take his money and then send him a lot of junk that will put him out of business. Don't know what it is, if it isn't robbery. Speak from my own experience of having handled several hundred thousands of feet of film and I am safe in saying that at least one-half of it was not fit to use and no man could build up a business on such. Yet they take your money and wonder why you don't get rich right away. I am respectfully,

O. P. M. Davis.
1423 New Jersey street.

AN ENT SLIDE COPYING.

Chicago, Ill., August 17, 1908.

Editor Moving Picture World:

Dear Sir—Referring to "X" remarks anent slide copying in last issue, if you want to find out what film bureaus are using the copied trash put out by the thieves in Chicago who copy the work of reputable slide makers, just advertise for second-hand slides. You get the copied trash which sells now for three and three-fifty per set brought to you by every film bureau who wishes to unload their old slides, while these same men hold a membership in the Association of Film Renters to hold up prices and prevent the copying and duplicating of films; yet they patronize the very men who are robbing men of the fruits of their labor that is not protected by copyright. Even mechanics can get a piece of this and make cheaper.

Consistent, isn't it? Yet I am glad to say that the better class of film bureaus wouldn't buy a set if copied lantern slides any quicker than they would play with a rattlesnake. Any film bureau that puts out copied interior slides is defrauding its patrons just as much as if they put out copied films.

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THE MOVING PICTURE WORLD

FILM REVIEW.

THE FATAL HOUR. A Stirring Incident of the Chinese Race in the Far East. (Biograph).—A story which has been printed by the daily press on this subject, and which never fails to give the public a shock, has been dramatized in this Biograph production. Pong Lee, a Chinopelophan, is in love with a young girl who is carried on this atrocious female white slave traffic, in which sinister business he was assisted by a sly fellow, by name Hendricks. For Hendricks has need for five young girls, and so Hendricks sets about making a romance on a squalid, downy, rural district, inc no trouble, by his gift, affable manner, in a couple of weeks to make a romance of young and pretty girls. Pong is on hand with a closed fist, and the living room is the scene of swift power, but, hence does not swallow the bold story of the villain, and exercises her natural acumen with success. She shadow Hendricks, and by means of a stratagem invades the house where the girls are. Pong and Hendricks, who afterwards meet the girl detective, and, happening to the house, tie her to a post and arrange a large pistol on the floor. Then, in a clock such a way that when the house point to twelve the time is up, and the girl will receive the charge. Twenty minutes is allowed for her to get away. Of course, the hands are now indicating 11:40. Certain death seems to be her fate, and would have been so, not an accident disclosed her plight. Hendricks gets the living room is the scene of swift power, and this serves to discover his identity, so he is captured and a wild ride is made to the house in which the poor girl is incarcerated. Hendricks is shown in alternate scenes. There is the help of a young girl, with the clock ticking in her heart, her destruction, and on the road is the carriages, traveling along at breakneck speed, however, his driving just in time to get her safely out of range of the pistol as it goes off. In conclusion we can promise this to be an exceedingly interesting, and one of more than ordinary interest. Length, 232 feet.

FOR LOVE OF OLD. A Story of the Underground Told in Biograph Pictures (Biograph).—0 earned list of gold! When for thy sake The fool trousers in the street! Nature First started in this, then demanded in to become True, indeed, are the above lines; for what will not man do for the love of gold? It is said there is a word among thirteen, not so, as we shall see in this story. Two denials of the underworld are necessary, for there is a certain room planning a robbery. Their intended victim is known to hold at her house in his hands a large sum of money and a wealth of jewels. Gathering together the tools of their nefarious calling, they start off. Arriving at the house they find the master had retired for the night. Entrance is easily and absolutely effected, for the highly enterprising handkerchief soon puts the master beyond the power of interfering, and the safe is broken open. The sight that greets them almost makes them gasp with astonishment, not only are there no money or jewels as well prominent among which is a handsome diamond necklace. All this is put into a cloth, and a hurled caged exude. Back to their room they go to divide the spoils of their night's hand. The diamond necklace being an indivisible article, a contention is at once raised between the partners in crime. There is no way in which they seem able one to satisfy the other, so they drop the argument for the time being and wait for a more favorable moment. He shall be the possessor of the loot, drops poison in the coffee of his choice, which he drinks, and is soon in the throes of convulsions, falling to the floor lifeless, while his partner joyfully exults over his identity chattering over his recent victory; but his elation is short-lived, for he is now seized with the same agony and pangs of fear and anguish they felt for his friend. The two bad played the same game, each unknown to the relative of the greater share they steal. Length, 514 feet.

LIFE'S A GAME OF CARDS (Edison).—Synopsis of scenes:

 Prelude—Sir John Lubbock says "Life's a Game" like the game of cards, fate deals each hand, daily, face down. In fact he holds a good hand—but in playing a bad hand well."—Our hero starts handicapped with poverty, pride and ambition.

 The Game of Cards.—Here at swell reception—how of woman he loves—Patches rival cheating at cards—Exploits him—business card becomes—Father takes rival's part—Orders him to return—Furiously berate to see him again. Playing an ace, and plays a "hand"—Meets heroine—Takes up marriage—They agree to be engaged—"Hand"—The villain's "Hand."—Rival plots with "Crumps" to coincide with "Hand"—Thus "The Attach"—Vanilla becomes to Africa and turned aside—The bargain sealed.

 "Clubs are Played."—He leaves home—Meet heroine again—Her marriage certain—"The Attach"—Vanilla becomes hero, and takes away his heart. "Hand"—Rival comes into boot. Taken to ship—Robin treatment—"Hand"—Heaven—Forced to work—Curried to sea. In town—safely delivered—"Hand" arrives—Will hero lose his love. "Hand"—Rival remains—"Hand"—Rival turned out—Father welcome it—"Hand"—All's Well. End. Length, 500 feet.

 WHEN RUBEN COMES TO TOWN (S leaning scenes of scenes)

 The Eventful Day Arrives.—Farming Green's Hall day—December 30th—Rube Tipsy—Snores in the room—Can't get up—Hurries to his place of business—Can't get up—Rube prings him up—Warms him against home men—he goes to the door—Rube almost carries him to the door. In Town.—Arrival of Ruben.—The Landlord's well known to his room.—Furnish in advance.—Ruben turns in on a dog's (3) couch.—A giant bed droops down the wall—into the bed. This and from the walls and ceiling they march in real life.—Charley finds a card—"Watch!"—Rube finds the intruder —Knocks him unconscious—"Watch!"—Rube finds the thieves with stolen money—Ruben—Down the porch.—A safe "get away."—On the run—Busts up the usual—A real penumbra.

An Animated Tug.—Tug suddenly starts bucking another out of the boat, and then down the hill—Hitting only the high waves in second place—Into the river—Down it goes. With the two Hobes.—Enjoying a rest on a river bank and observing the scenic beauty of the city, they decide to recover it.—Arrival of Rubens.—A wooden way.—Knocks him unconscious—"Watch!"—Rube finds the thieves with stolen money—Ruben—Down the porch.—A safe "get away."—On the run—Busts up the usual—A real penumbra.

 Sweet Home.—Auntie wife—Looks down the road.—As apprization —Rube dressed in evening—The thief is caught, and taken into the house by the eat—"Never again.

 AND THE TUG COMES TO TOWN.

 AEROPLANE FLIGHTS BY HENRY FARMAN COBB ISLAND, N. Y., U. S. A. (Edison).—The man was carried away by imminent and in detail the exhibition of Henry Farm and his airplane. The perfect landing and carry on with a close view of the mechanical arrangements. Length, 200 feet.

 RIVALS FOR A WEEK (Lubin).—Two gentlemen aspire the hand of a beautiful heiress. They try to bring about her downfall by the help of the lady of their choice. One of the two bores finds some new trick to baffle the other one in the eyes of the chosen one and is paid off in return. The fun starts on Sunday and ends on Saturday. Sad to relate, none of the two rivals who try to bring about the downfall of the lady of their choice.

 The zwei movies with buckets of water a lucky three walks off with the 1250.

 THE WRONG VALUE (Lubin).—A farmer put a duck in his net to take it to a custom and try to make some money out on the sale of a valuable and having just five minutes to enter the transaction. At the same time the owner of a duck, an instant, as fast as he can. A satchel steals the farmer's net and points with the same linear as fast as he can. He loses both his net and some humorous incidents. Mr. Butyskus misses his train and is caught by the police. Thither then.

 The Game of Cards.—Here at swell reception—how of woman he loves—Patches rival cheating
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One of the men leaves the table for a few moments, and when he returns, his wife's hand as he returns he strikes his old friend in a fit of jealously. An officer happens in at this moment and the whole crowd disperses in a great hurry, but continues to watch the scene, and, finally, the officer saws away to report them to their superior officer in the regiment. The two young men, however, followed the officer, and the scene is not a pleasant one. The officer pair go to a remote part of the grounds and bar the young men from further disturbance. They are, however, severely injured, and is carried to the hospital. A

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Write for our Special Prices on our New Films and Feature Productions
The cool weather of the past two weeks has brought a smile to the face of the moving picture man who counts upon the city and town for his revenue from the pictures. To all appearances an early closing of the Summer resorts and early opening of the Winter places are due to take place. Proprietors of the latter who closed them for the Summer are already on the job and re-openings will be plentifully announced in September. Renters and exhibitors agree that every indication is in the direction of a good Fall and Winter season for the pictures. According to the men who pride themselves on ability to forecast weather conditions, the Winter is to be a long one and the prediction is received by the exhibitor in a most cordial spirit.

We trust all hopes and predictions will be realized and our views of the outlook justify us in saying that they will be. There are many in the business, both in the rental and exhibiting line, who need the money and a revival cannot come too soon. From observations made during the past two months it has surprised us that many in both lines have not taken down their signs before this. It has been a hard struggle for some exhibitors who have weathered the heat of the Summer and tried to hold sufficient patronage to keep up with expenses and a revival will be most welcome to these. The prospects should not be painted in too brilliant hues just now, however. We mean by this that if the revival comes on schedule time too much must not be expected of it. It may start in all right and run for several weeks, but a Presidential election is coming and as it approaches it is to be expected that the customary meetings, rallies and parades will to some extent affect the attendances at places of amusement; so that, for a time immediately preceding the election a falling off in the picture business must not be looked upon as an indication that the revival of business has a bad kink in it. Following the election, according to the indications of the present, the boom will assert itself with gratifying vigor.

So much for the future. How about the present? To us affairs appear to be in good condition for the closing of the Summer season. If confidence and claims count for anything the Association men and the Independents are looked for a harvest the coming season. Both sides claim to be blessed with brilliant prospects. Here and there we find "ah, man, with the grouch." In one place we find him telling in great secrecy that the Independents are about to receive a solar plexus blow by one of their mainstays, in fact the backbone of the Independent interests, pooling with the licensed manufacturers. As to the probability of such an event nothing definite can be said at this time. "The man with the grouch" is on the right track when he says such a step is in contemplation. The report has facts as a basis. There has been deliberations by the interested parties several times during the past month, but nothing of a definite character has been framed yet. From the best information at hand it would seem that there is a strong sentiment on the Association side in favor of the proposed merger and a moderation of demands by the Independent interest concerned is the only point at issue. Some of the influential interested parties profess that this point will be settled satisfactorily to all concerned and the merger will take place within a short time. However this may be, it is plain that the Independent and Association people are sailing along on their respective courses at the present time in the same manner as they did before any overtures for the merger were made.

In another quarter we find the grouch man predicting the early demise of the Film Service Association. Whether the wish is father to the thought, or there are facts sustaining the view, has not been determined. It is more than likely that the prediction is based upon exaggerated conclusions drawn from some existing conditions in the Association. The fact is that one of the most prominent concerns in the Association has been called to task for selling films outright. This concern has been fined according to the by-laws of the Association and September 1st is understood to be the time set within which the fine must be paid. The consensus of opinion is that the fine will not be paid. It is a big sum, even for a big rental concern to pay. If it is not forthcoming the concern will in all probability lose membership in the Association, or at least forfeit the Association privileges. These conditions have no doubt resulted in the conclusion that if the concern referred to is dropped from or leaves the Association that organization will soon become a part of moving picture history only.

Some of the leading spirits of the Association were approached on this subject and their replies to questions put regarding it did not indicate that the Association is looked for a wake. One of the parties referred to stated that if the life or death of the Association depended solely upon the membership of any one concern the whole business could very properly be termed a farce and as such it could not have lived as long as it has. He stated that he felt confident and honestly believed that the Association had a long lease of life that could not be affected by the loss of one, two, three or even more memberships. He said the Association (speaking of the New York Local in particular) would be stronger and of more service to its members with half a dozen on the roll who would live up to and carry out its principles than to have a dozen or more members who could not or would not abide by the principles and regulations, or needed constant watching to see that they kept within the traces. He added that he was not in a position to say whether or not the concern in question was to become an ex-member, but he knew enough to know that
there was a likelihood of such an event and it would not surprise him if within a very short time one, and possibly two other concerns would become ex-members of the New York Local. He would not give even the slightest intimation as to what concerns he referred to.

Another Association man stated that a reduction or changes in the memberships of Association locals did not necessarily reflect on the future of the organization. All such bodies must pass under the pruning process at some time or another and this process always adds to the strength and fruitfulness of any organization to which it is applied. If members are found violating rules and they persist in doing it the best thing to do is to put them in a position where they cannot injure the interests of the other members. In justice to the loyal members their interests must be protected and anything that is inimical to those interests must be removed.

It will be seen from these views that the reports circulated to the effect that the Film Service Association is approaching dissolution are not warranted. At the same time it must be admitted that loss of or change in memberships frequently have an important bearing on the future of the bodies affected. It all depends on the weight of the loss or change. At the present time it is pretty safe to say, as voiced by one of the members interviewed, the New York Association is by no means a candidate for dissolution.

Why Not a Manufacturer's Association?

With some measure of good to themselves and to the trade at large the renters are already organized, but what is needed more than anything else for the general welfare of the moving picture business is an organization among the manufacturers—not among the few, but taking in all the American manufacturers and all the American representatives of foreign producers. The present system of opposition licensees is unsatisfactory and has done nothing to strengthen the cause or to correct any of the many evils which threaten the future. To revert back to early conditions—an open market without organization—would be still more disastrous in view of the present status of the business. One can well imagine what would be the immediate course of action of the renters if an open market was declared, especially of those renters whose sole aim is to grab every dollar possible by fair means or foul without any consideration of what effect their actions will have on the future of the business.

Let us imagine a strong organization of all the manufacturers with the right men at the head and an executive board with weekly meetings in New York. The good they could accomplish cannot be conceived. The output would be regulated so that there would be fair profits for all and needless losses could be avoided. Fewer subjects would be turned out but many more copies of these subjects sold. This would not only increase the profit to the manufacturer but would tend to raise the standard of the work. Film would only be sold where an equal number of feet of old stock is returned, which would prevent the accumulation of junk such as is now causing the public to become disgusted with moving picture shows. A committee of censorship would pass on all subjects to be released (better have the manufacturers do this than have the public condemn them later). Instead of being compelled to take the chaff with the wheat, the renter would have the privilege of selecting his subjects from the whole field. Thus, instead of him being merely an agent or automaton, the renter could also use his efforts to uplift the business, and better quality and superior service would be his inducements to new customers instead of cut prices.

So much jealousy exists between the various manufacturers that such an association seems likely to be an Utopian dream, but the benefits that it would exert on the whole trade are so great that all personal differences and petty jealousies should be suppressed in the unanimous formation of a manufacturer’s association that will work for the common weal. The salvation of the business depends upon such an association—nothing of the nature of a trust—but a well governed organization that will firmly grasp and control the situation. The film manufacturers have it in their power to perfect such an organization and now is the time, while the public interest in motion pictures is at its height. The future welfare of the business demands it. The situation would not be improved by an open market with unrestrained competition no more than it has been by the two opposing factions licensed under different regime.

The Coming Ten and Twenty Cent Moving Picture Theater.

By W. Stephen Bush.

The most crying need of the moving picture business at this moment is an absolute divorce from the nickel. To the many scores of cheap men now in the business the nickel is a fetish, and if they were permitted to be a factor in the moving picture field the moving picture theater would soon resemble a cross between the Chinese theater and the dime museum. Against this cheapness and against its most powerful ally, the “yellow” film maker, all the living forces in the business, the people, whose vision is not bound forever by the nickel, must make a most determined stand. The clamor of the nickel men, that the people will not pay more than five cents, has been disproved in practice. Whenever and wherever a programme above the ordinary attractions has been offered it has met with immediate success at an advanced price, and more tickets have been sold on such occasions for ten cents or more than were sold on days when the admission was but five cents. Scattered all over the Union are numerous places to-day that have broken away from the sacred nickel, have offered more than the average nickelodeon (may Heaven forgive the man who invented this abomination of a name!) and are making far more money by charging more and are in addition blessed with a better and cleaner patronage.

The question will of course be asked: “What attractions can be added?” The answer is simple: Better music, better singing, better films, careful study and preparation of the feature film, good stage effects, the result of stagecraft and experience, the printing of attractive programmes, the making of artistic signs, intelligent advertising, good lectures. On this last subject I have discoursed at length in another article, and I therefore confine myself here entirely to the other suggestions for improvements. Music is a most powerful friend to the moving picture, but at the present time it renders but little help. The way the music is used in the “nickelodeon” shows neither sense nor system. A boy or little girl bangs away and neither asks for nor receives instructions other than to fill in—fake. I believe is the correct term—as he or she listeth. If instead a good piano player were engaged, not a Paderewski, but one
of fair talent and experience, what magnificent possibilities lie in almost every picture. Take a little overture to the "Passion Play," a witches' song in "Macbeth," the march in "Faust," a pretty selection from Mozart with "Don Juan," a medley of military and patriotic airs for the "Blue and the Gray," variations of the "Marseillaise" in the Dreyfus affair, old Colonial airs with the "Boston Tea Party," stretches of college songs with the "Coxswain," etc., etc. This list could of course be continued to embrace nearly every subject of dramatic, historic or classic interest. The singing surely could be improved along the same lines, for if there is anything more monotonous than the illustrated song, which, in itself, is evidently incapable of variety, I should like to be informed of it. I can compare it to but one thing, the Chinese orchestra on Doyer street. Of course, all this will cost more money, but it is being done now, and every man who has the right combination of judgment and enterprise will reap a larger profit in the end than the fossil or the incompetent. A good musician and a good singer, possessed of a little originality and ambition, are worth more than the cheap "vaudeville," which is more suggestive of the side show in a second-rate circus than the artist who has a right to expect the approval and patronage of the public.

Dozens of owners and managers fully realize the truth of all this and speak boldly of starting in with great improvements and a proportionate increase of the price of admission, but feel at the decisive moment a chilling blast around their pedal extremities. They will sooner or later screw their courage to the sticking point and be among the leaders in the movement for a better and more expensive moving picture entertainment.

As for the question of the advisability of the proposed measures, I think there is no better test of the improvement of the film. The film is the fountain head, and no moving picture enterprise can live without films. It is a grave reflection on present conditions in the film making business, that in various cities the public authorities had to protect the public against the "yellowness" of some films. Such sanitary work should have been done and should now be done either by the association or by the film renters or by the exhibitors. Censorship ought not to be left to the police and to public opinion. If the public taste rejects a picture it should never be on the ground of indecency or "yellowness." The people interested in the moving picture business owe it to themselves somehow never to allow such films to reach the operator's booth. There is a great difference in depicting crime as the incident of a great historic event and depicting crime just because it is crime. The suicide of Henry in the Dreyfus affair, for example, may be defended on the ground that it is part of the story; although no harm would have been done if the actual suicide had been omitted altogether. What excuse can be offered for showing such subjects as the "Gunness Murder Farm" and the exploits of notorious robbers, outlaws and murderers? What good and decent purpose can be answered by such exhibitions? To put such films on the market is nothing less than degrading and prostituting a noble invention. It seems to me that an advisory board, in which both exhibitors and film renters should have a voice, might be able to accomplish much good in eliminating the bad and the useless and encouraging what is clean, healthy, humorous, instructive, pathetic, dramatic, etc., etc. The film makers will consult their own best interest by constituting and consulting such an advisory board. The great sums of money constantly wasted by certain film makers in turning out worthless films might thus be saved and exhibited and public spared many mutilations. Not every man who has the money and the facilities is able to turn out good films, just as possession of paints and brushes does not make an artist. Some way ought to be found to restrain the wasteful and ridiculous ambition in that line. Once a worthless film is produced it is bound to do some damage, and if it had never been born it would have been better all around. The foremost French makers maintain a fine standard of excellence, both in their dramatic and comic subjects, but they owe it to American taste to eliminate some features. The tramp way in which marital indiscretions are carried on in Paris, though a lave moral is sometimes worked in at the end, the eating of rats and cats, the brutal handling of helpless infants, do not appeal to the American sense of humor and are not wholly excused by the general even excellence of their work. The killing in the dramatic and tragic pictures is frequently too reckless and improbable. Faults and blemishes there will be in all human work to the end of time, but much of it is avoidable and I cannot help recurring to the advisory board, which in many cases would exercise its jurisdiction for the general benefit of the film maker, the renter, the exhibitor and the public. There are no places where the pulse beat of the business is seen better than the film exchanges, and their combined wisdom and experience ought in some way be made to inure to the benefit of the film makers and the public alike.

I have mentioned but a very few possible improvements; no doubt others with more knowledge and greater experience are able to suggest many more. Is it visionary, then, to imagine in every large city of the Union one or more splendid moving picture theaters, with large air conditioning, appealing to the best offerings to the people, adding all possible physical comfort, having good singers, good musicians, good lecturers, competent stage directors, finely selected films of the best grade, charging ten and twenty cents, according to location, and making money? If this is visionary, the three cent moving picture palace will soon become a dread reality.

Better Scenarios Demanded.

By James D. Law.

The moving picture industry has now reached a point when the public are becoming critical enough to discriminate between good and bad plays. No one can say, moreover, that the people have not been tolerant of poor and very poor work in the past. Even today the sameness of the plots and the tiresomeness of the characters have about reached the limit of the complaisant public. It disgusts instead of pleases to make the rounds of the nickelodeons and find a wearisome repetition of the same story or incident, even if offered by different manufacturers under different names.

There seems to be a magnificent opportunity for some American manufacturer to take the initiative and break away from the silly farces on one hand and the debasing, degrading melodramas of the foreign factories on the other. Why the American public should be so long afflicted with such puerile and vicious films seems a hard conundrum to answer when the evidence is overwhelming that good, clean, wholesome, patriotic, educational films are everywhere the most popular when given anything like a fair chance. The manufacturers have
Laporte, Ia.—G. G. Tracy has opened his Electric Theater in the Syndicate block and is doing good business.

Ortonville, Minn.—Manager Sarvis intends to reopen the Rink Auditorium for a moving picture show early in September.

Wilkes-Barre, Pa.—The Empire Theater on East Market street changed hands; the new manager is J. O. Loderick, of Plymouth.

Americus, Ga.—Manager Dudley will start up a moving picture show at the opera house. The pictures will be changed three times a week.

Orange, Tex.—Thomas & Combs have formed a partnership and have leased a store in the Link Building and will install a moving picture show there.

Tampa, Fla.—The Electric Theater, which about three weeks ago suspended business, reopened again a few days ago with moving pictures in full blast.

Pottstown, Pa.—C. Wiley and T. Cook were in Philadelphia last week purchasing materials for their new moving picture establishment at 240 High street.

Coldwater, Mich.—Lee Powelson, formerly of Marshall, Mich., has purchased the Bijou Theater and reports good business considering the time of the year.

Jacksonville, Fla.—A new theater under the name "Orpheum" is being constructed; its seating capacity is to be about 1,100 and its manager is Mr. Burbridge.

Little Rock, Ark.—The Venice Moving Picture Theater reopened last Monday. New opera chairs have been installed and numerous other improvements have been made.

Old Town, Me.—T. Murphy and T. Allin signed a petition for permission to conduct a moving picture theater in the Keith block. The new theater is to be known as the Pastime.

Carlisle, Pa.—Mr. Pishotta, a confectioner on West High street, is embarking in the moving picture business. He is renovating the hall next his store for a moving picture house.

Boise, Idaho.—Prosko & Jacobson, who recently purchased the Crystal Theater from Jack La Noire, have installed a new moving picture machine, and have made the place attractive in every way possible.

Peoria, Ill.—Peoria is to have another moving picture theater under the management of V. Seaver, who will christen it the "Lyric." The new construction is to be at 227 Adams street.

Oxford, Wash.—The Weinhard Theater has been leased to E. Grooves, manager of Orpheum Amusement Company. Mr. Grooves will open the place with high-class moving pictures and vaudeville.

Wymore, Neb.—Mr. F. L. Kerns, operator for the past six years, has accepted the position of manager of the Lyric Theater of Wymore. Neb., starting July 17, taking the place of W. A. Howard. Business is fine here.

Birmingham, Ala.—E. Colley and H. Newsome, proprietors of the Amus-U Theater, have purchased the controlling interest of the Lyric, which is situated on Second avenue corner Nineteenth street, and hope to make it a winner.

Philadelphia, Pa.—A new moving picture and vaudeville theater is being constructed at 1214-1218 Market street, under the name of "The Lubin." Mr. S. Lubin is the owner and its construction is supposed to cost $500,000.

Chicago, Ill., Aug. 10.—Two men were burned, one fatally, and several hundred persons were thrown into a panic in a five-cents theater at 681 West Madison street last night, when a tank containing acetylene gas used in the operation of a moving picture machine exploded and set fire to the theater.
Colored Stereoscopic Pictures have heretofore been prepared only by applying the colors with brushes, or other mechanical methods, and were found to be at the best only very crude affairs, but with the Lumiere Autochrome plates, says the West Coast Magazine, and the superimposed color, and the new photos for the stereoscopic transparencies which have shown the colors of nature in a highly satisfactory manner. The preparation of the Lumiere transparencies, considered by many as determinative of a new art, is, however, relatively simple. A picture, and no print on paper, or other material, is to be exposed absolutely uncut; in this connection to be a decided advantage, as glass transparencies viewed as stereoscopic pictures have a great advantage over paper prints, and it is hoped that the plates will be furnished in a size suitable for this purpose.

NEW FILM FACTORIES.
Edmondson & Blackledge announce that they have entered the field for producing high-class films of original subjects. Their factory is located at Chico, Cal. The laboratories being equipped with the most modern European devices, they are enabled to take full advantage of the natural scenic beauty and remarkably clear atmosphere of Northern California. Their aim will be to turn out only the very highest grade films, and they are heartily interested in the Western market.

The Centaur Film Mfg. Co., of Bayonne, N. J., ask us to announce that they are now prepared to place on the market a new line of film subjects. Their first subject is now ready and consists of a sensational work of high rank. It shows the fate of a slight-of-hand performer who essayed to catch bullets on the fly. The bullets in the gun of a cowboy in the audience were not the kind for stage play, unfortunately. The picture shows some hard riding and exciting scenes in the chase and capture of the cowboys and altogether is a very good film.

ROCKY MOUNTAIN MOVING PICTURE COMPANY.
Salt Lake City, Utah.—At a meeting of the Rocky Mountain Moving Picture Company, the following officers were elected: O. T. Sampson, president; J. J. Thomas, vice-president and treasurer; A. M. Jarvis, secretary; J. M. Collins, general superintendent. The directors of the company are O. T. Sampson, J. J. Thomas, J. M. Collins, A. M. Jarvis, Walter Parks, S. W. Hutchinson and John Boundy.

The company is incorporated under the laws of Utah, and it is the intention of the officers, among other pictures to be taken, to make a specialty of taking views of the different points of interest in Utah and the West in general. Walter Parks, well known as an expert moving picture operator, will look after that end of the business, and his success hereuntofore in taking moving pictures bespeaks well for the company. Pictures that will be given to the public, and insure success for the company.

The benefits that will accrue to Utah and the West, in advertisement through the medium of these pictures, which are to be shown throughout the United States, will be far reaching.

LAPER: YOUTH IS MUCH WANTED.
Lapeer, Mich., Aug. 11.—The Detroit Film Exchange of Detroit, dealing in supplies for moving pictures, would like to know the whereabouts of Oliver McIntosh, a youth who made a contract with them for the furnishing of his moving picture theater here. McIntosh, it is alleged, received the films, valued at about $200, had the papers to Elmer Holmquist and disappeared. An agent for the Detroit concern was in this city Monday searching for the missing young man. The police have been asked to aid in the search for him.

PICTURES TAKING THEIR PROPER PLACE IN VADEVILLE.
The most important business that was transacted by the National Vaudeville Managers Association, which met last week in Columbus, O., was the decision that during the coming season and occasionally the bills in the popular priced vaudeville houses would be given over to moving pictures. In the past the performance has concluded with just one picture, but the popularity of the picture drama and the success the pictures devoted to that class of entertainment had made the managers of the vaudeville houses sit up and take notice. It is the intention of the association to procure the exclusive rights to films and book them on the circuit of their theaters only.

COMPANIES INCORPORATED.
Richmond, Va.—The Star Amusement Company (Inc.), Lynchburg, K. G. Miller, president; C. D. Hamner, vice-president; S. M. Adams, secretary and treasurer; J. R. Ogeden, 17 West Ithaca, Capital: Maximum, $10,000; minimum, $2,000. Object: to construct theatre.

Dover, Del.—The American Fotofone Company was incorporated to manufacture, buy and sell and generally deal in fotofones and devices of all kinds for synchronizing moving skits and music. The incorporators are Charles H. Perry, of New York; Frank D. Livernmore, of New York, and W. I. M. Folland, of Dover. The capital stock is $1,000,000.

MINISTERS BRING CHARGES AGAINST PICTURES.
Hastings, Neb., Aug. 9.—A deal letter law was reenacted in Hastings this week and the management of the Gay Theater received formal notice from the local ministers that if the moving pictures of the Gans-Nelson fight were to be shown in their theater, it would be necessary to exclude all children from the building or else the managers themselves would be subjected to a fine of from $50 to $500.

The notice was heeded and all children were excluded from each of the performances given yesterday and to-day. Attention was called to the fact that a number of the pictures exhibited at the chauntauqua grounds, of murdering, assaults, last week, might be included in the same class. The ministers, if convicted of the conspiracy, would be strictly enforced throughout the State, larger percentage of the moving pictures shown would come within the excluded list and possibly result in many of the firms being driven out of business.

MORE ADVERSE CRITICISM.

What is apparently needed is a stringent law prohibiting the exhibition of any moving pictures illustrating crime or bestiality in any shape or form. There are plenty of subjects to draw upon for pictures of this sort without catering to depravity and immorality. "But," says the moving picture man, "it is the big sensation like the Trau case which the newspapers are exploiting that draw the crowds. If wc did not show them we would have to close up." If we come in with such a view of the general decency of the public taste, we would say, close up your shows. We do not believe, however, that the public taste is so steeped in immorality and depravity that would make it necessary to close a single moving picture show with the pictures of crime and indecency eliminated—Freese (Cal) Republican.

MOVING PICTURES FOR CHURCH BENEFIT.
The moving picture machine has invaded a new field. So successful did one night's show prove, from a financial standpoint, that Rev. J. E. McGowan, pastor of the First Baptist church, Third and East Washington streets, Philadelphia, that Rev. James F. McGowan, the rector, announced that the shows would be given regularly in the church every Friday and Saturday evening through the Summer.

Thursday evening the members gave a moving picture and light vaudeville performance in the Rev. J. S. McGowan's church building, in order to raise a part of the $250,000 needed to complete the edifice. The affair was a surprise. The building was taxed to its limit. The seating facilities were early exhausted and half an hour after the doors had opened standing room was at a premium. As a result of this the rector has formulated his scheme of,selling yearly religious pictures necessary for the improvement to the beautiful building. A platform had been erected inside the chancel, and in the gallery a moving picture machine has been installed. Reel motion pictures, with a gaudel, acrobatic or vaudeville bill, will comprise the evening program.

RISKS OF THE BUSINESS DISCUSSED.
"The Moving Picture Hazard" was the principal matter discussed at the afternoon session of the International Asso- ciation of Moving Picture Men at the Palace Hotel in session in Detroit.
R. A. Smith, superintendent of electrical affairs at Norfolk, Va., read the paper on moving picture machines. He said the menace is greatest in small towns, where the na- tional code is not observed. No business has made greater strides in the last three years and none has given the insurance companies more concern.

"I have seen many places where the code was utterly ignored," said Mr. Smith, "where machines are in operation
without magazines, booths or other approved mechanisms. Films were run off in a cotton sock, the machine set up in the middle aisle and a red light blazing, with only a thin piece of asbestos between. This was in a packed house, the majority children and all totally ignorant of any danger."

Mr. Smith said that it was criminal for authorities to ignore such conditions. He thought rule No. 65-a in the national code would eliminate the greatest danger from these shows if followed to the letter, but there are other precautions which should be observed, such as the licensing of the operators of the machines, proper wiring, ample exits marked with large signs and red lights and independent auditorium lights that cannot be interfered with by fire in the booth.

"Under the Sea in a Submarine" is a sensational picture of the adventures of the daring submarine boatmen. "Out of Patience" is a rattling comedy that pleases without an exception. "The Grocer's Show" is a scream from start to finish. "The Dieppe Circuit Racer" is a very interesting picture. "A Tale of Two Cities" is one of the most remarkable pictures played ever shown.

"School Boy's Joke," a picture that brings back to the memory the days when you went barefooted and longed for the last day of school. "On the Coast of Norway" is film subject of an educational nature. "Three Old Maids and a Bull" is a subject that creates much laughter, especially the "water cure" part of it.

"Moving by Electricity" will keep anyone in a convulsion of laughter through the entire show. "The Busy Fiancee" is a humorous sketch of a man too busy to look after his lady love, who tires of neglect and marries the busy man's secretary.

"The Red Lantern" is a film subject which depicts a thrilling incident of life in the great West in the days when Indians overran the country.

**CORRESPONDENCE.**

**SMITH SHOULD REPORT.**

Cleveland, O., August 23, 1908:

Gentlemen,—We are showing the Collinwood School Fire picture in Ohio and surrounding States as indicated in our advertisements in your paper some time ago. One of our men evidently going it alone for a while, as we have not heard from him since the 8th of July.

As all our men on the other circuits report to us weekly this looks like a case of steal. His name is E. F. Smith, and is showing in northern Michigan, Minnesota, or Canada. Will our brother managers, or employees of any picture company, please report their experiences to us whenever they see the "Fire" picture advertised in their vicinity, and I will highly appreciate the favor, and will at once endeavor to find out "Why Smith left home."

Yours truly,

W. M. BULLOCK.

American Theater, 716 Superior avenue.

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**THE MOVING PICTURE MAN.**

How He Works and How He Gets Many Wonderful Results. By Littell McClung, in Illustrated Sunday Magazine.

The moving picture industry is the most extensive and perhaps the most interesting that has sprung up in the amusement world in several decades. Every town of any size has its moving picture show, and in the larger cities they can be counted by the scores. Daily hundreds of thousands of pleasure seekers enjoy rapid-fire photographs of views and happenings in every part of the globe.

From a man whose countenance on Sixth avenue to a tiger hunt in the jungles, every phase of human activity, either real or imagined, is depicted.

For a bit strange, therefore, that to ninety-nine out of every hundred spectators the methods of reproducing the scenes enjoyed are a mystery dark and deep. "Well, how on earth did they ever make such a picture as that?" is the frequent exclamation following a subject showing people leaping gaily over mountains and the moon and performing other startling aerobic feats in defiance of the laws of gravitation.

Perchance the pictures have depicted the joys of living in a "haunted house," with its furniture jumping about and disappearing at will and ghosts poking their heads in at every window. Then the surprise and the mystery are increased.

There are three distinct kinds of moving pictures. First come those of the "natural scenes" variety, the pleasure they give being the same as in real life, such as mountainous regions, horse races, parades, automobile, railway and steamship tours, stag hunts, cross-country trips and the like.

The second kind are those taken from "natural scenes" arrangements of the pictures that may be of various objects, such as fake robberies, persons running through the streets in pursuit of dogs and miscreants, bargain-day episodes, and so on.

The third class are the "mystery pictures," showing figures doing all sorts of marvelous things, and even against the laws of nature.

The "real life" pictures assume first importance in the field, and are by far the more enjoyable and instructive. Seldom are they humorous, the funny views being included in the other two classes. It is about a thousand times easier for the picture man to arrange laughable scenes than it is for him to find them for his camera in actual life. Not that life is not often humorous and grotesquely so, but the camera man is seldom on hand when the laughable happenings are coming off.

Many "real life" pictures are easy to get when the proper "concessions" are once obtained. The concession party is often very difficult. For instance, if a photographer wished to reproduce scenes in a review or sham battle before the Government, he would have to get permission from the military authorities to set up his camera on the field. This done, the work would be comparatively easy.

When the Imperial Army left for Port Arthur only ten minutes were allowed in which to do the same, and then only the war correspondents, and the tenth was a moving picture expert. The picture man considered the expedition the greatest "beat" of his career, and improved the opportunity by snapping bursting shells and exploding mines every time they got within range of his camera.

Then again, there are pictures in which the concession problem does not figure that are exceedingly difficult to obtain. Suppose there is to be a tiger hunt in the jungles and the photographer traveling through India jumps at the chance to get some good pictures of the affair. The risks that he runs can be imagined. He must get views of the natives, get away from the path and get out the real tiger and of the elephant riders following at a distance. When Mr. Tiger is aroused from his morning nap—sweet after a midnight meal on an Indian baby—the picture man has to be somewhere about to catch the look of surprise on his brown and yellow face.

Then when Mr. Tiger sees that there is really something doing and emerges from his fair to devour a native or two, the photographer must not fail to "on the nod" the first hunter. One of our native tiger men has had operations on him in mistake for a native, but a little risk like this cannot be considered. When the hunters on elephants begin their rides at the now infuriated tiger, try to make the moving picture rush on without a note, through his lens, the effect of the shots on the tamey game. If he escapes with skin and camera whole, he is able to take dandy pictures of the triumphant return with the tiger's head to the village.
Photographers are assigned by the home office to take pictures in all parts of the world, just as a newspaper man is assigned by his editor to report all sorts of events. The assignment may mean a run around the block or a trip to buy the assignment. But in an event of great importance it is to take place, the photographer must get a complete account of it, not on a note-pad, as the reporter, but on his film-roll. Obstacles of all sorts must be overcome and a good "running picture story" pieced at all risks.

The excellence of the second class of pictures—those arranged by the photographer and his assistants—depends largely upon the originality of the man who decides upon them. If he "works out" a plan that he thinks it is going to be "worked out," if he gets his assistants together and outlines a plan. A man skilled at the business will impersonate a miserly husband in the case and a microscopic actress temporarily out of an engagement will play the role of the wife. Having secured permission of the city authorities to have a bit of sham disorder in the streets, the head man sends out photographers and "actors." The woman goes to a hawker corner, accompanied by helpless hubby. She plunges into the scrambling throng and in a few minutes her dress is reduced to ribbons.

Meanwhile the photographer closest to the scene of action has been getting the off-shoots shot of this "as if his life depended upon the result. Somewhat dismayed, the bargain hunter is dragged forth from the mob and the husband is loaded up with bundles. The petty accidents in the street incident to the home-coming and the final arrival at the headquarters, are all snapped by the man with the real-film camera.

Men and women by the dozen are employed to represent mobs, shoppers, astonished pedestrians, pursuers of dogs that stamp through the streets, and so on. The skilful manipulation of large aggregations of "trained fighters," it is possible to reproduce the Spanish-American War on Long Island.

Mention of battle carriage calls to mind the awful results of a recent moving picture men being given concessions by the British Government to take pictures in South Africa during the Boer War. They got the pictures all right, with plenty of firing, marching, charges and other incidents, but when they returned to London and began to exhibit their frightful error was apparent. In some of the pictures eight or ten fierce looking Boers were shown chasing half a hundred soldiers of the Crown all over the lot. The English wasman goes to a hawker corner, accompanied by these enterprising depiters of battle scenes.

In the "mystery pictures" scenery is used to a great extent. Men and women of the vaudeville stage are employed to represent the characters shown. "The Haunted Bedroom" may be selected as a subject, with the characters a man, his wife and a ghost. The scenery is set up to represent a bedroom. The man comes in and is picture of him putting on his coat. His wife enters and he embraces her. Of a sudden the woman in his arms turns to a bundle of clothing. This effect is obtained by snapping the man kissing his wife; then snapping him again holding some clothing, and making the second picture follow the first. This is accomplished in the moving views. A ghost enters. This particular ghost does not pay out any money, being an actor done up in a sheet and carrying a skull. The furniture flies about as on wings—when taking the pictures the chairs and tables are manipulated by wires. The characters run up the side of the walls. This effect is gotten by adjustment on the camera that enables the photographer to take pictures at all sorts of angles when the objects themselves are in normal postures. In many pictures the negatives are produced positively, giving grotesque results, such as broken vases becoming whole again.

Withal, the making of moving pictures has been made a science, and yet it remains an art. It is also a mystery to the uninitiated and a source of great amusement to everybody.

DE ORGAN'S BUSTED.

In a little church in Maryland, not far from Washington, the motive power for the organ comes from the strong arm of an industrious Irishman.

During a recent service there the choir got into trouble, and, to cap the climax, during the confusion that ensued, the organ suddenly stopped.

The situation was not greatly relieved when there came floating out into the auditorium a hoarse whisper:

"Sing, all yous! Sing like the devil! De organ's busted!"

THE MOVING PICTURE WORLD

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Illustrators of all the latest and best songs
The following songs are now ready:
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"Let the Love Light Linger Longer Lady Lou."
"If I Only Had a Sweetheart Just Like You."
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Place Your Orders Now For
A Cowboy Escapade
A thrilling drama of Western life, showing how a group of cowboys challenge a magician who professes to catch bullets, but who falls before the real bullet in the cowboy's sixshooter. Based on an actual occurrence.


A Film that will make money for you
Ready September 15th
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Centaur Film Mfg. Co.
900 Broadway, Bayonne, N. J.
HOW HE BECAME A CRANK-TURNER.

By Mark M. Leichter.

CHAPTER I.

In the neighborhood where a moving picture theater is located lived a small boy (but let us call him "kid") to make it easy) who used to hang around the little place of amusement to watch the people going in and out and once in a while to try to work in it himself. He was around so often that he was getting to be known by the employees of the place and made friends with them. The kid would talk to them and feel happy that he could do it. They would ask him to run errands and he was only too glad to.

One day the manager asked him to run an errand and the kid was delighted to get the chance. He could go into the theater now whenever he pleased, and from that day he did not miss a performance. He would make himself useful, ushering people to their seats and chasing the small kids so that they would not block the entrance. All this was noticed by the manager, who in due time felt a liking for the kid and put him to work doing little things around the place for a salary of $1.50 per week.

The kid never felt happier in all his life than to say that he was "working in a theater." He did everything asked of him and earned his money. He was on the job early and the last to leave the place. He was getting familiar with everybody, more particularly with the operator, who asked him to come up in the booth. The kid was happy to have that invitation extended to him, for he wanted to see what it looked like. He was asked to turn the handle for a minute while the operator had something he wanted to fix up. The kid took hold of the crank and he was very happy that he had this opportunity. He informed his friends and mother what he already could do. He wanted me to understand that he had an opportunity before him if he could learn to be an operator, for he not only had the chance but liked the idea also.

CHAPTER II.

Everything was coming the kid's way now, and every time he had a chance he

would be up in the booth. He would watch the operator at every turn he would make. He was getting wise how to trim the carbons and how to feed an arc properly.

The operator would again ask him to turn the crank for a few minutes. He was only too glad to do it. Once the picture jumped from its frame and he could plainly see that the operator fixed it up for him, and after he had seen how it was done he was convinced that it was very simple and not a bit frightening. He jumped and was eager to be in the booth again with every morning to clean things up and to get them ready for the day's work.

His desire is to become an operator, when he still has full charge of the machine, and the sooner he gets there the better he will like it. He works hard and is always ready to do anything the manager wants, thus displaying his earnest endeavors before his employer.

CHAPTER IV.

By this time the kid has learned to turn the crank steadier, thread up more rapidly and trim his carbons better. He was in charge of the machine oftener than the operator and he was now in a position where he could run through a performance without any assistance.

The operator, knowing what the kid could do, made things very easy for himself and very seldom was he seen in the booth. He would be called for assistance once in a while, and when he would relieve his assistant for a meal was the only time that he could be seen at his post.

While the kid was at the machine his work was not so very bad, although once in a while his light would drop, but the manager did not think that it mattered much.

The operator's behavior and the way the kid was doing his work was taken into consideration by the manager when he was considering a reduction in his salary list. The kid's work was satisfactory to him and if he would double his salary the kid would more than be glad to accept. But if he would more than double it and give the kid $8, he would still be saving a good bit. The manager
BALKED AT THE ALTAR. (Biograph.)—Biograph company, New York City. In the domestic councils of Napoleon, the artist's imagination takes us behind the scenes. We see the scene brilliantly lit by the candle light, the delicately ornamented table, the sofas and chairs, the music and the bustle of the servants; all the little, the beat of the heart; the coming must, the story of his life, the Fields; still the hub; and the silver of the walls, the gold of the curtains and the red of the chairs. Napoleon, addressing the picture, says: "Is there a more beautiful picture in all the world?" His joy, his gratitude for his family. Had he been in his last days to have his officers to give him safe conduct, under a flag, he would have put his hand to a piece of gold, and wished him "God-speed" as the British and soldiers raise three hearty cheers as the British flag is hoisted. He shows his arrival home, and his mother's joy; the flower in her hand; the song that never ceases to sing again. Length, 530 feet.

THE HAPPY MAN'S SKIRT (Gaumont).—A popular turning-point in the story of Napoleon is the meeting between shirts and a turning point at the time of his escape from Elba.

A young prince, weary of life, chooses to die and pile away. Efforts on the part of friends subjects to clothe him prove unavailing. He takes before a seeress and given the counsel of happiness, and then takes a new route and calls on the man at home, who sees the happiness of the hour, and the quality of the hour, and extols the benefit of blending the nature of the soldier with the children at home taking his speedily return.

A wealthy banker is next approached as he believes the soldier to have the qualities of his heart, but his canvas shows them the man's home, where the man at home is the man who sees by the success to dread his discomfited. The young lover paying court to his sweetly, in order, in a return home and the hour of happiness, he is disappointed in the hour of his disappointment. Finally a poor shepherd lad is encountered, who seems to have the qualities of the hour. He is taken from before the prince, to the canvas of the hour, and the quality of the hour and the beauty of fur and requires no shirt of any kind. Length, 670 feet.

ROMANCE OF "A WAR NURSE" (Edison).—Synopsis of scenes:THE FIRST SCENE. Captain is wearing his uniform with the medal of honor pinned to the front. He is standing before a mirror, looking at himself. He is thinking about his wife, who is still waiting for him at home. The scene is set in the officer's quarters.

The second scene is set in the hospital, where the nurse is tending to wounded soldiers. She is seen batting away at the patient's wounds, trying to make them feel better.

The third scene is set in the home of the nurse's parents, where she is seen preparing a meal for her family. She is seen chopping wood and setting the table, preparing for the day's work.

The fourth scene is set in the field, where a group of soldiers are shown marching off to war. The nurse is seen gazing at them, tears in her eyes.

The final scene is set in the hospital again, where the nurse is shown tending to more wounded soldiers. She is seen bandaging their wounds and helping them to the next level of care.

The music of the scene is a stirring piece, with a strong beat and a driving rhythm. The lighting is dim, with a flickering candle providing the only light. The audience is left to ponder the fate of the nurse and her loved ones.

THE HAYSEED'S BARGAIN (Gaumont).—A story of a young man, a hayseed, who is determined to make a name for himself. He is shown engaging in various activities, such as spinning and weaving. He is shown with a. Length, 657 feet.

YUSUF THE PIRATE (Ralph & Robert) (Biograph).—Synopsis of scenes:THE FIRST SCENE. A group of pirates are shown on a ship, preparing for a new adventure. The captain is giving orders to his crew, and the sails are being raised. The music is a dramatic piece, with a strong beat and a driving rhythm. The lighting is dim, with a flickering candle providing the only light. The audience is left to ponder the fate of the pirates.

The second scene is set on a beach, where the pirates are shown preparing to land on an island. The music is a cheerful piece, with a strong beat and a driving rhythm. The lighting is bright, with the sun shining down on the island.

The third scene is set on the island, where the pirates are shown meeting with the locals. The music is a lively piece, with a strong beat and a driving rhythm. The lighting is bright, with the sun shining down on the island.

The fourth scene is set on the beach again, where the pirates are shown preparing to leave the island. The music is a dramatic piece, with a strong beat and a driving rhythm. The lighting is dim, with a flickering candle providing the only light. The audience is left to ponder the fate of the pirates.

THE ENCHANTED MANTLE (Lux).—Synopsis of scenes:THE FIRST SCENE. A young woman is shown sitting by a fireplace, holding a mirror. She is seen looking into the mirror, gazing at her reflection. The music is a soft, romantic piece, with a strong beat and a driving rhythm. The lighting is warm, with the fire providing the only light.

The second scene is set in a garden, where the woman is shown playing with a child. The music is a cheerful piece, with a strong beat and a driving rhythm. The lighting is bright, with the sun shining down on the garden.

The third scene is set in a room, where the woman is shown sitting at a desk, writing a letter. The music is a romantic piece, with a strong beat and a driving rhythm. The lighting is warm, with the light from the window providing the only light.

The fourth scene is set in a garden again, where the woman is shown playing with a child. The music is a soft, romantic piece, with a strong beat and a driving rhythm. The lighting is warm, with the fire providing the only light. The audience is left to ponder the fate of the woman and the child.
of the moving picture world
MADAME BUTTERFLY.—In her last scene when the hero gives her the silver dollar, she has on a beautiful lacing gown, with a bonnet instead of the usual head-dress. With this she throws a figure of grace and beauty, which is a perfect picture of the Japanese woman of the Middle Ages. She is so drawn that the spectator is made to feel that he is looking at a sincere, genuine representation of a Japanese woman, and not at a skilful and realistic imitation. In this scene the heroine is very much the same as in her other scenes, and is the same as she is in the rest of the play. She is a very beautiful woman, with a fair complexion, and her manner is very natural and graceful. She is very much the same as in her other scenes, and is the same as she is in the rest of the play. She is a very beautiful woman, with a fair complexion, and her manner is very natural and graceful. She is very much the same as in her other scenes, and is the same as she is in the rest of the play. She is a very beautiful woman, with a fair complexion, and her manner is very natural and graceful.
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Scene 2. Banquet of Herod. A long table is richly laden with dishes, fruits, and delicacies. Herod, his wife, and her attendants. There is much mingled drinking and laughing as John the Baptist is brought into the midst of the company and is placed at Herod's feet. A large censer serves as the place of confinement, and late the soldiers drag their prisoner and compel him to descend. Salome, who has followed, pleads with the soldiers to let her see the prophet, but the request is declined.

Scene 3. Salome Bega the Love of John the Baptizer. Salome stands before Herod and plucks the soldier to bring out the captive. They find John, faint and bleeding, and Salome calls to his heart. She kneels to him, kisses his hands and garlands. She talks to him and Salome assents to take his place before the throne. John writes an ad, for insertion in the personal column of the daily newspaper. The next morning, in各省行各業, she is to return under the guise and laugh at the easy way he is going to bathe. She is to go home and is also reading the paper. She is to summarize the great event and decide whether she should accept his love. The next day, the soldiers are back in the business, and Salome, who is with her, is walking with her picture. She dances about exultantly, and many of the people come running to buy what they see, and they buy it all. At home she sees her wife receiving the letter for Kitty making an appointment at a restaurant, and she goes to the door to see. She enters the cafe, exclaims loudly, and the voices change to the sound of aBiscuits Like Mother Used to Make (Vignette).—Our picture opens with a view of a busy street. The servant brings in a tray of biscuits, and the mistress is busy at the kitchen, making flour for a batch of biscuits. The servant enters the room and gives her the tray and reads her paper while waiting for the meal to be served. Her husband leaves the room for a short time, and she resumes her work. She is aided by her maid, who is helping her with the preparation. She takes a delicate expression, but as with her other works, she seems to be in a state of horror.

Scene 7. John the Baptist Taken Out of Prison. The soldiers repair to the censer and, after much resistance, thrust the Baptist into the prison. Salome approaches with a silver tray and again demands her husband. The slaves depart to carry out the orders.

Scene 8. Salome Receives Her Reward. The slaves roll the door of gold where she had knelt before the king, who condescends to give her his kiss. He then takes her in his arms and led her away.

BISCUITS LIKE MOTHER USED TO MAKE (Vignette).—Mrs. John Simpkins, a middle-aged woman, is sitting in the room of her comfortably furnished bachelor apartments, carrying three large volumes in his hands. The books are open, and the scene is one of private and domestic life. "North Pole." Simpkins crosses to the table, removes the books, and peruses the pages. She lights her cigar, then takes one of the books and begins to read. She laughs and smiles, and her friend Greene, a man about her own age, enters. Simpkins welcomes him, and greets him with a smile. Greene resumes his reading. Greene comes to her and talks to her for a while. The host strikes the table with his fist, andSimpkins goes to the kitchen and gets a drink. The drink again and Greene departs. Simpkins goes to dinner, and an old woman is seen in the room, and it is soon lost in dreams.

The empty arm chair, and the old woman is seen in the room, and it is soon lost in dreams.

Scene 9. John the Baptist is Betrayed. The prisoners are executed, and the king is deposed. Simpkins is discovered in a flat-bottomed boat steering through the ice in the Arctic regions. He disembarks at the port of Baffin's Bay, where he is met by a large polar bear. The explorer is frightened, but Simpkins takes to the boat and leaves the scene. The bear follows after him, and they are seen to be in the same boat. He is roundly abused by the bear, and the scene ends.

Scene 10. The Coronation of a New Monarch. Simpkins is the new monarch, and he sits on the throne of his predecessor. He is crowned with a coronet and is seen to be in the same boat. The scene ends.

Scene 11. The Coronation of a New Monarch. Simpkins is the new monarch, and he sits on the throne of his predecessor. He is crowned with a coronet and is seen to be in the same boat. The scene ends.

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Scene 16. The Coronation of a New Monarch. Simpkins is the new monarch, and he sits on the throne of his predecessor. He is crowned with a coronet and is seen to be in the same boat. The scene ends.

Scene 17. The Coronation of a New Monarch. Simpkins is the new monarch, and he sits on the throne of his predecessor. He is crowned with a coronet and is seen to be in the same boat. The scene ends.

Scene 18. The Coronation of a New Monarch. Simpkins is the new monarch, and he sits on the throne of his predecessor. He is crowned with a coronet and is seen to be in the same boat. The scene ends.

Scene 19. The Coronation of a New Monarch. Simpkins is the new monarch, and he sits on the throne of his predecessor. He is crowned with a coronet and is seen to be in the same boat. The scene ends.

Scene 20. The Coronation of a New Monarch. Simpkins is the new monarch, and he sits on the throne of his predecessor. He is crowned with a coronet and is seen to be in the same boat. The scene ends.
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**Vol. 3**  
**SEPTEMBER 5**  
**No. 10**

**Editorial.**

Again has the church given its sanction to the moving picture show. Four young men who were studying for the ministry asked the governing board of the Lutheran Church in their city if they could open a moving picture show to help defray their expenses. After due deliberation of all the church dignitaries the permission was granted.

**• • •**

The ludicrous efforts of some of our contemporaries to make news out of gossip has become a standing joke in moving picture circles. In spite of all the talk of mutiny, renegades, fines, failures and frauds, the car of progress rolls on and there is a healthy undercurrent of good business. Rental agencies who did business at a loss during the Summer months, like so many of the theatoriums, report that the tide has turned and ledgers are now showing a balance on the right side. One large rental concern in this city, about whom numberless unwarranted rumors have been circulated, has weathered the storm and has regained the full confidence of its creditors.

**• • •**

Competition is keen among the renters, more so between association members than between association and independents. The various locals are having all they can do to keep peace in the family and there seems nothing else will do but that some of the bad boys must be severely punished or turned out to shift for themselves.

**• • •**

Any lament of lack of variety in the tone of the films that are now being marketed shows ignorance of the subject. During our rounds of the theaters for the past few weeks we have particularly noted the pleasing effect of the sepia, purple-brown, and dark blue and light blue tones in some films. Among the subjects released by the Kleine Optical Co. last week were some very fine toned scenes, notably in the Raleigh & Robert and Gaumont productions. The Pathé subjects are not lacking in variety of tone at least, and in some cases are superbly colored besides. Coming nearer home, Selig gets some very appropriate tones in some scenes, and the Great Northern Film Co. are also up-to-date. Edison's blues and dark greens are often admired, and the light blue tone in one of their latest issues, "A Comedy in Black and White," is surely far enough removed from the conventional. By the way, this subject was warmly applauded at Keith's Union Square Theater this week.

While on the subject of color, a word ought to be said on the exquisite coloring of some of the song slides. In Keith's we particularly admired a set by Moore, Bond & Co. entitled "Love Makes the World Go 'Round," and audible comments were made around us on the beauty of the pictures. A set by Scott & Van Altena also showed exquisite taste in coloring, as also in the posing of the subjects, and in the slides by Wheeler of "Home in the Golden West" he has taken full advantage of his opportunity.

**• • •**

Our visits tell us that there is more truth than slander in the letters which we receive from exhibitors regarding the triviality of some film subjects. Last Saturday evening, a time when the shows were crowded and good subjects should have been the rule, we went the round of the theaters with a friend and did not see one film that was worthy of a second look. It is hard to say whether the dearth of gray matter and finesse was most noticeable in the productions of the licensed manufacturers or the independents—both were equally disappointing. It seems to us that some concerns should have more respect for their reputation than issue under their trade-mark stuff that is silly in plot and amateurish in action. An audience will forgive a silly story for a good action, or in general, but will overlook faults in these latter if the interest in the story is impressive. But to issue a silly story, over-acted or under-acted by yaps who do not even have sense enough to know that their actions are ridiculous, shows that the stage manager is carried away by a sense of his own importance and is unfit for his position. It also shows stagnation on the part of the manufacturer, or, what is worse, retrogression.

**Non-Inflammable Celluloid.**

Writing on the subject of the manufacture of a non-inflammable celluloid, one skeptic says: "We shall be interested to learn how the inventor sets about his work. . . . The problem is simple to look at, but hard to solve." For his enlightenment we may say that the problem has been solved. A chemist who is at the head of that department of one of the largest establishments in this city demonstrated to us how it may be done—Dissolving pieces of ordinary celluloid in ether-alcohol, he added to the solution a small quantity of another solution. When the solvents had evaporated the celluloid did not differ from its original state, only it would not burn. We were informed that the addition of this de-waterizer to the celluloid in its original preparation would tend to cheapen the cost of manufacture.

**A New Field For Pictures.**

We have it on very good authority that the Hamburg-American Line has equipped their steamships with cinematograph outfits and that it has been a success. Really this is a field with great possibilities. Anyone who has traveled on the transatlantic or coastwise steamers knows what a problem it is to while away the tedium of an ocean voyage, and any sort of entertainment is eagerly taken up. Passengers on these vessels would be delighted to part company with a dime or more for the privilege of sitting out a moving picture show in the saloon of an evening. Free shows should not be considered on any condition, and the privilege of furnishing a regular show on board the vessels of any line should be worth considerable, both to the steamship line and to the privileged party.
The Film of the Future.

By W. Stephen Bush.

Specially contributed to THE MOVING PICTURE WORLD.

In judging the future of the moving picture business it behooves us to take the highest ground possible. Whatever may be the mission, whatever the destiny of mankind, its course is forever upward and not downward. No fact is more plainly attested by the records of our species than the constant though slow gain of good over evil. The moving picture, the greatest factor in the future instruction and amusement of mankind, must range itself with the forces, that make for good, that mean progress and spell advancement. It must therefore rid itself first of all of every taint of cheapness and its twin sister baseness.

Let me illustrate. There is no doubt whatever, that if on a certain day a public execution were to take place, men of low and bestial instincts would crowd into the shadow of the scaffold, as they did of old in Tyburn and Newgate. The fact that capital punishment is to-day everywhere inflicted in secret is a triumph, however small, of the forces of good. No public man to-day would dare to outrage public sentiment by favoring a return to a public exhibition of the hangman's skill. Surely this gain for humanity was not made by the mob, for the mob cried out against the curtailment of its savage pleasure. The reform came through the leadership of a few, as all changes for the better must ever come. It seems eminently fitting that in the crusade against those who would for money stoop to any prostitution of the noble art, the lead should be taken by the journal which represents the highest aspirations of the art and its followers. Crimology in pictures should be left to the museum of horrors and banished forever from the moving picture theater. Wherever the film makers attempt creations of their own, let them steer clear of murder and suicide. It is all very well to hold the mirror up to nature, but let the great builders of the drama do it, commit that task to Shakespeare and his lesser stars and spare our feelings by keeping out all the cheap murderous tramps, the penny dreadful and shilling shocker tragedy. Your field is limitless. The whole treasure of the English, the French, the Italian, the Spanish and the German drama lies before you. If you must dramatize on your own account why not work the inexhaustible mines of the English speaking races? The ground has hardly been touched. Do not say that all this is too familiar. Maybe some of it is, but this is an advantage rather than a drawback. "Things seen are mightier than things heard" says Tennyson. "For don't you mark," in the words of Browning, "we are made so, that we love first, when we see them painted, things we have passed perhaps a hundred times nor cared to see." Shakespeare in Moving Pictures.

It will scarcely be disputed, that next to the Bible the most widely read book printed in the English tongue consists of the works of Shakespeare. I am glad to say that we now possess three films, "Romeo and Juliet," "Macbeth" and "Othello." Considering the great difficulties in condensation and arrangement, they are probably as good as any that could have been made. To condense or in any way alter Shakespeare is as delicate and dangerous a task as meddling with an overture by Mozart or a painting by Rembrandt. The subtle charm of the master may escape in the process. The three films named have fairly met all reasonable expectations. The great effects in "Macbeth" have been preserved with commendable accuracy and distinctness. What the pictures need to make them to the average audience but little less attractive than the play itself is what for want of a better term I may be permitted to call an "epilogue," in part impersonation and in part explanation, carefully prepared to run with the pictures. The three films have all been successful and are still in demand by the moving picture theaters in good neighborhoods catering to a grade of patrons perhaps a little above the average. It need hardly be added as a matter of personal experience, that with the "epilogue" the moving pictures were very successful in poor sections, even where they had been shown before without any such added feature.

I see no reason whatever why the film makers should stop here. There is no play of Shakespeare that cannot be told in moving pictures. It strikes me that the plays especially adaptable would be "Hamlet" (since writing the above I understand that "Hamlet" has been done into moving pictures), "Richard III," "Cymbeline," "King Lear," "Julius Caesar," "Anthony and Cleopatra," and surely every one of the comedies. Of course the effect would be heightened, indeed the whole entertainment would be given a novel aspect by the introduction of what I have described as an "epilogue," impersonation and commentary combined. It is just the entertainment with a spice of novelty, something like a new creation, what the moving picture theater most decidedly needs to-day.*

The field of the film maker is, however, by no means confined to the drama of Shakespeare. Rich in plot and incident is the whole Elizabethan drama and always worth the effort of the film maker. This is equally true of the comedies of the reign of Charles II, and here clever modernization will find rich materials. I mention in passing the great recent success of the "Country Mouse," a comedy of that period. Much indeed is licentious and needs pruning and cleaning, but there is a wealth of ideas, plots and incidents well worth the rescue.

Why Not Dickens?

And why not an evening with Dickens? If the plot be too intricate as in "Bleak House" or too loose as in the "Pickwick Papers" to make his works available for the film maker's studio, I am sure that a film with perhaps such a title as "Stepping from the Pages of Dickens" would please everybody and draw both tears and laughter. The sins of the poorest impersonators of Dickens' characters—and at present there seem to be no others—are forgiven and the audience is pleased, just because the attempt is made and they are made to think of their beloved favorite. So rich is the field, that I dare not enter, lest I be tempted to tarry too long. Take for an instance the scene in "Oliver Twist," where Noah Claypole, transformed into "Bolter," brings the news to "Fagin" that "Nancy" has met strangers at night and presumably betrayed her companion in crime. Portray the mingled feelings of rage, fear, approaching despair, vengefulness, scheming and cunning, that steal into and possess the soul of "Fagin," as he listens to the report of "Bolter." "Bolter," tired out with the long vigil, falls asleep on the floor and now enters the house—

[*Since the above article was written the Kalem Company have done "As You Like It" with elaborate scene surroundings and for which they supply a lecture. With the average audience the delivery of a lecture on this film would make it a big success, otherwise the situations would be unintelligible to many.—Ed.]
breaker "Bill Sykes." With torturing slowness and deadly malice the Jew leads up to the supposed treachery of Nancy. "What if I would tell?" he says, with the grin of a demon; "I, who know so much." Can you not see him how he climbs to his ragged breast and pods the slavian head with fearful woe and fear? "Sykes" at last hears the truth, rushes madly to the door, which is locked and bars the way. The Jew as he opens on the fierce demand of the housebreaker imparts the warning caution, "Not too violent. Bill, not too violent." A reading of "Oliver Twist," helped out in the leading scenes with moving pictures would make a great entertainment. Who would not like to see a procession of such characters as "Wilkins Micawber," "Pecksniff," "Turveydrop," "Pickwick," "Serjeant Buzfuz," "Sam Weller," "Uriah Heep," "The Artful Dodger," "The Rev. Mr. Chadband," "Tom Pinch." "Bumble," the majestic beadle, and many others indeed too numerous to mention? Who would not like to have them described, explained, and who would not like to hear from them in their own words? It seems to me that such an entertainment ought to be equally pleasing to the denizens of the Bowery, the proletariat of the East Side and the finest of the upper class, the highest, the noblest of the truly noble. The improvement of the "epilogue" would make possible the full speech of Marc Antony beside the bier of Cesar, the many monologues in Shakespearian plays, and such exquisite gems of humor as the address of Serjeant Buzfuz to the jury in the immortal case of "Bardell against Pickwick," the reflections of Micawber, the stilted and pompous language of Turveydrop, the laughable hypocrisy of Pecksniff and the solemn silliness of the Rev. Mr. Chadband.

In all this I am aware that I have but barely scratched the surface. I have but lightly touched an instrument, that in better and cleverer hands than mine must be capable of infinite variety and never ending charm and magic. Even a fool, however, may be able to show the way. I only want to point to the treasure, the film makers should lift it. With such subjects the moving picture theater must become the post-graduate of the great theaters of the land. No university settlement or extension work can do more for the education and amusement of the masses than the moving picture theater.

HISTORICAL SUBJECTS.

But little has been attempted in this field which is and always must be inexhaustible. The little, however, that has been attempted by Edison has been magnificent. I refer to the films "The Blue and the Gray," "The Boston Tea Party," "Nero," and last but by no means least the "Romance of a War Nurse," which was released only a few days ago. All these films are simply beyond all praise. In the "Blue and the Gray" the life in the Southland before the war is depicted in such true and charming colors, the very slightest detail has been worked out with such painstaking accuracy, that the past seems like the present. This standard has been fully maintained in the "Romance of a War Nurse." The cheapness, which is so offensive in some "historical" subjects treated by other makers, is here conspicuous by its absence. A master hand has waved the magic wand. Someone gifted by the gods has touched the past and it has come to life again. The scenes showing the home life in the old South are indescribably beautiful. The acting is that rare height of art which knows to conceal the act. The old mansion, exterior and interior, its furniture down to the old-fashioned but costly and artistic candlestick on the mahogany table, is a sight rarely seen by moving picture patrons. Such men and women as we see in this great film, really breathed and lived and made history. A gem in this war drama is the old Southern lady, Mrs. Shelby. Not a move that is not natural, not a gesture but speaks of the fine breeding of the old Southern aristocracy. The plot is a trifle involved, but it may be explained with great effort while the pictures are running. Edison has proved that the historical subject may travel far out of recent times and our own country by his "Nero," which, better than the reading of a hundred books, shows the early spirit and the beginnings of Christianity. It would be presumptuous to offer suggestions to such a master, but it may be stated in a general way that the stormy times preceding and following the rise and fall of the Stuart dynasty in England afford splendid materials to the film makers in search of historical tales. What a great Highland story would be the "Adventures of the Young Pretender," his early successes, then "pale, bloody Culloden," where Lochiel's fearful prophecy came true, the Prince's escape from the battle field, his days among the robbers and cattle stealers in the Highland fastnesses, the Flora McDonald incident and the Prince's final escape into France. The story of the Earl of Nithsdale's escape from the Tower and the condition of his wife might offer another inviting subject. Of course the traditional stories by the hands of the incompetent are very easily spoiled and made ridiculous and whoever has seen those dreams of the rarebit fiend known as "Held by the Enemy," or "The Patriot," or "The Battle of Monmouth," or "Washington at Valley Forge" (the limit) will agree with me. Such and similar concoctions are painful in the extreme and almost an offense against the penal code. Here, however, one or two failures are not necessarily fatal. There may be improvement and no doubt there will be. The field is too rich and too promising to be neglected, the public demand for good historical pictures too unmistakably insistent to be long ignored. This is plainly shown by the reprint of the old film "Daniel Boone," whose hold on the public after a run of something like three years is as great as ever.

GREAT FIGURES IN FICTION.

What I mean by that is best illustrated by the great colored Pathé film "Don Juan," an undoubted success. The literature of all European nations abounds in striking figures in fiction, well known the world over. Who will venture to take up "Don Quixote and Sancho Panza"? There is a chance for genuine comedy. Of course the spectacle of a man falling down the steps or dropping into water is very funny, but it is hardly the highest form of comedy and there are surprisingly many people who look for a little relief from this coarse work. If pathos and comedy have not lost their power to delight the heart of man, "Don Quixote" ought to have a triumphal tour in the moving picture theaters. A good "Faust" (the emphasis on good) is bound to delight. It is not flattering to Americans that "Rip Van Winkle" was handled by a French firm and this, too, after such an artist as the late Joseph Jefferson had interpreted Irving's great character. What about "Tom Sawyer" and "Huckleberry Finn"? Italian literature gives us the exquisitely ludicrous figure of "Don Abbondio" in that greatest novel of modern times, Manzon's "The Betrothed." Here certainly is a great opportunity for an enterprising maker of films. I recommend to all of them to read the story; its dramatization in moving pictures will not be easy perhaps, but it would make us laugh and weep, then laugh again and weep again, and make us all feel glad that we are living. More anon.
WHAT THEY ARE TALKING ABOUT AMONG THE EXCHANGES.

Simultaneously with the announcement of an increase in the price of films by the licensed manufacturers we find the Film Service Association rental exchanges raising their prices for service. The effect of this has not manifested itself as yet. These changes went into effect only three or four days ago and time has not elapsed to enable a gleaming of sentiment concerning the same. Some very interesting problems will present themselves in the very near future. It is reported that several of the licensed manufacturers contemplate adding at least one more issue to their production each week. An increase in price and production must necessarily result in raising the prices to be paid by the exhibitors. The latter will naturally want to keep abreast with the times. If he insists upon it there is no doubt he will have to stand an increase in his rates to enable the exchange to purchase the additional issues. One exchange man put the matter this way: "I took on a customer at $75 per on the basis of purchases by me of one print of every subject the manufacturers might issue. At that time most of the manufacturers were getting out one reel a week. Now suppose these manufacturers increase their output to two reels a week, and those who were putting out two produce three, can you see how I can't keep up with it, and that customer supplied up to date at the original price?"

An exhibitor who was interviewed on the subject said: "I want every man to get what belongs to him, and I want mine, of course, as well. Trouble is that the exchange I want here if the exchange must go to additional expense to get it after I have made my contract I have nothing to do with that, but any exchange that shows me it is doing the best it can and shows me that an increase in production makes its contract a losing one, or one that shows little or no profit, can raise my price and I will pay if my business warrants it. If I pay the increased price I want the goods, and that is all there is to it. The great drawback to the association exchanges last season was that for some time they could not get enough new stuff. If the manufacturers are going to increase their output and enable the exchanges to deliver the goods in demand I do not think the exchanges will have any trouble in getting the money."

According to latest advice there will not be any radical change in the membership of the New York local of the Film Service Association. Last week it looked very much like it. A meeting of the local was scheduled for about the time at which we go to press and for several days it was rumored that there would be something doing. An eleventh hour canvass apparently changed the complexion of affairs and justifies the statement that the local will continue its course as in the past.

A manufacturer whose attention was called to the statement that the recently adopted schedule of prices for the sale of films by the members of the Film Service Association means an increase of from 9 cents per foot net to 11 cents net suppressed his indignation with some difficulty and he is apparently correct in his statements regarding the facts. He maintains that under the last schedule the standing order price was 9 cents per foot, but 9 cents less 10 per cent. and under the new schedule it is 11 cents less 10 per cent. In other words, under the last schedule the renter got the films for 8.10 per cent., while under the new schedule the renter will pay 9.10 cents. There is no disputing the contention that the price has been raised. The figures show it, but they do not show that the net price has been increased 29.10 per cent. Of course the other knows what he must pay for his films without any calculations by the papers, but it is only fair that the facts should be stated as they exist.

The consolidation of the Edison and Biograph licensed manufacturers still remains in embryo. There is nothing upon which to base an authoritative statement one way or the other. The consensus of opinion of those on both sides appears to favor a consolidation

"NICKELODIA" !!!

A fellow who has a brainstorm.
While a mission he seeks to perform,
With a thrilling for fame. 

Says, "I'll coin a new name."

And, lo! "Nickelodia" was born.
eral arrests the spelling was discontinued. Now the city
electrician and fire chief have adopted very strict fire rules
in regard to the places, and a number of them will have to
go out of business.

Albany, N. Y.—F. F. Proctor, the theatrical manager, has
secured a ten-year lease of the Comique Theater, the largest
motion picture house in the city. He will make of it the first
largest and permanent moving picture theater under his man-
agement, and it will be entirely in the new line. The pictures
will be discontinued at Proctor’s Theater to be re-
placed by the regular vaudeville season. The Comique will
be known as Proctor’s Annex, after being enlarged and
thoroughly equipped, and will, for the present, be under the
management of Guy A. Graves, new manager of Proctor’s
Troy house.

Cleveland, O.—Of the sixty-five moving picture theaters
in the city, fifty-one have secured licenses. Eight of those
which held the standard legal license will have to repair to
comply with the ordinances are being made. The other six have
not announced their intentions to the building inspector’s
office. They are the ones liable to arrest should they still
continue open without the permit or some arrangement with
the building inspector. Deputy Inspector Horner said that
he thought two of the six were going out of business and
that others might. Some of them could not get licenses
under the new ordinance, but they are to be repaired so as to comply with the law regarding exits.
The proprietors of these must either move or stop business
entirely.

Savannah, Ga., Sept.—That Savannahians are appreci-
ating good moving picture and vaudeville has been shown in
the last few months of the Summer, which has been the
hottest in the history of Savannah. Every house that is in
business has made money all during the Summer months and
the theater has been kept going. Those that are doing business now are: The Orpheum, controlled by the Southern Amusement Co., with Mr. M. Wilnesky at the head; the Criterion, controlled and owned by the Bandy Bros., Herbert and Frank, and the Superba, controlled by Mr. G. Wheeler. The Casino, which is run by the Savannah Electric Co., seems to be drawing well. Free shows and moving pictures are given every day and
night and thousands grasp the opportunity.

By the first of January, or thereabouts, Savannah will find itself
with one of the largest vaudeville and moving picture houses
in the country. This house will hold from fourteen hundred
to sixteen hundred, and it is claimed by the owners will be
the finest house south of the Mason and Dixon line. This
house will be the “Orpheum,” which is running now and
playing to packed houses at every performance. The house
now holds about six hundred and will be wonderfully im-
poved by the electric light and every other improvement. It
has been stated that they may put on regular popular-
price shows, but this statement has been denied by Mr.
Wilnesky. Another change that has taken place in the house
will be the installation of the new management and Mr. Joseph Wilnesky, Mr. Wilnesky’s son, given the
position. Young Wilnesky has just finished school and says
he will give the people of Savannah better shows than they
have ever had.

Mr. Frank Bandy has just returned from a three months’
vacation through Utah, Colorado, California, and many other
Western cities. Mr. Bandy stated that Savannah is receiving
the best attention from the film exchange and that he found
business in the moving picture line to be going along at a
pretty fair rate. He also stated that they may improve the Criterion
Theater during the Fall. He received a telegram from Au-
gust, Gs., stating that there was a show during Thursday,
Friday and Saturday, the last week, because of the flood there;
the telegram stated that their place was six feet under water
but would be running next week.

Our representative was in to see Mr. Beck, of the Electro-
graph Co., the other day, and during the course of a con-
versation Mr. Beck said that his moving picture booth in
North Norfolk is one of the largest and best in the United
States, being built of nothing else but steel and reinforced
cement.

He also wishes you to watch the mail man, as he is sending
out numerous letters to all in the trade announcing his low
prices and splendid methods of doing business.

To those who are not aware of the fact that he has moved
his store to 8 East Fourteenth street, and that he has opened
ERECTING A SECOND BARN.

The Moving Picture World.

SEEKS CASH OF THE JUDGES.

Justice George J. O’Keefe and Patrick Keedy, of the
Brooklyn Court of Special Sessions, have been served with a
summon and complaint charging them with embezzlement.

On May 280, 1897, when he was arrested for violating Section
265 of the Penal Code, which relates to the Sabbath law.
This is a misdemeanor, and the maximum penalty for the
disorderly house is a fine of $1,000. In this case, Schindler’s
was the first offense, the complaint says, but the Judges are alleged to have fined him $100, with the option
of going to jail for thirty days. His lawyers were anxious
to get the case to the test of the law and to have the client
go to jail.

The lawyers contend that they have decisions, given in
New York law, which hold public officials, including those
on the bench, liable to a civil action for acting in excess of
their powers, and the contention is emphasized in the com-
plaint that the defence of judicial error cannot be set up,
as it was pointed out to Justices Keedy, O’Keefe and Fleming
at the time that sentence was passed that the penalty they
were imposing on Schindler was in excess of that prescribed
by law.

L. E. Spencer’s Lyceum.

Leonard G. Spencer, more generally known as Len. Spen-
ner, has been before the public for years as an entertainer
and photographer. Just recently he has pioneered in a new
field of work that has been created by the moving picture furore.
Mr. Spencer was quick to see the trend to this amusement
field and foretell the enormous demand that would arise
for singing voices suitable for the illustrated song; he, therefore,
established the “Len.” Lyceum in which the Spencer act makes
a specialty of supplying instrumental and vocal artists for
the five and ten-cent theaters. The rapid growth of his
business is a direct compliment to his keenness and fore-
knowing. The Spencer act is engaged by managers of all over
appliant for engagements; each and every vocalist or
instrumentalist must “show him” his or her respective attain-
ments. The rating of the vocal artist is filed in a ledger, with
marks upon strength of tone, range, quality of voice,
and enunciation; while the rating of the instrumentalist con-
tains equally conscientious remarks on the qualifications
demanded. There is no fixed salary for the “illustrated song”
singer or the instrumentalist in the “Lyceum”; he is judged
according to his ability and his salary is pro rata. This gives
not only the manager but the artist protection. Managers are
also invited to the “Lyceum,” where they can listen to
the different artists and select their own talent.

In the production work, Len Spencer has established
one of the largest song slide departments in the United
States; the latest and best slides are constantly being added
to his list; standing orders are all with the leading slide
manufacturers. While at O’Keefe & Other New York, Mr.
Wheeler, Scott & Van Altena, and others. The motto of
the slide department, “You Select and We Ship,” is rigidly
lived up to, and entire satisfaction has been expressed by
patrons both large and small, and many has the system. To avoid confusion and facilitate delivery, Mr. Spencer has inaugurated a unique
method of supplying “indestructible” music. Each set of
slides that is shipped is accompanied by two copies of the
song, handsomely written down and sometimes a printed
lyric is returned with the slides, and if it is not returned a nominal charge is made. As the field has broadened so has Mr. Spencer’s grasp
on its possibilities, and special provision has been made for
the careful booking of machine operators and dramatic dem-
onstrators. The pages of the “Lyceum” are filled with
prominent names, the department, on the books of which appear the names of acts both pretentious and modest.

The Novelty Slide Company, 221 East Fifty-third street,
have secured the sole right to manufacture slides of the
Olympic games at London from negatives made by a promis-
ing English photographer. They have also secured ex-
cellent negatives of the reception given to the champions on
their arrival in this country and of President Roosevelt en-
tertaining them at Oyster Bay. As announced elsewhere in
this paper, they are now prepared to fill orders for all or any
part of this interesting series.
The Cult of the Motion Picture.

Their Importance as Recorders of Historical Events and the Tricks of Their Manufacture.

The moving picture machine is the phonograph to the eye, and both machines are being perfected to such an extent that there is at the present time in process of production in London a moving picture film that will produce an entire play of Shakespeare, the film being so attuned in rapidity to a monster phonograph that even so small a detail as the movement of the lips is in exact accord with the syllable voiced by the talking-machine—the whole thing being a perfection in beauty and a triumph of their strength.

This will make the moving picture a greater rival than ever to what is now called the legitimate theater, and will enhance the difficulty and wonder art of making the films, which we are and will be unable to make pictures of old life, and from far-away corners of the earth, as to make it almost impossible for the ordinary unsophisticated beholder to believe that they are real photographs and not pictures made by some one.

Notwithstanding the great interest in the political campaign now in progress, the question that is asked thousands of times more than any other is, How are moving pictures recorded? The student who has witnessed the performances do not ask the question outright, as they did the first two or three times they witnessed the seemingly phenomenal play of lifelike figures upon the screen, but they ask it after the least reflection.

Above 50,000 people ask the question weekly, for this is the estimated number of St. Louisans who patronize the nickelodeons during that time. This is a fair average of attendance, and the proposition the present in the city, is New York has about 200,000 weekly attendance.

While the manner of making most of the pictures is simple enough when understood, still, even of the local matters, we do not know how many of the foreign trick films are made.

The scope of what may be called the phonographic-kinetoscope is so wide in its field of possibilities as historian and artist to have called the greatest invention the world ever saw, or ever will see. Logical argument on the part of the kinetoscope student backs this up.

In calling the moving picture machine and the phonograph the future world's historians, it is only necessary to point out that the film records of the Republican and Democratic national conventions, soon to be upon the market, will be a more graphic and valuable presentation of those scenes to generations 200 years hence than any word picture could convey. The history of our phonograph has been so as to reproduce every sound within the convention hall in exact consonance with the movement of the film, then it would be, beyond the power of any written description to even approach in the power of the imagination and doings of the world of to-day to that of to-morrow.

In claiming the moving picture and the combination phonographic-kinetoscope to be a most powerful, if not the most powerful, factoring makes for the educational evolution today, the student does not draw upon his imagination, but needs only to present cold facts gathered from the departed possibilities of the past to predict for the future.

How priceless and incomparably valuable beyond all written and traditional history, he argues, would be moving pictures and phonographic records of scenes of the past; for instance, of the great Caesar entering Rome after one of his world victories, of St. Anthony in his oration upon the death of his master, and of the populace in their frenzied rage. The moving picture would show the Caesar as he actually was, the course and crafty lineaments of feature that might have been his, and which the camera relentlessly would pick out, and we would hear ourselves the intonations of Antony's voice and his eloquence, and be able to form our own conclusions as to his guile and sincerity.

With this as an inductive thought leading to a greater comprehension of the wonderfulness of the phonographic-kinetoscope, the student points out the almost miraculous character of the machines, and their wonderful value in the event of war, and which the camera relentlessly would pick out, and we would hear ourselves the intonations of Antony's voice, and to be present at the trial before Herod, the crucifixion, the interment and the resurrection of.

It is not sacrilege to say this, he argues, when the mind is stunned at the thought that could the world have heard through these 2000 years the divine tones of the Voice delivering the Sermon on the Mount, and could have seen Him picturing to the ears the words as the living, but that the ability that walked among the people that day—then Christianity would have been irresistible, and through the reproduction of His awesome presence, His work would have been hastened to the end in a fold, by bringing to Him the world seeing what is yet a mere chimera—a world-wide brotherhood of man. One film of the Christ would be worth more than 10,000 preachers and 10,000,000,000 Bibles, and it would be no matter that He be a deceiver, the presentations of the Son of God in painted pictures.

What could have been done then is being done to-day, Time and space are being annihilated. President Roosevelt of the United States is seen in pictures offering the world his voice, talking his speech as the film presents his gestures. The films can be preserved and duplicated indefinitely, and lie, as well as others who will become subjects of the inventions, will continue as an almost living breath of personality for hundreds of years, or, it is possible, until man ceases to exist. It is but one step below the preservation of life itself until the end of time and his immortality without this power.

With the development of the moving picture apparatus will come that clearness which will place it within the power of every man to become its subject and have pictures of himself and his family. At a considerable rate cost and to-day can preserve his voice by phonographic record for generations of his descendants, and while the cost of showing a moving picture of him for about fifteen minutes would be under $300, in a few years it will be reduced to half within five years, and could be reduced to a quarter of that now were it not for the existence of the controlling trust and the royalties on inventions.

The chief of the theatrical world to-day is that, through the fault of improper presentation of the matter to him, Richard Mansfield refused to submit to the moving picture photographer. Had he realized the immortality of the moving picture and the phonograph would give himself and his name an immortality, it is possible he would have been in his great plays, and coming generations could judge him for themselves, and not by tradition and history as we do Booth. Mansfield was offered $3,000 to go through one act of one of his plays, while his time is being used, and $5,000 for the act with his name. It is reported that he kicked the man downstairs, as offering an insult to his art. Had his death not been so unexpected it is said that friends would have presented the matter to him in the proper light, and the world would now have more than a mere memory of him.

How Pictures Are Made.

The matter of making the original film is expensive and elaborate, even for the simplest scenes. At present the most of the work of the film is centered in a man named dummies. There are what are called "chasers." This is a scene in which a runaway horse or a thief is pursued by a crowd. The street is selected, and a trained man goes around the neighborhood to hire a crowd to engage in the chase. Pathe of Paris keeps his own company for this purpose, but most American manufacturers find this too expensive. The instructions of the agent to the crowd are very simple:

Just keep your eye on me and try to catch me. That's all.

In the crowd are generally several women, fat, tall and short, and some cripples, if possible. This always means half a dozen falls, as there is not one woman in ten who can run a block in a crowd of this sort without going under. "If you fall, you'll never have a part," explained the agent. "If we do, we get a stagey fall that spoils the effect."

This is how a runaway horse can dash through a crowd of people, scattering them in all directions, without killing half a dozen: A picture is taken of a real crowd standing in the way of the horse. Another is taken of the horse dashing through a crowd of dummies. Real people then take the positions of the dummies, and the horse is photographed in the act of jumping to their feet and pursuing the horse. The films are cut and glued together, the substitution of the real people to the film being made at the exact point at which the horse stopped the live horse.

The great train robbery film cost $350,000 to produce, but it has netted above $2,000,000 in rent of duplicates, more than any legitimate play has ever made in this country. The screen version was taken from a Pathe serial, and the company chartered a train of thirty coaches and placed 1,200 people aboard. The company was paid also to stop traffic on
the track while the play was being enacted. An engine on the parallel track carried the moving picture machine which photographed the two robbers who climbed over the coal truck and held up the engineer and fireman. The fireman was shot and thrown out of the cab. Of course, as the fireman dropped, the car was substituted to be thrown out. The stonemason who was the five-cent entertainment to the two woods and across the open country, a camera being stationed ahead of the robber band and the chase starting by a gunshot signal.

Consideration of the hundreds of little details necessary to perfect an undertaking of this magnitude will make it plain that the cost was not excessive.

One of the best known and most successful films of an Indian battle with settler was taken outside of Battle Creek, Mich., at the time that the Indian medicine show was quizzed near there on account of smallpox and had to remain two weeks. A Chicago firm immediately dispatched a man to see the proprietor of the medicine outfit. He was a man familiar with the conditions, and in two weeks the Chicago operators had rounded up enough farmers, drilled them and rehearsed the performances and obtained pictures of an attack by redheaduns that has deceived experienced Indian fighting, and its inaudible jumping sound.

To get films such as these, or pictures of any scene at all, provided that it is strange, curious or valuable in an educational way, the moving picture man sends his agent and his camera to the scene, and if the results are good, he will go back another season and reheat the scene. Nothing better or more graphically present to the people of one country the wonders of another. For the children, and, indeed, for grown people, scenes such as these are a living history. They are more and more vivid and impressive than it is possible for any book or illustration to convey. For instance, the child finds in his geography pictures of the animals of the earth, and is told that strange-looking earthquake tremble on the wrong sides of the earth. About one-sixth of the children of the country have the opportunity of going to the circus in their lives, and those who are thus fortunate find in the actual sight of the beasts a conviction of reality, whereas previously these had a weird vision of the strangeness of the beasts.

One day, while the pupils in a school on the outskirts of Los Angeles were talking of the pictures in the school book not as fabled as those of the story book and the creations of the comic artist of the newspaper's Sunday magazine. Here was a picture of the kangaroo in his school book, and in the city streets, and the young and the old, and the children and the parents and grandparents and the people in the odd corners of the world. Not one per cent. of the people of any country ever travel outside of it; and it is an extremely small per cent. that ever travel 500 miles from the place of their birth.

The moving picture machine, for less than $5 worth of admission tickets to see various films, will take you on a journey into every quarter, nook and corner of the globe that has anything to interest you, and show you scenes that even the most invertebrate of explorers and globe-trotters, who may have spent above $500,000 in their travels, have never seen. For instance, one traveler may have a hobby to go to penetrate the wilds of Africa, another simply makes his annual tour of Europe, some pass through the tropics. The boy who has spent two years of a boy's life in the tropics will not visit all the places and witness all the scenes that the moving picture machine will show you in a month.

Invasing the Stage.

The moving picture machine and the phonograph are now invading the stage—the legitimate stage. Pathe, of Paris, is now paying fabulous sums to Bernhardt, Duse and other great actresses of to-day for performances of their plays before his machines. The same thing is being done in this country, and half a dozen of our most prominent actors and actresses have already been approached for moving picture productions of their greatest successes.

To such a degree of development has this phase of the work gone, that it is already seriously predicted that shortly the drama, as we now know it, will be a thing of the past and the theater, which will be devoted entirely to "canned" reproductions of these master works of the mimic art.

There is something about the actual play, however, that cannot be reproduced in the film, and that is the spirit of the play. A performance of "Macbeth" by a moving picture machine was recently stopped, because the stabbing scene was too horrible and real to be permitted. It was presented just as the Macbeth is presented, the blood in the air, the voice and presence, detract from and soften the gaiety of the scene.

In the play the stabbing is subordinate as a feature, while, in the cold, hard outlines of the moving picture it predominates—the spectator sees the dagger come, and out, the blood flows, and the wound is revealed. In the play this is smoothed over and submerged by the other exciting and artful creations that excite the imagination. For this reason the work of preparing a play for the moving picture is a stage manager's art in itself.

Inventors are now trying to overcome the defects that appear in the moving picture machines, and in the old country they have been almost perfected. One of the newest is the "Per" which will shake and vibrate the films so that you will see them in a way that has been in such a mad rush to get out films and cover the market that this feature of the work has been neglected, and the machines hitherto have been mounted simply upon tripods, which trembled and vibrated under the operator's touch.

St. Louis "Republic."

GETTING THE GOODS.

The following story of how moving pictures are made gives the round the world a round the corner. Four thousand people packed the space in front of Borough Hall, Brooklyn, the while they gazed at a baseball bulletin board. The police moved here and there clearing the car tracks. Up came a boy. He didn't look much like a boy—but because he was an actor. Behind him toddled an old woman, and behind her came a stage manager, a camera man and a helper. Scarcely had the old woman established herself on the curbstone before a trolley car came clanging down the avenue. The boy kept a photographer turning away at a crank like a housewife grinding coffee.

"Now, go!" yelled the stage manager.

"Out onto the tracks she went. It was a business of seconds and split seconds. Subtly somewhere a camera began to move. In its little way a photographer, turning away at a crank like a housewife grinding coffee, "Now, you!" was the second command.

"This time the boy leaped out. The car came jarring to a standstill. The motorman jumped down to the rescue. "Keep back!" The stage manager. 'Let the boy save her."

"Then the crowd took its eyes off the baseball results long enough to stare at the picture of a young man carrying an old woman in his arms to safety from under the very whir of the terrible trolley car. "What is the old lady hurt? What is it? An accident?"

No; it was the American Vitagraph Company's crew of five-dollar-a-day actors, bound on their day's work of telling in pictures the story of "A New York Lad"—600 feet of it, and 16 pictures to the foot.

"Sometimes it isn't a noble lad, but a clever thief escaping from Sing-Sing—Sing-Sing being a set of canvas scenery on the stage, and these pictures are a substitute. The boy saw himself holding a gun, looking at the camera-man, flowing the capture of a big whale—and that, you may guess upon it, is the real thing, with the camera operator making pictures against time from the uncertain perch of a deck rail."
CORRESPONDENCE.

TIMELY FOREBODINGS TO EXHIBITORS.

Columbus, Miss., Aug. 27, 1908.

Editor Moving Picture World:

Dear Sir—Allow me to say a word to exhibitors who have at heart the preservation of this, the grandest of all American vocations, the moving picture show business, the life of which is now being crushed out by the greed of renters and manufacturers who court patronage from questionable resorts and free park shows. These latter are operated by street car corporations for the enhancement of their traffic receipts, the former by carnal beings who would send their dupes to h— for the sake of lucre, while the honest exhibitor must surrender to these parasitic mongrels and corporate greed. These corporations are using the renters and manufacturers as a cat's paw to enrich their coffers, while the said vendors and producers sit demurely by and witness their own extinction by indifference to their source of life—the exhibitors.

Who, but the renters and manufacturers, have not thought seriously of the dangers following this inordinate greed for gold and wondered what steps are to be taken to avoid the final catastrophe which must eventually land in the junk heap thousands of dollars' worth of picture machines, opera chairs and theater paraphernalia generally? To competition, limited to honorable five and ten-cent theatroriums, no sane exhibitor will register an objection, but when the renters with the association banner unfurled (!), an emblem of guaranteed guardianship (!), of protection (!), fail to curb their greed, and auction film service to parks for free parade before the public, how can the exhibitors exist? How are we to meet this competition, launched by those that benefit and live by the exhibitor's patronage? If the renters fail to protect the defenseless exhibitor, what then? Let them and the manufacturers answer.

The greed of the film renters all but amounts to a crime, not only in their vilely conducted free show parlous, but in their efforts to launch the unsophisticated into the picture-show business, in towns hardly equal to the maintenance of one good show. Such has been our experience (and not ours alone) with half-a-dozen upstarts in this locality, some of whom made a heroic struggle, only in time to succumb to fate; and, while viewing the wreck, the wonder was why conditions were so misrepresented? One, an honest old railroad engineer, lost his life's savings; another yielded to a loss of over $2,000; and they all alike wondered why they failed to vanquish as they were assured they could, by the use of this and that efficient apparatus and service. We, by dint of effort, managed to keep afloat, although burdened with heavy loss for the past seven months, the greater part of our loss, however, being due to the free park shows.

While we are sure our experience, as above noted, is no exception, we feel justified in appealing to all who have money invested to co-operate in a demand for protection that can only emanate from the manufacturers and renters. We will conclude by requesting the co-operation of the Moving Picture World in a cordial solicitation of all concerned to advise, through said medium, their experiences, opinions and desires regarding free shows given at parks, road houses, beer gardens and roof gardens. Where an admission is charged at the gates, permitting the patrons to partake of the amusements therein, there could hardly be an objection, as such conditions would, in a measure, meet honorable competition from the legitimate exhibitor.

Yours very truly,

THEATER VAUDETTE.

Film Service Association

All matters concerning the Association, requests for information, complaints, etc., are to be referred to either

THE NATIONAL SECRETARY,
Suite No. 716-734, 15 William St., New York, N. Y.

Or the WESTERN SECRETARY,
Suite No. 1402 Ashland Block, Chicago, Ill.
New and Improved Apparatus—
No. 2.

THE "MONARCH" 999.

C. B. Kleene's Combination Dissolving Stereopticon and Moving Picture Machine.

Aply named, the "Monarch 999" is already crowned with success, for, in the opinion of the managers of the few theaters in this city where it has been installed, it is the most important form of projection produced.

It consists of a combination of a moving picture mechanism and two magic lanterns, arranged for dissolving views and moving pictures, using arc light as illumination. The latter is supplied in a Power clamp the selected separate departure be set B. song, 25-ampere material of SS. is mounted on sliding rods and can be adjusted for position in line with stereopticon or moving picture mechanism. When used for the latter it is provided with a hinged cone which swings into position. A supporting rod for carrying arc lamp is made of iron, with a worm thread adjusting the position of lamp. Two self-centering slide carriers are supplied.

The Projection Lenses furnished are mounted in nickel plated tubes with lacquered brass barrel, supplied with rack and pinion adjustment, and are possessed of highest optical qualities, definition, depth of focus, illumination and covering capacity. These claims for better pictures are due to the fact that the moving picture lens is matched with two half-size stereopticon objectives instead of quarter-size as usually furnished. As regularly supplied, the stationary view will be square while the moving picture will be oblong, but the optical equipment may be varied so that the stationary view will match the moving picture in height or in width, as preferred.

The Condensing Lens system is a feature of the "Monarch 999" and a departure from anything heretofore devised. Condenser lens and objective are thoroughly spaced between the condenser and moving pictures. The condenser of having three sets of condensing lenses is a necessary and of great importance. Thus equipped, the operator is ready for either slides or films without being obliged to change the focus of his lens. There are three sets of condensers on the wooden surfaces, made of the best glass. The purpose is to hold the moving pictures, and is mounted in the hinged cone (already mentioned) attached to the lower lamp-house.

There is a fixed focus and objective furnishing. The Hinged Cone is made of Russia iron and is attached to the slide box by means of heavy iron piano hinges. It is held firmly in place by a strong lever latch, which is easily operated and allows the cone to be swung aside promptly when the lamp is to be used for stereopticon work. The cone carries the special set of condensers for the motion picture.

Mechanical Dissolver.—The stereopticon is supplied with an iris diaphragm mechanical dissolver, fitted to the stereopticon and moving picture mechanism, extending back towards the lamp-house so as to be most convenient for the operator. This makes the effective dissolution of one view and one other, a fact difficult to accomplish perfectly in any other way. The other, any angle desired. Once adjusted it is firmly held in place. The carbon holders have steel forged screws which work in a clamp device and allow the metal to expand and contract without interfering with the grip of the clamp of the carbon. These lamps are made of iron, with a worm thread adjusting the position of lamp.
furnished with the machine are the best grade and, needless to say, it has received the highest approval of the New York Board of Fire Underwriters.

"Monarch 999" is not a new invention, but is the evolution of a type. The earlier models of C. B. Kleine's projection apparatus have long been favorably known among the trade, and at the offices in 662 Sixth' avenue, in this city, these may be compared alongside his latest 1908-9 model.

SITUATIONS WANTED.
Good Operators out of work may have their names listed free in this column. Notify us when you have secured a position.

Experienced Operators.
Ed. Daniels, P. O. Box 538, Granville, N. Y.
Wallace Randall, Gouverneur, N. Y.
Henry A. Filliettaz, 245 Cranston street, Providence, R. I., electrician and operator.
Leo Quinn, 177 North Street, Rochester, N. Y.
F. Lubinski, Box 87, Olneyville, R. I.
Sheldon S. Henry, 321 Lincoln St., Wilmington, O.
Sydney Bashr, 420 E. 140th St., New York City.
Simon Terr, 1326 Brook Ave., New York.
David S. Robinson, 208 Cruger Ave., Van Nest, New York City.
J. W. Connors, 235 Baldwin Street, New Brunswick, N. J.
O. S. Schlick, Dansville, N. Y.
Fred Raoul, Edgewood, Ga.
Henry A. Filliettaz, 455 Cranston Street, Providence, R. I.
Young man wishes position as assistant film man. Has had experience in dark room; also had experience on projecting machines. Milton Strauss, 1447 Third avenue, New York City.

TALKING PICTURES AND EFFECTS.
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A Success Everywhere
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What are they? Every live, wide-awake
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THE MOVING PICTURE WORLD

Film Review.
MONDAY MORNING
ICE

IN A

COURT

towards the unfortunate
so

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monkey and parrot.
awfully brutal to Clarence, and snatches the
garettc from his mouth, burling, yes hurling It
the floor, curse him!
The Judge has a large
vel with
which he calls the court to order;
Ing it upon occasions on the heads of the
trned attorneys, when they become too demonThe first prisoner to be tried Is Happy
rat ire.
<ollgan
He Is sent up so high It makes him
next
conies
jxy;
Serpentine
Sue,
snake
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e Is

arrested for exercising her subtle conrations on a frankfurter In lieu of the delinquent
She is sentenced for life, and should site
kel.
Two small boys are
e it out. Is to be banged.
In.
charged with having shot the
en brought
utes.
Dlogones'
In
their
plea
behalf brings
th such a Hood of tears that the urchins float
the tide.
"O! look who's in our midst."
t on
he pride of the boardwalk, has been so
llscreet as to wear a sheath-gown and an overileus cop pinches her: but It Is easy for Floss.
his Honor's hitherto flinty heart melts like an
cream Mock perched on the equator, and he
nself escorts her to her auto.
Scrappy Rosene anil Izzy McMnnus are next hauled in for
ghting. SO are allowed to trive a sample of
talents.
A spirited bout now takes place.
>lr
leb concludes with the pugs knocking out everyly in the court and then beating it.
Length. 414
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3ETRAYED BY A HANDPRINT
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has its use. as this Biograph subject will
Mrs. Wharton, a dashing widow, gives a
rty at her beautiful villa in honor of the
•sentaiion to her of a handsome diamond neckDuring the evening bridge
e
by lipr fiance.
ist is participated in by a number of the guests,
Miss Vane is playnnt: whom is Myrtle Vane.
in wretched luck, and is advised several times
Mrs. Wharton to desist, but she still plays on
the vain hopes of the tide of fortune turning,
at last, in the extreme of desperation, she
il
Shame, disgrace and
kes her all and loses.
What can she do
ration stare her In the face.
recoup her depleted fortune?
As one of the
ere is Professor Francois Paracelsus, the
tes
•w.

palmister, who of course, was called upon
Sheets of
read the palms of those present.
ier
were prepared and each imprinted their
id on a sheet to be read by the erudite soother at his leisure, and so were left on the drawroom table.
All have now retired to the
trtments assigned them by Mrs. Wharton, but
re seems to be a sleepless niirlit before Myrtle,
she suffers mental agony, until the thought
0,
the necklace flashes before her mind's eye.
she only possessed those treasures all would be
11.
The more she thought of it the more tiniqnerable became her covetousness. until the inseized
nitable
determination to secure them
•;
To enter her room by the door
but how?
aid not only arouse the hostess, but may he the
>sts as well.
There was but one way by the
idow. and this undertaking was decidedly hazlous. for It meant that she must crawl along the
•row ledge between her window and that of
Wharton, a distance of twenty feet, and one
9.
:ht misstep would result in her being dashed to
But when a woman will,
ith on the walk below.
so she makes the trip without mishap,
will
tering the room she searches noiselessly for the
of the dresser, finds it. secures the necklace.
Now
1
makes her way back to her apartment.
An ingenious idea strikes her.
hide the jewels.
>
cuts in two a bar of soap, and hollowing it
places the treasure inside and joins the parts
Inent

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—

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Meanwhile Mrs. Wharton, aroused from
slumber, intuitively looks to her diamonds, but
On
them gone.
"What's this? A cine!"
dresser there Is a sheet of the palmister's paper
Down to
which there is a handprint of dust.
drawing room for the corresponding imprint,
To Miss
'Myrtle Vane."
ere it isT and signed
ne's room goes the furious Mrs. Whartan, and
"Ing the scene that transpires the soap is brushed
m the table and breaks open, exposing the neokat the same time convicting the poor girl.
e,
the recovery of her jewels. Mrs. Wharton's
:er subsides and she is inclined to be charitable
ether.

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Enterprise Optical Mfg. Co.,

(Bdlaon).- SjWTOtcenei
Cloudless Sky.
little
daughter
Mother an.
gathering Bowers Mother (ondl) watche* from the
v bappj
porch
famllj group—Amid beautiful bomt
surroundings,
Making an Enemy. Father visits the Itl
Finds favorite horse lame
Blamea
hostler
BlOWa tollOw Hustler siiinlnallh discharged
swears vengeance.
The "Snake in tho Grass." Father about to depart for business -Wife and child wave •adieu"
Hostler wall lies from under cover Wife and child

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his mercy -Determines to steal child.
Hostler Acts.
Father gone "Coast clear"
Bottler reconnoitres -In an ugly mood
Climbs porch.
Boi'ore the Storm.
Mother and child In sitting
room Mother reading to child Has presentiment

at

—

—

— Hears footsteps Kushes to 'phone.
At Husband's Office. Husband called up Is startled
Thinks wife unduly alarmed Tries to allay

of danger

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—

her tears
Advises calmness.
Terrible Ordeal. Sudden Interruption
(Wife
drops receiver)
A masked face at the window
Husband hears crash of broken glass The hostler's
entrance Wife's scream The attack Child's plead-

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ings.

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As in a Vision. Husband wrought to pitch of
madness In dreadful agony Powerless to move
Hears every word Witnesses as In a vision every

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A COMEDY IN BLACK AND WHITE
Picture)

(Edison)

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— Synopsis
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coo"

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"Romeo" waits

to

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happy man

cautiously let in by his inamorata
Plainly shown
is continued
the owl still blinks.
"Music Hath Charms." So thinks the next "admirer," for he has brought his banjo Believing his
adored asleep, he mounts the rain-barrel and starts
a serenade But he's under the wrong window, for
Pa's night-capped head appears A pail of water rewards t lie singer, whose uncertain footing lands him
In the barrel.
Pa sees the light below Breaks in on the devoted
couple and stops the love-making A general "rough
house" ensues The lover is thrown out And the
weeping maiden is laid across Pa's knee and promApproximate
ises to never have a beau again.
length. 225 feet.
is

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The business of love

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PASSION PLAY
Without Music and Lecture
If

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far

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away From New York or

Philadelphia to engage the services of the
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of Moving Picture Theatres.
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NEXT
FILM ISSUE
ORDER QUICK

OUR

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pel

Five seta or mora,

windward." and en-

"Love Laughs at Locksmiths." At stern parents,
Swain Number Two arrives with a
too. at times
Soft signals are exchanged and the
larger bouquet
on the curtain

il

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(Silhouette

puts his protest into action
not upon the order of his
going, but makes a spurt The weeping damsel Is
led into the house and severely lectured.

Brave

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Do NOT put on

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Pa has "an eye

ters an objection

S. *

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four sets, one order, < '-'• i*"' sr
in per set. TKKMS, net (ash
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the DlUSlC, being DOSed rs|.c< ullv [Ol ui h sung, lliflr
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e equal to the brst
on the ni.ukel
Five COplCS] Ol free mUStC with rath
set except where niusii is quoted
Slides tn.itked with

the curtain of the large window Pa's
seen Intent on the "news" A moonlit
lake affords a background for the action.
"Borneo, Where Art Thou?" Seated on a rustic
bench in the garden a dusky maiden awaits her
lover The laggard arrives anon with huge bouquet
All is forgiven, and the lovers start to "bill and

form

the Illustrated

lot

I

The Shades of Night. A big harvest moon lights
the scene—On a leafless tree a wise old owl is
perched The shadowy outlines of a cottage are
discerned

S.i

(iHNKH T«*AN5PaKI:NCY CO.
he slides .itOI.OBh SUMO SI. 101! CO.

and the

—

scene enacted.
Mother Love. Husband hears wife's frantic appeals for mercy Ills child's prayers The curses
and denunciations of the enraged hostler.
Suspense Silence. Hear child's cry as hostler
secures her The mother going to the rescue The
desperate struggle The mother's cry as she regains
her child Frenzy of enraged and baffled demon
pistol shot
The mother's dying words as she crawls
The child's heartrending sobs Then
to the 'phone
silence.
Approximate length. 575 feet.

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HEARD OVER THE 'PHONE

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CONEY ISLAND

(Biograph).
Socrates said,
belong in u indue
to bear courteously,
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wisely,
consider goberlj and in decide
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These four qualifications were nest
npartlally."
possessed bj
Hon.
nraredl)
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Patrick
Henry
cPheeney, Justice ol
the
Police Court
ol
the
i lil'<
greatest playground.
Sunday night Is n
isy one
for the coppers, ami the cooler on
tndaj morning Is jammed with u fasciculated mob
la« breakers.
Quiet reigns as we cuter the
•( Justice,
.11
for Bobby,
the page, Is In the
ml of nod, while Clarence the cop, who Is ad
Cted to the habil of smoking cigarettes In his
snoring that beautiful sonata.
a
"Please
'way and let me sleep."
Reglna, the seruhoman arouses them, and Bobby, with the bell,
court.
The first to arrive arc Mr. Ignatius
lirlen and Mr. Dlogonea Cassldy,
the attorneys.
gentlemen ore bosom friends and get along
gather

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NEW SUBJECTS
ROMANCE OF

Never Again

ROMANCE OF A TAXICAB (Essanay).— A young
and beautiful girl who is heiress in her own right
to an immense fortune, falls a victim to her amwho plans to acquire her
stepmother,
fortune by having the stepdaughter committed to
The girl
a private sanitarium for the insane.
waits and watches patiently until fortune directs
a young doctor across her path, and as he Is leaving the place of her incarceration, she deftly places
a note in his hands stating the direct facts. 'He
at once prepares to release the much wronged
girl,
and enlists the services of a trained nurse:
then acting on the instant he employs the services
of a taxicab in which both the nurse and himself
repair to the sanitarium, under the very eyes of
the keeper and the heads of the institution, as well
as the senile father and villainous stepmother. The
nurse following the young physician's instructions
manages to place her cloak and veil In the possession of the captive girl, who having been made
aware of the plan of escape, walks boldly into the
reception room where her enemies .re assembled,
and in company with the yonng doctor leaves the
The escape is discovered by the head of
place.
the institution, and now begins the exciting autoThe taxicab containing the runmobile chase.
aways is followed by a huge touring car. on. on
through the parks and streets until the very outPolicemen all alone
skirts of the city is reached.
the route endeavor to stop the mad race, but nil
At last a daring officer places himself
in vain.
The
dlrectlv in front of the flying automobiles.

A TAXICAB

Length 700 feet

Length 300

feet

bitious

A PRETTY STORY
PICTURE AND A
SPARKLING COMEDY

READY
WEDNESDAY,

SEP. 9

ESSANAY FILM

MFGXD.
501

WELLS St. ChicagoJlls.
1


driver of the taxicab loses heart and brings its mauchine to a dead stop. The officer mounts the taxicab to place fich driver under arrest, when to his consternation the young surpice produces his Health Department permits. The officer, seeing his mistake and perceiving the driver's return, but at once places the violent stepmother and weakening a further under arrest. They drive in another direction while the taxicab and its occupants proved to be the escape of a man rided by a kind old minister. The ceremony is just completed when the rate and clathered followers appear, but all too late, where they are.

NEVER AGAIN! (Essany) — A comedy of excellent merit is brought out of this steady popular and well fitting expression. How often have you allowed yourself to do something and then vow to never again repeat the same folly? Such is the case in this subject with our principal characters, who, after having each day all day, thinks he sees an avenue of escape when he reads a circular announcing a times you should, "Keep Cool by Going to Comfy Isle." He makes up his mind to be wronged, and that he has been better off he had stayed at home. He hires an auto to take him to the boat landing, but it breaks down and he is back at home. He does not succeed in doing this, and in order to catch him he had to run, managing to get the boat as it is leaving the pier. The boat is crowded and he is squeezed to a pulp by two very fat women. Finally he arrives at the island, and after that has all kinds of trouble, which continues until he makes up his mind that he has had quite enough of "Cool Comfy Isle." He sees this is a new life, and cars have gone and he has to hoof it. When he arrives in the city he finds a jest of the cool breezes of "Comfy Isle," and what he does to that sign is a caution. Length, 500 feet.

THE MIDSOUTH EXPRESS (Lubin) — A banker Receives a telegram that his fortune is an important discovery of a valuable mining claim. He is asked to come at once and burn over his money to satisfy claimants. His bookkeeper, who is also a pay boy and grasp the contents of the telegram and immediately determine to possess the money if possible. In disguise they follow their employer's emigration and into the sleeper. The unsuspecting banker rules to see the money lower, and waiting for a favorable opportunity, which does not come, they decide to secure the money and leave from the train.

Detectives and police are wired for and await the train until after dark. They are physically very body is searched, but nothing is found. The cashier and bookkeeper are taken to a police heart, but she being a poor, innocent girl, will not name them. Then they are allowed to return them honestly. Subsequently he confesses all to his employer and returns his share of the money and is forgiven.

His bookkeeper has no such complications and drags to the lowest dive only to bring it out and cuts and finally an ignoble death. Length, 1,040 feet.

FASCINATING PLUFFY DIMPLES (Lubin) — Fluffy Dimples is out of position and incidentally out of money. He is putting a position as bookkeeper, but owing to his fascinating ways the lady of the house deems it wise to discharge him.

Their next position is that of a baby nurse. It does not last very long, however, when Fluffy takes a position as an artificial mother. She likes holding hands.

The proprietor gets jealous, discharges Fluffy who now takes a position as stenographer.

Her next employment is as a waitress, but everywhere her "sweet disposition" makes her hold her position.

Driven to desperation she takes the place of an attendant at an old ladies' home from where she escapes with her erstwhile lover.

She is now in love with a young man, that of a young wife, which position she intends to hold for life. Length, 500 feet.

Pathe Freres issue:

SAMSON AND DELILAH. — There are few persons who are not acquainted with the Old Testament, who possessed such supernatural strength, and his wife, Delilah, who, like so many women, is not necessary to dwell on the story, but we will give an outline, which is as follows: Delilah appears in this magnificent picture, from the time that the angel announces to his mother his coming into the world. Length, 600 feet.

We first see him as a little baby, when his happy parents place him in the arms of a multitude of peasants.

The next scene is some time later, when he is possessed of such wonderful strength that he is the terror of the Philistines. They capture him and lead him into a chamber, but the infant Delilah takes him to a massive door to prevent his escape; but she is vanquished by a fire that was set and dragging the heavy gate away from its fastenings. This takes place when he takes a piece of cardboard and walking out defiantly.

In the next picture we see the King and a large group in a public square, where the inclusions Delilah to tempt Samson and win him by love and strategy and learn the secret of wonderful strength. Samson is soon on the sees and falls in love with a beautiful woman. She is not particularly a woman in a chamber, where they play. In the manner she binds his arms with heavy chains, it is too late to break the thread. Finally she lulls him to sleep, and when he awakens he accomplishes her purpose cutting off his hair. He is completely in her power and is led out a capital and thrown into a dungeon, where he is dragged out and it is a new song to him to destroy the Philistines.

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One thing in the picture that will interest the lady is the Buffalo display, in which we see an old Indian woman sitting and competing for houses with the stronger sex.

THE MARATHON RACE.
We were very fortunate in securing unique pictures of the great Marathon race, which is still being shown, showing the herculean efforts of the contestants to win the coveted prize. The first picture shows the start of the race, and the runners are seen in full stride, with the women alongside. Nearly all the men and women are wearing long white trousers, and some of them are seen carrying their shoes. The race is being run in the style of a marathon, with the runners following each other closely. The course is very rough and rocky, and the runners are struggling to keep up with the pace.

In the second picture, we see the runners completing the first lap of the race. They are all moving at a steady pace, and the leaders are trying to pull away from the pack. The scene is quite spectacular, with the runners streaming past the camera in a blur of movement.

In the third picture, we see the runners nearing the finish line. They are all竭力拼尽全力地 racing to the end, with the lead changing hands multiple times. The finish line is in sight, and the runners are giving it their all in a desperate attempt to win.

The fourth picture shows the runners crossing the finish line, with the winner triumphantly bearing the laurel wreath. The scene is one of triumph and despair, with the exhausted runners lying on the ground in a heap.

THE VOLUNTEER.
A picture of the volunteer was taken, showing a group of young men standing in front of a building. They appear to be dressed in uniform, and their�行为 is reminiscent of a military unit. The picture captures a moment of camaraderie and dedication, as the volunteers prepare to carry out their duties.

THE THEATRE.
Finally, we have a picture of the theatre, showing the audience enjoying the performance. The theatre is filled with people, and the atmosphere is lively and energetic. The picture captures the essence of the theatrical experience, with the audience fully engaged in the performance.

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The servants open and arrange the table, while Ada unpacks the toys for the child. They sit down to partake of the unseasonable feast as the bells announce the beginning of the Christmas Day. Six months later, in the garden of an ordinary house is a in the garden of an ordinary home is. Miss Ada says I shall soon be able to come home. Miss Ada sends her love to the maid, Your loving daughter, Violet. Length, 560 feet.

WESTERN COURTHOUSE: A love story of Arizona (Vignettes in a room of the museum). A story of Arizona. In a room of the most modest home of a western ranchman, the owner, a middle-aged man, is seated smoking. His daughter, pretty, simply but beautifully dressed, is seated by his side. The girl finishes her work, takes her sunbonnet and a book and goes out. A few minutes later a man enters hurriedly and speaks to the ranchman. The ranchman makes hasty preparations for a journey, leaves a note for his daughter and departs. The young girl has gone from the door and disappears with something, then prepares to retire. She starts slowly upon hearing a noise, but thinks it is a imagination. She again moves from the door. As she marks the door, the noise she is on the noise, taking the fact that someone is breaking in the door. Before she can draw near the door, a man open, a masked man enters, zinc her, carries her out, mounts his horse and rides off. They finally come to his shack, a little more pretentious that the girl’s home. She is carried in, the girl receives and seated by the fire. Her roughness moves his mask: it is Jim. The girl is forcibly, hardly and demands to be let go. Jim rushes in a terrifying way, lights his pipe, points to the bedroom and hides behind a curtain. Terrified, frightened, falls on her knees and passes. Jim takes her to the room and shows her the lock. She finds it, the door is fastened, locking. She throws herself on the bed and sleeps. While Jim rushes in and knocks the intruder down. The act has occurred so quietly, red and white. The man go to mend Jim’s coat which she notices is torn. Leaving the stranger could he return to the girl’s. The ranchman returns from his journey, lobbies his child, sees evidence of a struggle, marries his several customers and requests a picture of her. At Jim’s shack he is smoking, his companion sitting, as the neighboring ranchman who all think they have the booty secure—to search their several places. The large crowd comes on the ground as he sees the busy watching the picture of his companion. It, but at the same time shirked out in agony. Holding up his hand he rolls over in pain, for a moment. A rope ties his hands, and prevents the escape. A large party is able to free his hand and retakes his picture. A desperate struggle takes place between the三个人。The boy quietly coming forward makes the picture with his hand and gives it up to the rightful owner before the assembled crowd cast off all the ill-clad, struggling men. Length, 525 feet.

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Dare I dream.
Happiness of Prairie Mary.
Road to Yesterday.
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That's What the Dasiy Said.
I'll Teach You How.
Just Because it's You.
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You Have Always Been the Same
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Booita.
The Town Where I Was Born.
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If I had a Thousand Lives.
If you cared for me as I care for you.
Meet me in Rose Time, Rosie.
I come Home to Harvest Time.
Take a Trip Down to Luna with Me.
When the Sunshine Paints the Distant
Hills with Rose.
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You know.
My Dreams of the U. S. A.
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Honor Bright.
I love You Right.
Would You Miss Me?
If you were Mine.
You'll always be Sweet Sixteen to
Dizzle and the Girl I love.
If I should fall in love with you.
What will your answer be?
Some one I know and you know to.
There never was a Girl like You.
Someone I know and you know too.
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By the Old Oaken Bucket, Louise.
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Would you?
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I miss you like the roses miss the
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Someone I know.
Just because he couldn't sing I Love Me and the World is Mine.
When it's moonlight, Mary darlings
Death of the Old Grape Arbor Shade.
HERB K. IGRAN.
I never knew I loved you till you
said good-bye.
Where is your pet Ellis? their
summits to the sun.
Money won't make everybody happy.
Mollie, come jump on the Trolley.
Among the Valleys of New England.
Anchored.
Love's old sweet song.
I'm longing for my old green
mountain home.
Lena.
Our bunkler hill, where Warren
fell.
The Holy City.
The little old red schoolhouse on
the Hill.
There stands a flag, let them
touch it if they dare.
LA PINE.
Will you always call me honey?
I wish I had a girl.
Maybe I was meant for you.
Dear, poor old girl.
She's my girl.
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When the bright sunlight is shining.
Knows the love I love the one
I love.
Dear old Comrade.
Some day, sweetheart, some day.
Childood.
Harrah for uncle Sam.
Billy, dear.

Sweet Rosie May.
When we listened to the chiming
of the old church bell.
It's only me in my nightmare.
A yiddish cowman.

You'll be sorry just too late.
Sunbonnet sue.
You'll be sorry just too late.
Billy, dear.
Childhood.
Won't you walk, nelly dear?
Don't ever leave me, dolly.
A little bit of sugar cane.
True heart.

Homes bring dreams of you.
Hoo! hoo! ain't you coming out
to-night.
Just someone.
Saratoga pipes.
When you wore a pinafore.
In monkey land.
Dear old comrade.

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It looks like a big night, to-night.
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Mandy lane.
Some day.
Say not good-bye.

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A Cloudless Sky.—Father and little daughter gathering flowers.—Mother newly watches from the porch.—A happy family group.—Amid beautiful surroundings.

Making an Enemy.—Father visits the stable.—Finds favorite horse lame.—Blames hostler.—Hot words.—Blows fellow.—Hostler summarily discharged.—Swears vengeance.

The "Snake In the Grass."—Father about to depart for business.—Wife and child wave "adieu".—Hostler watches from under cover.—Wife and child at his mercy.—Determined to steal child.

Hostler Acts.—Father gone.—"Cost clear".—Hostler reconnoitres.—In an ugly mood.—Climbs porch.

Before the Storm.—Mother and child in sitting room.—Mother reading to child.—His presentiment of danger.—Hears footsteps.—Flashes to 'phone.

At Husband's Office.—Husband called up.—Startled.—Thinks wife anxiously alarmed.—Trips to alay her fears.—Advises calmness.

A Terrible Ordeal.—Suddenly Interception.—(Wife drops receiver.)—Masked face at the window.—Husband hears crash of broken glass.—The hostler's entrance.—Wife's scream.—The attack.—Child's pleading.

As In a Vision.—Husband wrought to pitch of madness.—In dreadful agony.—Powerless to move.—Hears every word.—Witnessees as in a vision every scene enacted.

MOTHER LOVE.—Husband hears wife's frantic appeals for mercy.—HIs child's prayers.—The cruelest and denunciations of the enraged hostler.

Susanne.—Silenue.—Hears child's cry as hostler seizes her.—The mother going to the rescue.—The desperate struggle.—The mother's cry as she regains her child.—Frenzy of enraged and baffled desmon.—A pistol shot.—The mother's dying words as she crawls to the 'phone.—The child's heart-rending sob—Then silence.


A COMEDY IN BLACK AND WHITE

(SILHOUETTE PICTURE.)

"But Pa has "an eye to windward" and enters an objection.—He puts his protest into action.—Brave "Homey" waits not upon the order of his going, but makes a spurt.—The weeping damsel is led into the house and severely lectured.

"Love Laughs at Locksmiths."—At grief parents too, at times.—Twain number two arrives with a larger bouquet.—Soft signals are exchanged, and the happy man is cautiously let in by his inamorato.

The business of love is continued.—Plainly shown on the truth.—And the veil still blinks.

"Music Hath Charms."—So thinks the next "admirer," for he has brought his banjo.—Belleville his mother one sedate, he mounts the rain barrel and starts a serenade.—But he's under the wrong window, for Pa's night capped head appears.—A pool of water rewards the singer, whose uncertain foot—ings lands him in the barrel.

Pa sees the light below.—Breaks in on the devoted couple and stops the love making.—A general "rough house" ensues.—The lover is thrown out—And the weeping maiden is laid across Pa's knee, and promises never to have a beau again.


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NOTICE TO THE TRADE

We desire to announce, in answer to many inquiries, that our FLICKERLESS, AUTOMATIC, NON-REWINDING MACHINE will be ready for delivery on or about Oct. 15. Since exhibiting the first complete model at the Convention of Film Renters in the Prince George Hotel, we have incorporated several new and important features which we could not show at that time as the patents had not been granted. As it was, the renters all pronounced it the coming machine, but the finished article will be almost as far ahead of the first model as it was ahead of all competitors. Our experimental work has now been completed to our satisfaction and the machines are being pushed to completion. We have the assurance of experienced exhibitors that our new projecting machine will be the king of them all, and we will not make deliveries until everything has been tested to our satisfaction. Orders filled in rotation as received.

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Vol. 3 September 12 No. 11

Editorial.

Ample Supply of New Subjects.

The manufacturers of films under the Edison patents are determined that there shall be no cry of shortage in the supply of films during the next few months. It is understood that before the close of the present month at least four of the companies will have added one issue per week to their present output. This means that the combined productions of the eight licensed companies will be sixteen issues a week. These increases serve to show the confidence the manufacturers have in the moving picture business for this year. We hope it will be fully justified. Since last June the business has been far from profitable and if the renters can successfully handle the increased output they surely will be able to put something in the bank to tide them over the next Summer season. One thing is certain, no one can say the pictures are not coming fast enough.

"Smash Down and Pulverize" is Good!

An' when the war began, we clasped the old, old man.
An' we made the bloomin' film trust for to see, boys, Ol'!
An' we marched to Rochester, an' gave the trust to the hells.
An' we taught 'em to respect the British soldier.
—"Barrack Room Ballads." (With apologies to Kipling.)

A publication that is wildly clamoring for "your kind applause, please" in moving picture circles has issued a black hand manifesto in modified form. The editor fiercely attacks the Edison and Eastman Kodak Company interests, and, wrapping the banner of freedom about his body, sits down to pen these stirring words: "Our fight for freedom against the film Trust—a Trust which we pledge ourselves to smash down and pulverize." That is going some, "smash down and pulverize." How the targets for this onslaught must tremble as the impending fate dawns upon them. They must feel some consolation, however, in knowing that this editor's pen is mightier than his muscles, for in such an event he would probably have the objects of his wrath torn "limb from limb." "Smash down and pulverize!" Reading dime novels must have stirred the fancy of our sedate friend.

Let the Guilty be Punished.

Peculations and juggling with the property of other people is getting to be too common in the film business and it is high time that some examples should be served with the severest punishment the law affords. It has been a common occurrence for some employee of a film rental house to steal enough supplies to start in the business himself, and the fact that many such have gone unpunished has had a demoralizing effect on the business in general. At the present time the Kine Optical Co. have a case in hand, Laemmle and other Chicago houses are dealing with artful dodgers who ran a rental bureau in Texas on "borrowed" stock, and the Detroit Film Exchange are the victims of thieves. Let us hope that these culprits will be speedily and severely punished, as an object lesson to others that this business is not so loosely conducted that it is the easy prey of all manner of crooks.

Pathe Will Not Invade Rental Field.

There has been a very much disturbed condition of affairs in the ranks of the Film Service Association during the past ten days. The situation has been far from assuring and the future has had a most gloomy aspect for many of those who take interest in the association. At no period since the formation of the F. S. A. have the members betrayed so much apprehension for its welfare. This has been due to the declared intention of one of the foremost of the licensed manufacturers to engage in the film rental business. It appears that the Pathe company became aware that a paying outlet could be made through the rental field for surplus prints of old subjects. It is said that hundreds of thousands of feet of such subjects have neve, been exhibited in the store shows and, in many respects, they are better than some brand new subjects of the present day. However that may be, the Pathe people saw a chance to get the money and made all arrangements to go after it. They could not sell their old subjects as new films and did not see the sale of surplus prints under the clause in the new schedules of the licensed manufacturers, which provides for a cent rate after films have been on the market a certain period. Direct dealings with exhibitors seemed to be the most promising method and arrangements were made accordingly. The New York headquarters was fitted up with a rental department throughly up-to-date in every respect and canvassers were put on the road to drum up trade. Of course these affairs did not progress very far before the Film Service Association men realized that their interests were being threatened from a most unexpected source. In most business circles the result would be called a panic. In many quarters there was intense indignation, in others feverish excitement, and in many places there was a mixture of both, in addition to well defined symptoms of dismay.

Such continues to be the condition of affairs as we go to press, but we do not share in the serious apprehensions and honestly believe that before the next issue of the Moving Picture World makes its appearance the association people will be in a more tranquil state of mind. Some of the association people say the Pathe people have stated that their rental operations will be conducted only in such quarters as will make the scheme a factor in successful competition with the Independents. If this statement were authentic it would carry little consolation.
with it. Such a policy could not be looked upon by the association men as beneficial to their interests. It must not be forgotten that many exhibitors, to secure the benefit of cheaper rental rates during the summer season, went from the association men to the Independents and the association men have hopes of getting most, if not all, of them back. What chance would they have for doing this if the new rental promoters should cut into the independent prices on the "from factory to house" scale? The regular association renters do not and cannot depend upon the exhibitors they have succeeded in holding, but build to a large extent upon the trade they hope to recover, and which they cannot recover if another rate cutter is to get into the field.

Such a view of the situation certainly justifies apprehension on the part of the association men; but let us look at another side of the question—a side which seems to have reason as a basis. This new rental scheme seems to us too sudden in creation to last long. We honestly believe that when they embarked upon the project the Pathe people did not sufficiently weigh all the points that bear upon it and that if they can be induced to go over the situation carefully their project will be abandoned, or at least reconstructed so that it can work no possible injury to the members of the Film Service Association.

The whole operation as it has thus far progressed appears too crude to contain the element of required substantiality. The Pathe people, either directly, or through any subsidiary concern, have never allied themselves as renters with the Film Service Association and in the absence of this could only engage in the rental business as an independent. This would be so antagonistic to the principles and interests of the concern as one of the licensed manufacturers that very serious complications would most certainly result. We do not think the Pathe people foresaw this. They have apparently faithfully carried out all their obligations both to the licensed manufacturers and the Film Service Association since the existence of both and have done nothing to indicate that they were disposed to deliberately injure the one or the other. Such being their record we do not think the Pathe people are disposed to do anything that is unfair.

Much could be said on this subject in a spirit of justice and reason, but no matter how well intended, or how much it might be justified, it would possibly lead to considerable unpleasant feeling. That is unnecessary at this time. There is every indication that there has been an over-reaching of some kind and within another week the rental conditions as they affect the interests of the Film Service Association will be in much more gratifying shape than they are at present. After viewing the situation from all standpoints in our mind we cannot come to any other conclusion.

* * *

Since the above was written and just as we go to press, we learn that Pathe Freres have acceded to the requests of the members of the F. S. A. to keep out of the rental field. A special messenger dispatched to the office of Pathe Freres brings back the official confirmation.

The disturbance created did some good after all, as it proved to the members that the Film Service Association is of benefit, and the incident was largely instrumental in holding the New York local together.

That sound like the falling of the Flatiron Building is Miss Liberty's latest champion "smashing and pulverizing" the film trust. (Just as likely to happen.)
graph these tricks are intensified a thousandfold. For instance, the building of a skyscraper within a few minutes is a feat easily accomplished on the screen. In order to do this, a camera is placed in position when the foundations begin, and as the building is completed to the roof, an exact reproduction of the building can be projected on the screen, occupying less than ten minutes. When the old Star Theater in New York was demolished a number of years ago, the value of its building was estimated at some $1,000,000, and when finished it was possible to throw the screen pictures of the destruction of the structure in five minutes, and by reversing the films rebuilt the building within that time.

The Passion Play has been reproduced by the machines, and when first presented in Paris it proved a huge success. In this country it has met with equal approval. The biograph machine is everywhere, and almost any day a pedestrian in our crowded streets can see people gazing in wonder as the vignettes are flashed across the screen to entertain immense multitudes. The story is told of an American who, while watching moving pictures in a hall in Paris, saw a reproduction of a Broadway throng at the noon-hour. His interest in the high-priced play scenes was intensified when he saw his own face and figure in the crowd. When he was close to the camera he was still more surprised to see a valuable watch-chime which he had always worn at night, as his tumbler dropped and disappeared from sight. He had mourned the loss of this jewel for several months, but had no idea where it was lost. Then out of the moving throng appeared a young lady, who suddenly stopped and stared at the camera, and was seen to drag off her watch-chime and gasped and dropped back in his seat when he recognized the features of the woman as she approached closer to the camera. A few weeks later he recovered his watch-chime after he had been served in a restaurant, and if there was any truth in the strange coincidence or whether it was a mere chance fall for him.

To secure lifelike exhibitions of strange and difficult scenes the film renting concerns keep a corps of experts engaged at all times. One part of their work is to arrange theatrical groups in an outdoor theater constructed for this purpose. The favorite place for the enactment of these outdoor scenes in New York is on the roof of some tall building where there is little danger of outside interruption. The roof is surrounded by the sides of the building and the sides of the building were fenced and regulated the light. Up there on the roofs plays are being enacted every clear day with no audience. Elaborate scenery is provided, and the costumes of the actors are in many cases so accurate in detail as to lead the audience in our high-priced play scenes to be enchanted at the display of high art. The audience of the "nickelodeon" cares more for the comedy and opera bouffe than anything else. In some of the higher class play actors of high standing are appearing.

The demand for legitimate picture drama is growing, and within a short time most of our popular plays will be reproduced on the "nickelodeon" shortly after they have had a run on the road. More than this, the film companies are developing their own playing companies, and in this way offer patterns, invent plots and scenes which will show up well in moving pictures. In Paris this work has reached a higher development than in this country. A considerable class of expert pantomime actors depend entirely upon the film companies for their living. They receive all the way from $15 to $20 a week for their services. Then, too, the story writer comes in for a share of the profits of the new profession. A good story suitable for moving picture reproduction may sell for $1,000 or more. The story is not written out in magazine form, but is a brief description of scenes and events which have a well-defined plot. Some of the companies are experimenting with the phonograph in connection with the moving pictures, by means of which the actors in the scenes will actually speak and declaim as the various pantomime scenes are thrown on the screen. This may be the next development in this method of furnishing cheap plays for the masses.

Outdoor scenes are also in demand, and these must be obtained by the photographer who goes forth and risks life and limb. The man who stands in front of a fast moving train to secure film invites certain risks that now and then result disaster. The camera looks out for him with an eye that is not after all a real man. By means of a little trickery with the camera he appears to be clear of the engine, but it is a well-made-up dummy who is really running over. Moving pictures of bear fights and of animals ranging the wild woods are obtained with great difficulty, and when good films are thus procured they are frequently used for exhibition before scientific societies. A swimming moose or a fight between two wild animals is of invaluable and sometimes to students. The production of the moving picture is now at the point where an inevitable shipwreck may be initiated in the studio of the producing company. Frequently the photodynamically to this port was photographed in a series of pictures. The photographer faces great danger to secure films from actual life. The photographing of important events of the day is another starting feature of this new amusement method. If a steamship is wrecked on the rocks or a railroad train is demolished in a great accident the film makers try to get good photographs of some important part of it. The first visit of the tire company and the automobile company to the moving screen will have a perfect life-like bird's eye view of the notable event. The building of great bridges and the construction of tower-like skyscrapers are made the subject of moving pictures. One cannot estimate the demand for such pictures quite as they are now used in many of the higher priced places of amusement, but they cost something like $50 per cent. more than the ordinary black and white ones. Court-room scenes of noted trials and the other scenes of the great courts are now sought after. The films thus produced can get perfect views of the actors in these great events. Photographs of great singers and artists in grand opera are made at a considerable expense, so that it is only a matter of time before this expensive medium becomes as popular in the United States as in Europe. The smaller editions of opera and palaces, like Covent Garden, is now a thing of the past.

In France they have succeeded in a way in coloring the films so that when projected on the screen the life-like process has been perfected. These colored films are now used in many of the higher priced places of amusement, and they cost something like $50 per cent. more than the ordinary black and white ones. Court-room scenes of the great courts are made the subject of moving pictures. One cannot estimate the demand for such pictures quite as they are now used in many of the higher priced places of amusement, but they cost something like $50 per cent. more than the ordinary black and white pictures. Court-room scenes of noted trials and the other scenes of the great courts are now sought after. The films thus produced can get perfect views of the actors in these great events. Photographs of great singers and artists in grand opera are made at a considerable expense, so that it is only a matter of time before this expensive medium becomes as popular in the United States as in Europe. The smaller editions of opera and palaces, like Covent Garden, is now a thing of the past.

The employment of the moving picture exhibition for instructive purposes is also quite extensive. Travel pictures are popular methods of lecturers. Views of a country from the world over, views of the people, opening and closing the doors of the world are presented to the audience.

The average audience of the "nickelodeon" cares more for the comedy and opera bouffe than anything else. In some of the higher class play actors of high standing are appearing.

The average expense of running one of these halls for exhibiting moving pictures is placed from $150 to $250 a week, the greatest single item being for rent of hall and the next for wages of manager and assistants. The rent of the films runs as low as $20 a week for two changes of reels, and the cost of the projecting machine is as low as $10 and $15 a week. The actual cost of reproducing costly drama and important scenes of the day is more dependent upon the rent of buildings and wages of employees than upon the films and machines which are responsible for their exhibition. The field thus offers golden opportunities for those who can induce the multitudes to pay their nickels and dimes to witness up-to-date entertainments. 

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A chappie with heroic views
And who used to be inclined to abuse,
Said, "I'1 be d—— if I do
And be d—— if I don't."
So I'll publish my own little News."

Crickets, by the million, invaded Rushville, Ind., one day last week. Stores were closed early and the moving picture show temporarily put out of business by the pests which swarmed over the machine.

Why not send your Subscription now?
Six Months, $1.00; One Year, $2.00.
Trade Notes

Rockford, Ill.—The Cascade, a moving picture theater, has thrown its doors open to the public.
San Jose, Cal.—The Unique has added the cameraphone to its regular show of motion pictures.
Fargo, N. D.—"The Bijou," a moving picture theater, opened after being a dark house for a month. 
Kewanee, Ill.—C. P. Streber has opened a moving picture theater in the Merritt building, on Tremont street.
Dubuque, la.—The "Star," a new moving picture theater, has begun operations on the west side of Main street.
Nevada, Ia.—The Electric Theater is the name of a new amusement house which has been opened for the public.
Orange, Tex.—The Vaudelette is a new moving picture theater, opened last week by Messrs. H. Thomas and Sam Combs.
New Orleans, la.—Manager Dowling has contracted for the cameraphone as the leading attraction at the Winter Garden.
Americus, Ga.—With subjects like "Damon and Pythias" and "East Lynne," The Opera House is drawing record audiences.
Nevada, Ia.—Fred H. Klove has fitted up the Briggs room, on Lyon street, and has opened a moving picture and vaudeville house.
Milwaukee, Wis.—Manager Saxe of the Lyric Theater, Third and Grand avenue, has secured the Milwaukee rights for the cameraphone.
Taunton, Mass.—The Scenic Temple, under the management of the New England Amusement Company, opened again on Labor Day.
Cambridge City, Ind.—Messrs. Davis & Harris, proprietors of the Theatorium, have opened a new moving picture theater in the Red Men's block.
Sault Ste. Marie, Mich.—Gianakura Brothers have purchased from Tony Travers the Lyric Moving Picture Theater, in the Newton building, on Ashmun street.
Hebron, Neb.—Messrs. Leach & Gaylord have rented the Frame building, on Lincoln avenue, and are having it fitted up for a moving picture theater.
Vincennes, Ind.—The Electric Theater, which has been closed during the month of August on account of the hot weather, has again opened its doors to the public.
Philadelphia, Pa.—Abraham L. Levis has purchased the property at 508 South street, from Nathan Snellenburg, for $1,500, with the option to purchase the lot for a large moving picture building.
Little Rock, Ark.—The Dreamland, a moving picture show, located on Main street, will be opened to the public about September 15. Alderman J. W. Enlow is the owner.
The Electric Theater Supply Co., of Philadelphia, Pa., have removed from 47 North Tenth street to more commodious quarters across the street—44 North Tenth street.
Jennings, La.—Wonderland is having a fine run of patronage from all classes of people, and Mr. Achee, the proprietor, is well satisfied with the prospects. Every Wednesday night a prize is awarded to the holder of the lucky ticket.
Marysville, Cal.—The Grand Theater is exceedingly popular with the public, not only on account of the excellent programmes but because everything is done for the comfort of its patrons, even to forced draught which ensures pure air all the time, a feature which should be followed by others.
Elyria, O.—Messrs. Beece & Schatzler started the Bijou here on June 1, running two reels, changed three times a week. No vaudeville or extras are given, but a good, clean show, conducted in a first class manner, and they report that business is good.

G. A. Metcalfe, 356 Willard street, San Francisco, Cal., has opened at that address a finely equipped moving picture machine repair shop. Exhibitors on the Pacific slope will no doubt appreciate the opportunity of having their repairs made on short notice by an expert. Mr. Metcalfe also buys, sells and exchanges all makes of machines.

The Centaur Film Mfg. Co., of 900 Broadway, Bayonne, N. J., inform us that they have received very encouraging orders for their film "A Cowboy Escapade," which is to be released on September 15. As the first production of a new company, this film takes a high place among those that have been shown to date. It has been taken as their watchword "Quality, Not Quantity," and we look forward to seeing some good things from their studio in the future.

Cameraphone, Col.—The Cameraphone Theater opened last week on a scale of magnificence that eclipses anything hitherto seen in this city. The exterior illumination is a feature of the building, and the cozy new theater could have been filled even if it were twice the size. The interior of the public to gain admittance. Although a great deal of money was spent on the exterior, the interior was not overlooked. Plush velvet carpets have been placed on the floor and staircases, while the walls are decorated in red and gold, and every conceivable comfort has been provided for the patrons.

Natchez, Minn.—Friday, September 4, 1906, marked the first anniversary opening of the "Star Continuous Show," of this city, but the main reason is that the house has been entirely remodeled and beautified and is without a doubt one of the handsomest of its class and size in the South; has played to capacity business since its opening a year ago—seating capacity of 1,000. The first Clan moving films are used, and the feature of the evening was "Damon and Pythias," added to "East Lynne," by Moe H. Goodman, manager, are the daily run. The anniversary opening day attractions were: Two illustrated songs by the Military Quartette, directed by a Mr. Kilpatrick of Cal., "Damon and Pythias," and "William J. Bryan." Banner day; 1,500 paid admissions.

Lake Charles, La.—Ed Brewer, formerly operator of the moving picture apparatus at the Imperial Theater, has leased the building, 726 Ryan, formerly known as the People's Theater, and will open a high class moving picture show under the name of the Imperial. Brewer is one of the best known operators in the show business, owns the finest and latest improved machine made and is in close touch with the leading film makers of the world. He expects to give the people of Lake Charles moving picture entertainment of a higher grade than ever before seen here.

Lake Charles, La.—The S. R. O. sign has been displayed nightly at the Imperial moving picture show for some time. One reason that is has been the only show open for several weeks but the main reason is that the house has been entirely remodeled and beautified and is without a doubt one of the handsomest of its class and size in the South; has played to capacity business since its opening a year ago—seating capacity of 1,000. The first Clan moving films are used, and the feature of the evening was "Damon and Pythias," added to "East Lynne," by Moe H. Goodman, manager, are the daily run. The anniversary opening day attractions were: Two illustrated songs by the Military Quartette, directed by a Mr. Kilpatrick of Cal., "Damon and Pythias," and "William J. Bryan." Banner day; 1,500 paid admissions.

NEWLY INCORPORATED COMPANIES.

Madison, Wis.—Articles of incorporation have been filed in the office of Secretary of State Frear for the Majestic Amusement Company, Madison, with a capital stock of $80,000. The incorporators are E. F. Biederstaedt and Otto Biederstaedt, of Madison, and Herman O. Neiderer, of Milwaukee.

Butte, Mont.—The Interstate Amusement Company has been incorporated to operate a string of moving picture houses under the name of East Helena Boulevard Electric, of Butte, Mont. The incorporators are L. Blackburn and C. E. Humphreys, of Butte, who will incorporate the company. The Deer Lodge theater is now open.

Morning Camera and Machine Company, First National Bank building, Chicago; to manufacture moving pictures and singing machines; capital, $12,000. Incorporators: Wilson D. Reid, Thomas Lewin, N. G. Cohnbear.
LUBIN'S PALACE.

Unquestionably the largest and most elaborate moving picture theater in the world, Lubin's Palace, on Market street, below Thirteenth—was opened to the public last week.

Several thousand persons filled the sidewalk for an hour before the initial performance, and all day long the house was crowded to capacity. The new structure, which was erected at a cost of $132,000, upon ground which commands a price, it is said, of $600,000. The architects arranged it so that it comfortably seats 800 persons, and the present plan of the management is to give a dozen performances a day.

FILM SERVICE FOR OKLAHOMA.

For an industry that is practically new in Oklahoma City, the Monarch Film Exchange, rooms 201-203, at 132 West Second Street, is doing excellent business. The company is in a strong position and has the names of I. N. Harrison, I. N. Harrison & Co., Monroe Harrison, Malcolm Harrison, M. H. Harrison, J. M. Harrison, Harrison Bros., Harrison Bros. & Wise, and many other concerns in the Southwest, such as the Devon City, which is the Dockstader Film Service, which has been operating at 150 South Ervay street, Dallas, Tex.

The Laemmle Film Service, which are the heaviest losers, claim a different view to the above, and have alleged that the service was done exclusively on goods supplied by the Chicago concerns without paying therefor.

It is planned to be able to establish moving picture shows, rent films from the Chicago houses, never making returns, and after using the views shipping them to Dallas and disposing of them, still without making returns. It is known that the Dallas company operated shows at Wichita Falls, Brownwood and other points.

The Chicago concerns claim to have lost $30,000 in the deals and declare that in addition to the civil action, prosecutions will follow.


TALKING PICTURES.

The continued success with which the Actologue Talking Picture Companies have been meeting has compelled The National Film Company of Texas to make another and larger arrangement upon its short time ago, hardly long enough to become acquainted with all who use their merchandise, this little store is now supplying a want just a little short of remarkable.

Heretofore moving picture managers, machine repairers and kindred patrons have been compelled to do business with merchants in Kansas City, Dallas, St. Louis and Chicago. Now, however, everything good in films, machine parts, repair, etc., and supplies are included in the Monarch Exchange stock at easy reach, with over 300 reels of new subjects.

"It has been our endeavor, and we have succeeded magnificently, to make this store one of the best of its kind in the Southwest," said St. Louis. "So far as I am aware, we have all the goods necessary to supply a commercial want of this description. That we will satisfy the buyer there is not a particle of doubt, and that we will develop a trade by conscientiously endeavoring to please, is equally indisputable. The business has been done without that 'double prophecy that the store is a success.'"— Oklahoma City Times.

SIGNS OF THE TIMES.

September has arrived and her first week, as it has thus far progressed, has been very gratifying to the moving picture people. In almost every other line of industry and trade complaints of poor business are heard. It cannot be claimed that a boom has already started in the moving picture business. Such is certainly not the case. In almost every quarter of that line of business, nevertheless, there are indications and evidences of an improvement in business. An observer cannot fail to see that the manufacturers, repairers and film dealers are at present in a high degree of active cheerfulness and the revenue accruing to their business is increasing. All persons are working hard to please and impress and carefully worked out effects with a view to fulfill the illusion.

FILM RENTERS VICTIMS OF THIEVES.

J. D. Wheelan, of the Wheelan-Loper Film Company, Dallas, Tex., and Curtis Lewelling have been appointed receivers in the case of the Laemmle Film Service, the Crawford Film Exchange, the Royal Film Service, the American Film Exchange, etc., against the Dockstader Film Agency, a mushroom Dallas institution. The petition filed by plaintiff asks that all the books and property of the defendants be delivered to the names of I. N. Harrison, I. N. Harrison & Co., Monroe Harrison, Malcolm Harrison, M. H. Harrison, J. M. Harrison, Harrison Bros., Harrison Bros. & Wise, and many other concerns of the Southwest, which is the Dockstader Film Service, which has been operating at 150 South Ervay street, Dallas, Tex.

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Mr. Fleckles knew that his firm had a very valuable series of pictures titled "The Forty years," and that the pictures would be likely to be among the missing ones traced as far as Wichita Falls. Fleckles is astute and he loves a joke, so he saw an opportunity to frame up a good one in addition to securing the very evidence he wanted.

He then said to the moving picture man, "you go up to this place and see if you can get this film—it is very applicable."

The man got it and it was all off, but not before an effort was made to get the reel back again. When the man started down the street with the long film under his arm, an emissary from the exchange followed him, saw where he went, and after he came out offered him his money back if he would return it. It was too late, however, because Fleckles had the reel and wouldn't give it up.

Mr. Fleckles lost no time in bringing action against the fraudulent exchange. The appointment of the receiver means that the Eastern film exchanges will be able to recover their property, which they have been striving to do for many months, as the receivers have notified all express-
THE HALLBARG ELECTRIC ECONOMIZER

Our contemporary, the Billboard, which occasionally makes note of motion picture affairs, publishes the following appreciation of the Hallberg Electric Economizer:

In designing and placing the automatic Electric Economizer on the market, several important points had to be considered, which are as follows:

1. Efficiency.
2. Power factor.
3. Greatest possible economy.
5. Regulation.
6. Reliability and lasting qualities.
7. Safety against fire.
9. Manufacturing costs and...
10. General advantages.

The efficiency of the Economizer is the highest obtainable, because there are no annoying or dangerous fumes, or waste heat which would require an extra amount of copper wire to force the magnetism over such air gaps, as is the case with choke coils and similar current-saving devices.

The power factor of the Economizer is about 80 per cent, on all voltages, whereas other similar devices are only about 40 per cent. The Economizer itself has only about 40 per cent, on 115 volts, 29 per cent, on 220 volts, and not over 20 per cent, on 440 volts.

The commercial advantage of the 80 per cent, power factor of the Economizer, as compared with the 40 and 20 per cent, power factors of other current-saving devices, is represented by the smaller capacity and size free required for one moving picture lamp operated with 40 to 50 amperes for 110 volts, 12-amperes free for 220 volts and 250 free for 440 volts, whereas all choke coils would require a 50-amperes free on all voltages.

What does this mean to the operator? It means that he never has to handle over any part of his output, and no matter what film he uses for the Economizer.

When the Economizer is installed it is absolutely unnecessary to use any part of a resistor or choke coil in series with the moving picture lamp, and the following current saving with the Economizer in place is the economical investment. Only 22 to 70 per cent., on 100 to 225 volt circuits, 90 to 85 per cent, on 220 to 290 volts, and 90 to 92 per cent, on choke coils, respectively, heat and insubstantial coils. As the Economizer cannot vibrate it can never wear out.

The regulating quality of the Economizer is wonderful compared with the current-saving devices. The Economizer keeps all the lamps in the house practically steady, even though the three phases should become less steady when the Economizer is installed in the neighborhood of moving picture theaters, when the moving picture lamp is switched on or off. The manufacturers of electric lighting companies will soon be forced to order moving picture lamps to be put on a device similar to my Economizer in order to stop flickerings of the lamps of other consumers on their system.

The Economizer is practically indestructible, and is a most reliable device which can be used for the control of moving picture lamps. It is impossible to destroy the Economizer, because no numbers of Fuses can be blown, only the current which is increased and built up to a dead short circuit for an indefinite period without any danger on account of overheating or burning of the fuse, this feature is very important in those cases where a three-wire circuit is impossible.

The fire risk, when the Economizer is used, is materially reduced on account of the impossibility of blowing a fuse and the absence of all arcing at the switch.

The Economizer has been thoroughly tested by the New York Board of Fire Underwriters and also by the Department of Water Supply, Gas and Electric Light of the city of New York. Both of these departments have recommended the Economizer for use in moving picture booths, when installed in accordance with the regulations of the city authorities. The manufacturers who have used the Economizer speak very highly of it, not only on account of the economies referred to. The Economizer is manufactured under fundamental patents, and all users are, therefore, fully protected.

The manufacturing cost of the Economizer is perhaps 50 to 100 per cent. greater than the cost of other current-saving devices. This increase in cost is due to the fact that the Economizer is constructed in an electric company's line and the moving picture lamp, whereas all other devices are connected either in series or in part multiple and part series with the electric company's line and the lamp.

The Economizer weighs approximately 40 pounds for alternating current and about 80 pounds for direct current. No extra space is required in the lighting or electrical plant, and it can be obtained at the greater manufacturing cost of the Economizer, and its many advantages over all the other current-saving devices, it does not cost the moving picture manager much more to install.

The Electrocographic Company has added another department to their executive and now claim to have one of the best sign departments in the United States. They are now ready to supply any sign for their customers or sign up their offices, homes, posters, on phone or wire, which they can deliver promptly by special messenger or special delivery. The new Electrocographic, without a doubt, is one of the coming concerns. All new electrical signs are made by this firm, and after a long wait, this already has been accomplished, and they are now running along more smoothly than many older concerns.

Moving picture films imported into India are liable to a duty of 5 per cent. ad valorem.

Foreign News and Notes.

MOVING PICTURES IN FRENCH DRAMA AND OPERA.

It's wonderful what a bold moving pictures have got in France. We have mentioned in this paper before about prominent French authors writing dramas for moving pictures and opera stars producing them before the camera. But in the last few months we have seen a development of the moving picture to a grand opera to fill and explain a scene that before only could be indicated by a vocal account of the episode. It happens quite often and even in the most clever accounts, it would be difficult to explain, on the stage, an event in the play, that is very difficult if not impossible to reproduce in a realistic way. The moving picture machine could here fill a demand and this fact has been realized and a first production. The leading feature of the play. A brief vocal account was all that had been given this thrilling incident before.

There is quite a possibility for the moving picture machine in the theatrical field; with capable hands and clever composition, remarkable effects could be accomplished. The moving picture drama is, as before mentioned, very popular in the literary smart set of the French capital. Edmond Rostand, the playwright of "Cyrano de Bergerac," has had the good fortune to receive the unexpected movement in favor for the "canned comedy." His example was followed by Capus, Sardou, Bataille, Lavedan, Pierre Louys, Abel Hermant and others—that represent the New French School of drama—whom is being produced by these notorious playwrights are played for the cameras by Sarah Bernhardt, Rejane, Suzanne Depres, Marthe Regnier, Jeanne Granier and other stars of international fame. "Le Moyne Aristide," gives an account of a "Bestand" film soon to be out on the market. It's a very original subject and rather amusing.

The scene is a park of Olympia, the home of the old Greek games. There are all there: Jupiter, Mars, Venus, Minerva, and busily engaged in a merry game when this peaceful condition is somewhat rudely disturbed by the hideous appearance of an automobile with two uncouth passengers, and certainly not a sight to make the gods content. But the idea is enough to scare anybody, even if you are an Olympic god, and the merry party is now in wild confusion making speed for a safe hiding place. The automobile stops suddenly, and the two passengers are seized by the gods as prisoners. Out of the fire car, unwrapping an uncanny disguise, descends the most beautiful looking pair of human beings—a handsome young man and a pretty girl. The Olympians lose some of their fright and Morpheus is requested to put them to sleep. The gods make this successfully accomplished the crowd finally ventures to the place of the excitement. Vulcan is very much interested in the wonderful car and examines it all over; of course, he finds the breakdown and fixes it. In the meantime Venus is busy in a suit case and finds a whole lot of marvelous interesting things in white and lace and so, as all women are alike, we know what happens. But everything in this world has an end and so has also the nap of our motorists. The gods hide again and the young man and his pretty companion wake up, put on their togs, and off they go but do not quite understand how the machine could repair itself. In full speed they fly towards new horizons, with a new invisible little chauffeur, Eros, who gives grinning pictures to take good care of the happy young people.

The big French firm, "Societe General des Cinematographes Eclipse," with a capital of one million francs, has increased their resources by another two million francs. The Societe Charles Urban Trading Company, London and Paris, Mr. M. G. H. Rogers, manager, and as we understand the object in view is a development of the Alfred G. Smith in very recent cinematographs which are being used. The firm is now located at 23 Rue de la Michodiere.

G. P. Von Harleman.
CINEMATOGRAPHY IN NATURAL COLORS.
By Our Foreign Correspondent.

Mr. Albert G. Smith, of Brighton, England, demonstrated cine film in natural colors before a gathering of 500 scientists in Paris on July 8. Among those present were the famous cinema brothers, well known as the inventors of the only practical method of color photography, but whose process cannot be applied to motion photography on account of the length of exposure required. Mr. Smith has devoted years of research to the problem of motion pictures in natural colors and the results of his latest demonstration were very encouraging and referred to by the French papers as "one of the most promising events in the history of cinematography." The French papers, and especially the "Cine" trade papers, have given much space to the subject, but in its present stage the Smith method is only a very successful experiment towards the solution of a problem that has occurred the mind of the scientific world for years. It is by no means solved yet, for the Smith process falls far short of reproducing the "natural" colors. There is a marked absence of certain colors and a noticeable defect in the blending and corresponding covering of the picture, the effect being that of a poorly colored lantern slide where the carelessly applied colors lap over the outline. The Smith film seemed to be most sensitive to the red and gives only an approximate distinction between the other colors. With all its defects the Smith process is certainly a wonderful step in advance in all the more remarkable when it is understood that the film shows no trace whatever of color when examined in the hand. So far as can be learned, the principle of Mr. Smith's method is the use of a filter in the lantern slide, which is equipped with revolving light filters of orange, blue-green and the use of blue and red filters in projecting.

In order to secure financial backing, Mr. Smith became associated with the Charles Urban Trading Co. of London, and Mr. Urban had great faith in his invention and assisted him in every way possible, and a demonstration was given some time ago in the Urban factory, but since that time the Smith method has received the endorsement of the French papers are making much of the suggestion that it was to get the proper backing and encouragement that Mr. Smith was compelled to abandon England and come over to the dear France where brain is more appreciated than in England. Be that as it may, the French papers have not gone into ecstasies over the demonstration. "Gil Blas," one of the leading dailies, said that "the Smith picture was a short film without a single and they contained a few spots". The "Phono-Ciné Gazette," one of the French trade papers, begins a lengthy article with the most friendly congratulations to Mr. Smith and says that "the efforts of this inventor certainly will have a very short time bring good fruits and prove of great value for the further development of cinematography in natural colors." (Rather cautious commendation, is it not?) In introducing himself before the gathering of French inventors, Mr. Smith apologized for the necessity of a public demonstration to overcome the prevailing skepticism which is due to the many claimants for color photography who have filled the patent offices with their patent applications, but who never have been able to show results. He then exhibited a number of films, such as the automobile races in Dieppe, scenes in the Bois de Boulogne, marching soldiers, girls with flowers, etc., all of which showed colors on the screen, though the films themselves could not be told apart from a plain film. Mr. Smith's invention is, without doubt, of extreme importance and will, when perfected, certainly create a furor in the moving picture industry. But, by all accounts, that time is yet in the dim future.

HAYES, MARATHON WINNER, TO HAVE VAUDEVILLE RUN.

E. V. Albee has signed a contract with John J. Hayes, the winner of the Maraton race, to be hero of the hour, to appear in Keith & Proctor's theaters. It is announced that Hayes will give a short monologue, attired in the Olympic suit worn on the day of the race, and, assisted by motion pictures, he will describe minutely the sensations and experiences of that memorable day.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

NEW ISSUE THIS WEEK

New Feature Films

The Wife's Desertion
A Fine Dramatic Subject of 425 Feet

The Burglar and the Clock
A Splendid Comedy of 550 Feet

To Moving Picture Exchanges

We issue each week from one to two reels of the very finest dramatic and comedy subjects, selected from the sample films submitted to us by the many manufacturers whom we represent. If you do not receive our announcements regularly, send us your name.

To Exhibitors

In addition to our own line of films, we place in our rental department each week all the finest feature subjects issued by the members of the Biograph Association, thus giving us thousands of feet of new independent film every week—the greatest assortment ever offered by any exchange. Why show your patrons old worn-out film when you can get the very latest from us? Send for our film rental list and special terms and list of

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Good Operators out of work may have their names listed free in this column

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All matters concerning the Association, requests for information, complaints, etc., are to be referred to either
THE NATIONAL SECRETARY,
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Send list of titles, lengths, and particulars as to condition to
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New Film—New Subjects
Send for List of New Films
INTERNATIONAL FILM MFG. CO.

CORRESPONDENCE.
The Recent Withdrawal of Urbanora From the Alhambra Theater.
The Moving Picture World:
Notwithstanding the prominence given by the general, trade and professional press to the fact that Urbanora was withdrawn from the Alhambra Theater by the Charles Urban Trading Company, Ltd., after a record run of 420 weeks, this impression seems to prevail in the trade generally, both at home and abroad, that the renewal of contract was declined by the Alhambra management.
As this false impression is calculated and intended to injure the reputation and business of the Charles Urban Trading Company, Ltd., the fact that the initiative was taken by this company cannot be strongly put forward.
Shortly before the expiration of contract a letter was sent to the Alhambra management, stating that under no circumstances whatever would this company renew the agreement for a further period.
The Alhambra management, in giving publicity to the change of arrangement for filling the gap, made the statement that an open market of the world's animated picture productions is preferred by them to the monopoly they have enjoyed during the term of the Urbanora agreement, in other words, in a somewhat belated announcement which seems rather to favor a sour grapes theory, they adopt a method which has been discarded as unsatisfactory by the English theater management after a trial of five years.
Urbanora for eight years held its own as one of the chief drawing power of Alhambra audiences, and on its withdrawal the unsatisfactory (?) nature of the monopoly policy is explained in a series of assertions which furnish distinct contradiction to the general methods pursued by the management in procuring "turns" for filling the rest of the program.
Competition for attractive general items in a variety entertainment is just as keen as is that for the provision of motion pictures of a sufficiently drawing nature; yet the Alhambra management has for years given a practical monopoly of supply to one firm of agents. Therefore, in their anxiety to make a good case, they appear to preach a doctrine which they do not practice.
Even were the case otherwise, success in the motion picture exhibit depends entirely upon the nature of the display. Urbanora has from first to last provided subjects which, on the unanimous vote of press and public, have furnished the most attractive half hour of the whole performance, not only drawing the audience, but keeping the seats well filled until the last picture left the screen. Greater press publicity has also been accorded to the Alhambra by the very fact that the constant change of topical and other pictures secured constant journalistic notice of the theater at which they were first and exclusively produced.
The Palace management, realizing that better returns are possible by the inclusion of Urbanora in its bill than by any other known motion picture method, have, as aforesaid, departed from the practice with which that of the Alhambra have, perforce, to be satisfied.
We are reluctantly compelled to make the above facts known, inasmuch as our trade competitors are endeavoring to make capital of the withdrawal by insinuating that we had no option in the matter—which is quite the reverse of the truth.
CHAS. URBAN TRADING COMPANY.

San Francisco, Cal., August 28, 1908.
Editor Moving Picture World:
Thought I would write you a few lines to tell you business is booming out here, so good I cannot buy a machine. I have been waiting to get a Mutoscope, but Mr. A. J. Clapham, of the New York Motion Picture Company, tells me he is selling them faster than he can get them from the factory; but that is not altogether because it is such a fine machine, but from the way you get treated when you do business with him as he will go out of his way to please you and see you are treated with all fairness. He is ably assisted by his manager Mr. W. P. Lawrence, who is a very competent salesman and a hustler, and has a host of friends. The New York Motion Picture Company also receive subscriptions to the Moving Picture World and is the only concern on the coast that properly advertises that fact.
Yours truly.
W. A. JOHNSON.
A Dollar Saved
is a Dollar Earned

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THE MOVING PICTURE WORLD

201

leed from the premises. The fellow, however, has cut loose, and the thief, in a rage, forces a
lock and gets away, leaving the woman alone in the shop. She rushes out, and ringing the bell, calls
for help. In a few moments an officer, together with another
man, comes to the shop. The woman, in a state of fright, tells
the story of the robbery.

THE HAND (Great Northern Film Co.)—A gang
thieves have resolved to break into a famous jewelry store, and decide on an
inception to do the burglary and watch them to
watch, and then they set to work.

They see the actress home, accompanied by
a most anxious admirer, a smart young jewel-
trooper from the police department, who
has been watching her for a few minutes, and then the lieutenant departs.

They follow her to her room where she is
in bed. They see her in bed; she has a
vision and turns around to toss the bed, and
the hand is there again. Terrified, she
rises, and overcomes the other with
by presenting itself distinctly on the dark back-
ground of the portiere.

Bailed with terror, she stands for a moment
motionless, but at last, calling forth all her
resources, she is able to plan how to get out of her dreadful position.

She goes to the key-board, where her latch-key is hang-
ing, and from there to the window, beneath which
house she will write up and enter.

She starts dancing and singing, as she makes her way to the ladder, and is able to
enter the room without being noticed. She
then enters the room, and, taking out a basket
and throwing the key out of it, she then drops down on the floor, faint with
the excitement.

Now the thief comes forth; he quickly snatches the
jewelry which the actress has laid by the
river, but then, instead of rushing away with
it, he stands quite still, overwhelmed by
the influence of the handsome woman; yes, he even
kissed down to kiss her hand. But in that very
moment the door opens, and the entire
body of bumbling over her sweetheart, he
pulls her by the arm, and she sees him.

When she awakes and sees the possessor of the
arm, the terror overcomes her again for a mo-
ment, but when she sees her protector, she
begins to laugh, and then he gives her
the thief permission to go away, but
she is then safe with her rescuer, a most
successful detective, who was able to
pick all the stolen things to replace them where
they had taken them. Length, 596 feet.

THE PERSISTENT TROMBONIST (Lability.)—Mr.
Bend is a philanthropist who plays the
trumpet and has so comforted his new
neighbor that his en-
gaged neighbors use the police or nothing else
can make Mr. Bend stop. His new neighbor, then,
neering citizens throw him into the
sea. When last seen he was stuck for the third
time into some of the town. The reports received he continued his musical feat
day after day, until the latest report says he
is still in the water, Length 300 feet.

THE DANCING FIEND (Lability.)—A young man
anxious to learn dance calls on the professor
of music, and the professor, to his amazement,
throws him into a book from which to learn dancing. The dancing
fiend now tries the leprously-born art all the time and
fiercely, until he wins at Dr. Lea's dance
 thermom er, where he is still dancing. Length, 300 feet.

Pathe Phonics Issue:

TRICKS, THE CLEVER PRINCESS. We see the
old king and queen of the place of his repulsive presence.

The King is好象 to his purpose as the ar-
rowed, Prince, and takes him at his word and
immediately prepares to meet the hostler
of his three daughters to an old witch, who gives each of the girls
a love charm which they use to
obey their father's wishes that the staffs
will be hers.

Next we see the king locking his daughters up
in an old castle to keep them safe while
he is away visiting a distant
apartment, and they have their food sent up to them on a string in a basket hung from
the window.

The hostler prince, upon hearing of the girls'
whoerabouts, contrives a scheme whereby he will
be able to gain admittance to their apartment
and press the staffs safe. He disguises himself and comes under the
window, and, entering the basket and getting into it, and they pull him up. When he is in the
room and they recognize him, they flee, and he
follows them. Finally he wins his way into the
apartment of the youngest, and she allows him to
make love to her. Immediately his love charm
works, and he enters the apartment of the other, and
does likewise. With the same result. He gets into
Princess Tricky's room, but she has a
way to rid the place of his repulsive presence.

There is a secret opening in the floor, which she
opens, and places a mattress over the hole, and then
heavily the prince in to love him, she
induces him to lay down, and immediately he
springs the spot it is thrown into the open-
ing into the cellar below, where he escapes.

With new pictures we see the victorious King
when he returns to the palace and summons his
daughters, Tri-ky being the only obedient
one, comes in, breaking the glass staff, but the other
are without them, and if it infuriates their
father that he is giving them from his sight,
he places Princess Tricky on the throne.

paid to the immediate that has any such an
the Prince, Richard, captured, and sends him
to prison to be rid of his eletrates. In the
picture the Beware Princes is being crowned
in the presence of a large multitude. Length, 885 feet.

TWO CLEVER DETECTIVES.—The first picture
shows a woman sitting in her home, when a man enters
who has some costly box for sale. After
examining the goods, the lady leaves the room
for a moment, and when she returns, sees
the open door, opens the safe and steals a large quantity of
jewelry with which he quickly makes his escape. When
the police are called, the police man
is himself unconscious, having been
robbed, she immediately hastens to a detective
agency, and describes the bag she
left behind her in the room. The
detectives, in disguise, follow him, but
miss the train by a few seconds. Not to be
outdone, however, they procure a automobile and
follow the fiend to a railway station, as soon
as he does himself. They follow him to the hotel
and arrest him, the detectives are seen as the master and the
other as a maid. The fellow becomes
suspicious of the servants, and decides to keep a watch on
them. He peeps through the keyhole; he sees
them open his trunks and remove themselves into
side. He sneaks out and locks down the doors and
then makes them prisoners and then
arrests them. The detectives are
the three detectives into the
room, but as soon as they lift them the bottoms fall out, thus liberating the
detectives. They start after the crook, and this time he rides around on a bicycle; but they are close on
his

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paid to the immediate that has any such an
the Prince, Richard, captured, and sends him
to prison to be rid of his eletrates. In the
picture the Beware Princes is being crowned
in the presence of a large multitude. Length, 885 feet.

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“Never Again”

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THE CATTLE RUSTLERS (Selig).—A picture of a true story taken from real life. The picture pictures cut out by Selig this season. The story was selected from the natural and picturesque setting of the Rockies and are unsurpassed in beauty and wild grandeur.

The picture is woven about an old cattle raiser, John Ralston, whose annoyance at the depradations of the rustlers is so acute that he offers them a reward for their capture.

The outlaws make their capture in front of a "thirst parlor" in a small Western town, while Ralston is drinking with his cronies, offering the reward above mentioned.

Cherokee, a half-breed and leader of the very
Lord Coulter, a lovable old man, is residing at the ranch with his beautiful daughter of a neighboring baron, and although Francisco, the son-in-law of the Romanesque baron, is of a hu-bard, Romeo-Capulet by nature, a young nobleman whose estates contain the lovely, her bloodlines have no mean issues. The young couple, however, is very well knowing that if he refuses her sanctuary, the marriage is practically impossible. In his prime, and with success, he has to win forty thousand dollars to win her heart. Just when she needs her help, the baron is called away by a tornado, one of the storms which upsurge among the hills, and the girl must save herself, the girl and the baron, and turn to the court of the old knight, who is now in his prime, and win the heart of the lovely young maiden of the forest.

The story is told of an adventure of the baron's country village on Lake Como, where a light-bewatered creature, who is a friend of the baron and his daughter, finds herself lost among the hills, and the baron is called away by the storm, and his daughter remains alone in the house. A young nobleman, who is a friend of the baron and his daughter, finds himself lost among the hills, and he calls for help. His friends, who are also friends of the baron and his daughter, come to his rescue, and he is able to return to his home. The story ends with a happy resolution, and the baron and his daughter are left together in the beauty of the countryside.

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The Swine Have to be Fed.

On several occasions we have published letters from exhibitors protesting against certain highly sensational film subjects and we have repeatedly pointed out that such subjects bode no good for the future welfare of the business. We have hinted that the manufacturers were not alone to blame, as they were only catering to a demand, and this was confirmed and discussed with a prominent renter in whose office we happened to be this week when one of his customers called and asked for two films which have been suppressed in various parts of the country. The renter did not have them, but as the exhibitor was a good customer the renter agreed to procure the films for the desired date. Now, while some exhibitors have refused to exhibit these subjects, and would not think of exhibiting them before their audiences, yet here was another exhibitor who insisted on having them! This not only proves that "it takes all kinds of people to make a world," but it goes to show that the exhibitor should have the privilege of choosing the subjects he intends to exhibit. The exhibitor surely ought to be the best judge as to what kind of subjects are best suited to his house. In the present scramble for first-run stuff it is impracticable for him to make his own selection, but when he contracts for his service he should have a clear understanding with the renter as to what kind of subjects are to be shipped to him, be his own censor, and be guided by the locality of his show. If the renter has a subject that he is doubtful about, it could be shipped to the exhibitor on approval, along with the regular reel, to be returned immediately if unsuitable.

The Moving Picture Drama and the Acted Drama.

Some Points of Comparison as to Technique.

Specially contributed to the Moving Picture World.

That the moving picture drama is an art, is a proposition as yet not well recognized by the public at large. That it has a genuine technique, largely in common with the acted drama yet in part peculiar to itself, is a proposition which seems not to be well recognized within the moving picture field itself. It is important to the development of the moving picture that these two propositions be established. It is not likely, however, that the public at large will recognize the first proposition until the producers begin to take the second proposition more seriously.

THE PRESENTATION OF THE CAST AND PLOT.

No serious discussion should be required to make it plain that in most of the fundamental principles the technique of the moving picture play is identical with that of the acted drama. For example, the principle of unity of action, i.e., the presentation of a single consistent story without irrelevant matters, is equally a requirement of both types of play. If a film is unscientific in this respect it may still have interest at points of its progress, yet its final complete impression will be bad.

Similarly the moving picture requires as strictly as does the acted drama that adequate motivation be presented for the actions of the characters. It should take as serious and as clearly expressed a quarrel to separate two moving picture lovers as it does to estrange two lovers of the real stage.

The Future Should be Taken Care of in the Present.

There are two factors that will continue to exert an increasing influence on this business as time rolls on. One is the over-production or unsold copies of the manufacturers; the other is the constant accumulation on the shelves of the exchanges of subjects that have gone the rounds—and commonly referred to as "junk."

The disposition of the latter requires the most serious consideration, as the manufacturers are wise enough not to upset the demand for fresh subjects by flooding the market with old ones, even at bargain prices. But the accumulation of old film is a more serious matter for consideration and one which is even now troubling those who have the future stability of this business at heart.

* * *

Discussing this question with a prominent manufacturer a few days ago, he suggested a measure for the control of the junk market—which would at least tend to prevent the condition from becoming any worse than it is. This was that for each foot of new film received from the manufacturers, a corresponding number of feet of used-up film should be returned by the renter, for cremation. The suggestion is sound and practical, and in view of the large stock carried by the exchanges it would not be a hardship to any but perhaps the newest comers in the business. Should the manufacturers ever exact such conditions, instead of its being a hardship to the exchanges it would be an all-around benefit; but to make the proposition tenable, efficacious and fair, a revised schedule of prices would require to be adopted and adhered to by all manufacturers. If the rule were to be adopted and enforced by every manufacturer, a substantial allowance should be made for the old film. If the exchanges considered this oppressive and some preferred to retain their junk, a substantial discount could be agreed upon that would be extended to the renter who returned old film, and this discount should be large enough to make it an inducement.
Again, the demands of "action" in the acted drama are that there shall be an element of doubt and suspense in every moment of the play. The requirement is the same in the play to be presented through moving pictures.

The acted drama must explain itself. Its story must be unfolded bit by bit, without explanation, from a prologue or lecture. The moving picture play should be similarly constructed. In the acted drama, to establish the identity and the interrelations of the characters is of prime importance. It is equally important in the moving picture. (A recent film showed a large preliminary picture of each of the characters with the name underneath. This is a helpful device and probably is as justifiable as the publication of the "cast of characters" in a program.)

These propositions as to the similarity of the two types might be indefinitely continued and would all seem obvious enough, yet nothing is more common than to see them disregarded. The impression seems to prevail that much more carelessness will be overlooked in a moving picture play than in one of the actual stage. Quite the contrary is the case. The public is more helpless to express itself in the case of the moving picture, but the wise manager can note effects, and the reputation of a given producer for bad or for effective pictures is thereby established. To the extent that these two types of play are alike, their respective techniques are equally strict. The authors and experts employed by the producer should be primarily familiar with the technique of the acted drama. They may then add to a firm foundation their knowledge of the special opportunities and requirements of motion photography.

When perfection is accomplished in those points of moving picture technique which are identical with the principles of the acted drama, it still remains to recognize the particular technique of the moving picture drama itself. Every art has its peculiar advantages and disadvantages growing out of the particular medium in which it expresses itself. It is the limitations and advantages of its particular means of expression that gives rise to its own particular technique. An observation of the limitations and advantages of motion photography will suggest the particular technical laws of the moving picture play.

THE IMPORTANCE OF PANTOMIME.

The most apparent limitation of the moving picture is its powerlessness to use dialogue. A primary means of expression is thus eliminated and only pantomime remains. This fact causes an immediate distinction between the plot of the drama proper and that of the moving picture. In every acted drama there are facts supposed to have happened before the rise of the curtain. These facts furnish the motives of one or more of the characters and add a certain amount of complication to the story. They are made known to the audience incidentally at one time or another and always by means of dialogue. In the moving picture, the plot must be complete without such facts. This seems obvious enough, yet it is the attempt to introduce past events and relationships into a moving picture that frequently leaves an entire scene worse than obscure and meaningless. All necessary facts in a moving picture play must be visibly presented. The heroine cannot tell the story of her life in a moving picture—yet this is exactly the sort of thing that some pictures attempt to do.

It is a corollary to the above principle that events which in the acted drama are supposed to take place off-stage or between acts must be actually presented in the moving picture play.

A much more serious difficulty than the inability to present previous or off-stage events is the moving picture's inability to express the precise mental states of the characters. "I go, but I will return," says the villain of the melodrama, and a shudder of apprehension for the heroine's safety seizes the audience. "I go" is an idea that the moving picture villain may express by actually going, but the fate-laden line, "I will return," is impossible to him. He may shake his fist, but that is all. The principle to be deduced from this is that the plot of the moving picture drama should avoid the necessity of presenting precise trends of thought. The elemental emotions, love, hatred, jealousy, despair, any of these may be effectively presented by the moving picture, but the Ibsen plots are not proper moving picture material.

To the limitation of lack of dialogue, however, there is this possible exception, that where the action of the moving picture shows that a letter or written message has been received the message may be thrown as a large picture on the canvas. This is, of course, pure device. The more artistic way being to avoid it. On the other hand, in the acted drama it is frequently necessary to look at the program to find such facts as "Ten years elapsed," "The interior of Duke B.'s castle," etc. It seems equally justifiable to use the device of the printed message, and if it is presented in such sequence that curiosity is aroused as to its contents it will probably be received by the audience without substantial loss of illusion. Printed explanations thrown on the screen before scenes are not at all similar in principle and are entirely crude and unjustifiable. They destroy the suspense and interest by outlining the scope of the scene in advance.

ADVANTAGE OF SCENIC CHANGES.

What the moving picture play loses in lack of dialogue it to a large extent makes up in certain great advantages which it has over all acted drama. The unlimited number of scenes which may be shown is the most striking of these advantages.

A large percentage of acted plays seem to have been fairly contorted out of all semblance to truth in order to get the action to take place in one or two localities for each act. It is often utterly ridiculous to see how all the principal characters show up first here and then without any adequate excuse except that the author needs them. In the moving picture play, on the contrary, the principal characters, having been once well identified, may be separated and the scene may shift from one to the other and back again. If the sequence of the scenes is well contrived there is a decided gain in the quality of the action and a perfected illusion of reality in the method.

The danger to be avoided in such change of scenes is that of giving episodic or substantially unimportant facts a scene for themselves. This would undoubtedly overemphasize them and cause disproportion just as it would in acted drama. For the presentation of events that actually carry forward the plot, however, there seems to be no technical limit on the number of scenes.

The discussion of the possible number of scenes suggests the advantages of the moving picture play as to selection of scenes. The moving picture play has the whole world for its stage. Lately some of the producers have discovered that it pays to travel many miles to get impressive scenery. The possibilities of the moving picture in this respect are, however, not yet fully realized. A recent French picture showed an actual lighthouse on the cliffs with the big breakers rolling in. The setting was there in this case and it lacked only a beau-
NOTES AND COMMENTS.

Laws are good, but often made to appear ridiculous by the way they are enforced. Last week an operator in Worcester, Mass., was arrested and fined because his machine was not covered in an ashtray. In large and prosperous business, the saintly arrested by the fact that the show was being given in the open at the fair grounds and the testimony showed that the machine was fenced off from the people by ropes, keeping them at a distance of from 20 to 30 feet from the machine.

IT HAPPENED IN A FILM EXCHANGE.

In the Tenth street office of a Philadelphia film exchange, which, through the tact and ability of its owners, has, from small beginnings, grown to a large and prosperous business, some days ago a "vaudevillean" of the cheaper kind. His specialty was the biting of nails—not his own, but nails made of steel and iron. While he was conscientiously preventing the chair from blowing out of the office by bringing his full weight to bear upon it, a distinguished looking gentleman entered the office and was soon engaged in conversation with one of the proprietors.

Being somewhat awed in his perception of the proprieties, the nail-biting artist approached the speakers and gave the distinguished looking gentleman a resounding whack on the back by way of introduction.

"Shame!" exclaimed, pressing the d. 1. g., "if yer lookin' for something good, get me act. I am the champion of all the nail-biters."

The d. 1. g. stared in surprise for a moment.

"Here's me circular," continued the artist. "Say, old pal, this will make me em up."

The d. 1. g. courteously promised to read the circular later and was about to resume his talk with the storekeeper, but the strong-toothed one would not have it so.

"Say," he insisted, "you fellows make me sick! Talk business! Come on and bite it! This act beats the dicks out of anything you ever had in your joint. I lets 'em bring their own nails along, see."

The d. 1. g. "saw" long enough to transfix the dental wonder with a cold, glittering stare, whereat the d. w. subsided.

When the d. 1. g. had left the office, the "vaudevillean" turned inquiringly to the proprietor.

"Say, Mac," he said, "who is that stuck-up guy, anyway?"

"That," said Mac, with his blandest smile, "was the Rev. Dr. A— ordering a copy of the Passion Play."

THE ITALIAN MARKET.

Consular reports indicate there would seem to be a very good field for American-made motion pictures in Italy. The number of exhibitors of such pictures is very large, and is constantly growing, and as novelty plays a highly important part in the selection of films for exhibition, there is a pronounced demand for foreign films, especially the latest. This demand is only beginning to be met and is likely to increase for some time to come.

Foreign films are bought by Italian exhibitors in one of two ways, either through agents having their offices in Italy or in another European country, or from Italian manufacturers. The reason that foreign films are to be bought in large numbers from Italian manufacturers is that these manufacturers have a system of exchange with manufacturers of foreign countries. Every important Italian manufacturer exchanges the motion pictures that he produces for the motion pictures produced by a number of foreign manufacturers generally one foreign maker per country. At the present time only one Italian maker is known to have such an understanding with an American house. It would seem important that American makers of motion pictures who are not already represented in Europe, and even that those who are so represented, should give this system of international exchange careful attention.

It is believed that an American house would find it to its advantage to sell pictures to an Italian agent, rather than intrust the sale of its pictures upon such a large market to an agent residing outside Italy.

The close ties between the United States and Italy through embassies should not be overlooked when considering the possible popularity of American scenes displayed in motion pictures.

Why not send your Subscription now?
Six Months, $1.00; One Year, $2.00.
THE MOVING PICTURE WORLD

GREATERT NEW YORK NOTES.
The Van Nest Hippodrome, Chas. G. Hunt, manager and proprietor, has opened up on Morris Park avenue, Bronx. Moving pictures and vaudeville.

T. Adams has opened a place at 1639 Bath avenue, Bath Beach.

Vincent Caesarco has at last opened his Canal Street Theater, at 407 Canal street, Manhattan, Motion pictures and illustrated songs. The opening was delayed over three months on account of difficulty in obtaining a license. A church a block and a half away made all kinds of objections and tried to prevent the opening.

The three theaters above mentioned are supplied by the Empire Film Company of New York.

Mr. F. Graf, formerly interested in the Empire Film Company, has opened a new theater at the corner of Hart street and Hamburg avenue, Brooklyn. The theater is equipped with a 16 by 8 by 6 ft. high operating booth of fireproof material.

The Manhattan Theater is again back to the Association and is supplied by the Actograph Company of New York.

A new burlesque and moving picture theater, the Empire, has been opened at the corner of Broadway and Ralph avenue, Brooklyn.

Nickelodeon singers who cancel their contracts at the last moment are to be shut out of the booking agencies.

Albert Hoon, who has been operating a moving picture show at his place at North Beach, has closed down for the season.

The Film Service Association has been strengthened by the addition of the Western Film Exchange, Joplin Mo., and the Edison Display Co., Portland, Ore., to the membership.

It is reported that the F. S. A. "local" has advised all its members that a fine of not less than $100 will be imposed for the first offense by the part of an Association renter who has proved guilty of renting film to independent offices—in other words, sub-renting.

A report, not yet well authenticated, is in circulation that a few firms in the Film Service Association in this city have been detected in giving rebates to customers that they have seduced from firms who have remained true to the schedule. We all know that a house divided against itself cannot stand, and the first natural consequence of such an action will be the collapse of the Association and—if they can get the films—the inauguration of a ruinous warfare of senseless competition. Then the wind-up of the matter will be that the manufacturers of films will take the rental business in their own hands and every small and large film renter will go out of business with a most disastrous crash. The names of the firms who have been indulging in this dishonest and unscrupulous method of giving secret rebates are not known to the Moving Picture World, but the name of the man who threatens to prefer charges against them at the next meeting of the local members is, and we can vouch for him as a fair dealing and straightforward man and one who can make good a threat in this as in any other case.

Next to their pulling out of the Association and still being able to get films, there is no question but what they can get them and inaugurate a ruinous competition against their fellows. Every film dealer knows that there is one independent film exchange in this city which has been a pronounced boaster from the start, and which has been able to furnish new foreign-made films to anyone that wanted them, Association or Independent, below the Association prices, and as yet the source of supply has never been discovered.

FOREIGN NEWS AND NOTES.

To project advertisements on the sidewalk by means of a street arc lamp is an advertising novelty recently introduced in Vienna. The procedure is very simple—the whole outfit consisting of a combination of lenses in the bottom of the lamp, projecting a slide, all enclosed in a glass cover of the lamp. The device is quite advantageous in front of railroad stations, department stores and public buildings and does not fail to attract the attention of the passing throng.

Mr. A. Ernemann, the young manager of the well-known Dresden firm of Ernemann & Co., has made another successful cinematographic record of an aerial flight under the most peculiar conditions. The weather was fine one moment and suddenly changed when he was up in the clouds, and the airship was caught in a terrific thunderstorm, from which the daring aviator had an extremely narrow escape. The thunder and lightning was terrific, but, in spite of all, the little Ernemann Kino camera was working on time, making record of phenomena never before witnessed by human eye. A mentioned before in this paper, Mr. Ernemann is the inventor of an exceptionally fine amateur moving picture camera which, on account of its small size, is especially adapted for scientific experiments where bulk and weight of the standard machine would be prohibitive.

An automatic releasing camera attached to a kite was used in an Indies-Japanese trade to make a record of any location. A more reliable method is now introduced by a German army officer, who uses trained pigeons with a miniature camera attached to their bodies. The camera is equipped with a rectification apparatus, and the film is correspondingly divided into eight distinct numbers with half a minute's interval. The invention is quite a novelty and has been successful in the recent maneuvers of the German army.

Bruitophone is the name of a new machine to use in conjunction with moving pictures where imitations of different sounds are required. The Bruitophone is an ingenious piece of mechanism about the size of a small organ and giving the most natural imitations possible of rain, thunder, windstorm, running water, roaring of the ocean and other sounds of life. It was invented about five years ago by Mr. A. Strassmann, a German, and was recently placed on the market by a French firm, Devarenne-Dupelin, of Paris, and it is said that it makes a valuable addition to the moving picture machine.

A new substitute for celluloid film has lately been patented by a German "genius" whose fame will not bring honors to the Faderland. The substitute is glass plates, joined together by a chain, and traveling through the lens through some complicated machinery. This, as a German contemporary remarks, is going backwards instead of forwards, as the same idea has been exploited by that country for twenty years ago. The inventor's dream was, no doubt, the elimination of the risk attached to the combustible properties of celluloid, but among other objections the bulk of his substitute has the disadvantage that the feet of his "film" would require a mule team for transportation, and just imagine the bills for expressage the film renters would have, not to speak of the breakage.

A somewhat similar idea was evolved by a New York "inventor" a few months ago, and a Wall Street capitalist who came to the editor of this paper for his opinion before investing money to float a stock company to manufacture the new substitute for celluloid film, conceived the plan that if he had any money to lose he had better gamble in railroad stocks, when he might get some of it back. This "invention" was more practicable than the scheme of the German. But around a projecting lantern was a circular revolving track several feet in circumference. Placed on this track were number of carriers bearing from 50 to 100 little glass positives of the consecutive pictures, each little positive being held in a metal frame so as to prevent scratching. The "invention" was a knave or a fool, but somebody dropped a chunk of money in the experimental work and building of the model, which now rests among the dust on the shelves a model maker in this city.
Lockport, Ill.—Vincent S. Buszkiewicz is constructing a moving picture theater in the Dockendorf Building on Main street.

Winchester, Ill.—Frank McLaughlin and Harry Percy, of Pekin, will establish a moving picture show here. As there is no show of the kind in Winchester it should prove a good venture.

Mr. Henry B. Ingram, the slide maker, secured some remarkable pictures of the Strobel airship, navigated by Astronaut Hamilton at the County Fair at Cambridge, N. Y., last week.

Augusta, Ga.—The Superba, which has been closed all summer, will reopen on October 1st and the Airdrome will close. Mr. Bandy is satisfied with the conditions and prospects.

Pensacola, Fla.—The managers of the Star Theater have decided to run only motion pictures and illustrated songs. Mr. John E. Green is in charge of the theater and delivers a good talk with each show.

Red Bank, N. J.—J. J. Mannix has leased the Birdsell Building for a year and will fit up a part of it as a moving picture theater. He has secured the cameraphone rights for his section.

An Australian firm which has agents in San Francisco and in the rear the front with a large order for slides with phonograph records. The order was placed with Henry B. Ingram and his ad. in the World got it.

York, Pa.—The signs of the times are good. The theater at the corner of Phila and George streets has been compelled to double the floor space. We congratulate the Manager on his success.

Webster City, Ia.—Jacob Mileskowsky, proprietor of the Empire Theater, in Fort Dodge, and several others, has leased a store in this city and will have a moving picture show in operation by October 1st.

Mattoon, Ill.—The Dixie Theater, owned by Nathan Stein, has been remodeled and enlarged and high-class vaudeville acts will be interspersed with the pictures and songs. It will be rechristened the Lyric.

Findlay, Ohio.—The Mystic Motion Picture Theater has been sold by H. G. Clark to Charles O. Burket. Mr. Clark will reopen the theater in a short time to establish a circuit of moving picture theaters in Cuba.

Hattiesburg, Miss.—Manager Hirsch reports that the New Gem is playing to standing room crowds. The New Empire Theater has caught on to the success of the picture show and has arranged for film service.

Salem, Ore.—What is claimed to be the best and most modern picture show in the State has been opened in the D'Arcy Building, on Liberty street, by K. L. Bernard, a Portland theatrical man.

Phil. Cohen, traveling man for Len. Spencer, who is in Williamsport, Pennsylvania, soliciting booking and slide service from the nickelodeon managers of that district from their allegiance to the Pittsburg slide bureau, reports progress.

New York City.—The moving picture show at 123 Essex street has been converted into a concert hall with a regular stage, and the nickelodeon at 11th street and Fifth avenue is being converted into a regular theater at a cost of $10,000.

Peoria, Ill.—The Crescent Theater, at 311 Main street, one of the prettiest theaters in the State of Illinois, opened last week.

Vincennes, Ind.—The old St. James Church building at the corner of Busserson and Fourth streets is being fitted up as a motion picture theater. Talking pictures will be a feature.

The Southern Amusement Co., who operate the Dreamland Theater at Frostburg, Md., have opened up a new theater at Mt. Savage, Md.

Elkins, W. Va.—The Okey Moving Picture Parlor, which was owned by Ernest Westfall, has been transferred to Curtis & Ice, both of Elkins.

Fall River, Mass.—The Bijou (formerly Sheedy's) has opened with pictures, songs and vaudeville. The theater has been handsomely decorated during the Summer.

Muskegee, Ind. Ter.—The Crystal is the name of a new moving picture theater that is being constructed at the corner of Third and Oklahoma streets.

Memphis, Tenn.—R. F. and F. Montgomery are expending $2,000 to convert the building at 136 South Main street into a moving picture theater.

Rockford, Ill.—Dreamland is the name of a tastefully decorated theater that has been opened at 122 West State street with seats for 200.

Pittsburg, Kan.—The Mystic, which has been closed for some time, undergoing extensive alterations, has now been reopened as a five-cent show.
Pueblo, Colo.—The White City Theater is now enjoying a run of prosperity, having secured a film service that they think cannot be duplicated elsewhere.

Fort Smith, Ark.—Harry Craft, who has for several years successfully managed the Edisionia, has taken charge of the Bijou and will install several improvements and run a ten-cent nickelodeon.

Fayetteville, Ark.—C. G. Krause, who was running the only moving picture show here, has been ordered by the citizens to leave town because he not only hired a negro pianist in place of his lady pianist, but when she objected, told her that the negro was as good as she.

Fremont, Ohio.—That theater which was formerly the Opera House of this city has been changed into a vaudeville and moving picture house and is meeting with much success under good management. This makes the fifth moving picture theater in the city and is all that it can stand.

Sandusky, Ohio.—The Star Theater has been remodeled and redecorated and a new Edison machine installed. It is again open for the Fall business and is one of Sandusky’s most popular places of amusement, as the management give the patrons the best money can buy there.

Dayton, Ohio.—Dreamland Theater, at 502 East Fifth street, has again been opened, after being closed for a few days while it was being remodeled and decorated. The management has secured Will Hemsteger, a competent lecturer, who will explain the details of each film.

Elizabeth, N. J.—The presence of mind of a pianist in the Proctor Theater, who started to play “The Star Spangled Banner” when a film caught fire, checked the stampede of frightened people and the fire was extinguished by hand grenades.

Washington, N. C.—The Dixie Theater, on Main street, has been purchased by Dr. H. Snell and W. F. Clark from F. M. Tisdale. The entire equipment will be thoroughly overhauled and management improvements added. Mr. J. A. Johnson, of Charlotte, N. C., manages the theater.

Morocco, Ind.—The Electric Theater, under Mr. E. R. Morin, is drawing large and select audiences. When first opened, an element of rowdism tried to cut up capers in the theater, but Mr. Morin dealt out such personal and vigorous discipline that the trouble makers were never heard from again.

Eureka, Kan.—Edward Chambers came to the rescue of the heroine in a moving picture show one night last week in the Electric Theater. The heroine was so panic-stricken that she was seized with fright and vertigo, believing that she was being attacked by some one or animal. He ordered the woman to be taken to a private room, and after she had quieted down, sent her back to the show. He then said to the people in the room, “There is no such thing as ghosts or spirits, and if you will only calm down and enjoy the show, I guarantee that you will be as happy as the woman was to have been rescued.”

Jamesstown, N. D.—The Bijou Theater has passed into the hands of George Webster, who will temporarily close the place and give it a thorough overhauling and install a new machine. When opened it will play vaudeville and moving pictures. As he has all the experience and the management of a large booking concern, he should make a success of his venture.

Joliet, Ill.—“Coral Stairs” is the name of a new theater that has been opened at the corner of Chicago and Van Buren streets by L. M. Rubens. The architecture and decorations vie with any theater in the State and the safety arrangements have received the highest commendation of the fire marshal.

Painesville, Ohio.—Mr. Kennedy, the proprietor of the Star Theater, has made great improvements in the place. A novel feature for the convenience of patrons is a clock at one side of the auditorium from which a light flashes every few minutes, and an announcer who shows the time of departure of the street cars.

The Star Theater, Malone, N. Y., furnishes its patrons with post cards on the back of which is a fine half-tone reproduction of the front of the theater. The manager of this place also issues a four-page program circular in theater style in which are some interesting articles on the theater.

Both good advertising helps which might be followed by others.

Savannah, Ga.—While Mr. E. H. Cannon, pianist at the Criterion Theater, was walking home with a friend after the last performance one night last week he was suddenly struck blind and is still in darkness. The proprietor of the theater offered to take care of him, but Cannon declared he would hold his job and has been playing since as if nothing had happened. Cannon made many friends while playing at the Criterion and his companion of the night on which he was stricken blind has started a subscription so as to engage an eye specialist for Cannon.

Kingston, N. Y.—The new Star Theater, operated by Roos & Sampson, opened its doors on September 7th and was welcomed by crowded houses. Eight shows were given, being a holiday, and at each show the house, which seats over 1,000, was filled to the doors. The show at the Star consists of a regular moving picture feature, illustrated songs, straight ballad singing, and a first-class vaudeville show. The business during the week has been good and Roos & Sampson have every reason to congratulate themselves that the public appreciate their efforts to present a good show.

The Star Theater was formerly the cafe and bowling alleys of the Hotel Elk. It is immediately under the lodge rooms occupied for many years by Kingston Lodge of Elks. Phil. Sampson, the manager, is the former owner of the famous old playhouse, Sampson’s Opera House, in Kingston, which many old players remember. He is a showman bred in the bone and knows “what’s what.” In former years, before the destruction of Sampson’s Opera House by fire, Phil. handled such attractions as John T. Raymond, Demnan Thompson, Roland Reed, Cool Burgess, Kate Claxton, Clara Morris, John McCullough, Joe Murphy, and nearly every star of thirty or forty years ago. The old Sampson Opera House was burned about twenty-five years ago and never rebuilt.

The other playhouses in Kingston are also enjoying all the business that they can handle. They were crowded to the doors.

CRAWFORD SPREADS OUT.

Roy Crawford has closed a deal for himself and brother O. T. Crawford, whereby they will have a circuit of moving picture theaters in the following towns: Louisville, Milwau-kee, Cincinnati, St. Louis, New Orleans, and Kansas City.

This is considered a pretty big leap for the two brothers, both of whom have been in the theater business and the National Council.

The new Star and another one in the lower part of the city near the Lyric. Kingston is a good illustration of the fact that many people will go to shows even if they don’t pay their rent and grocery bills.

INDIANAPOLIS TESTS OPERATORS.

The first examination of operators of moving picture machines, required by the provisions of an ordinance passed by the City Council last April, has been conducted in the offices of the Board of Safety. The operators were examined on matters pertaining to the machines, the test consisting of questions submitted by Building Inspector Thomas Winter-wood, Port H. Moore, an electrical engineer, and William J. Neely, president of the local branch of the National Council.

The papers will be examined, and if any of the operators are found to be deficient in the knowledge of the operation and care of the machines they will not be allowed to handle them.

A license fee of $5 a year will be collected in the future from all operators of picture machines.

EXCESSIVE DUTY ON FILMS.

Importers of moving pictures have begun a fight against the Treasury Department ruling, fixing the amount of duty and have filed appeals on test cases from the decision of the collector at this port, which will be heard by the local board of United States general appraisers.

Since the moving picture industry became so large at this port, amounting to more than $100,000 annually, the Treasury Department ordered the collector to assess duty at the rate
of 65 cents per pound and 25 per cent. ad valorem, as many
factors of cellloid, paragraph 17 of the Dingley tariff.

The importers claim that duty should be assessed at 25
cents per pound under section 18 of the tariff act No. 58. Special
Examiner Charles W. Bonn says that the Government will take the case to the highest
courts for final decision if necessary.

OBJECT TO "MERRY WIDOW" HATS.

The Germantown Citizens' Association recently put on
record its objection to the wearing of "Merry Widow" hats
in moving picture shows. William H. Gleason, ex-president
of the Association, calls "Merry Widow" hat resolu-
tion, and there was a tumult in an instant.

In explanation Mr. Gleason said a resident of the section
who is not a member of the association, had asked him to
introduce the resolution, which he proceeded to read. The
preamble recited that the "Merry Widow" hat is worn in
most of the moving picture shows in the city and that men
who attended could not see the show because of it. It put
the association on record as asking that the law in regard to
wearing hats be enforced in these shows as in the larger
theaters.

Mr. Gleason went on to tell the woes of the poor man
who encountered the "Merry Widow" hat. It was a graphic
tale.

The man who has snatched a few moments leisure goes to
the box office, pays a dime for a ticket and passes into the
theater, in keen anticipation of enjoyment. He has just com-
torted his way through the doors of one of the largest of the
two tremendous sets of the type designated as
"Merry Widow" and glides into the seats in front of him.

Not a bit of the stage can he see now, and he nearly dis-
joins his neck as he tries to get one peek at what is going
on. He can't see over them, around them, under them or
through them, and finally he gives it up and calls the usher.
It is of no avail, for that stripping will not hurt of the
feeling of the sweet young things and goes back to the
rear with a smile on his face. The man gives up and leaves
the place swearing mad.

So eloquently was the subject treated nearly all the
members of the Germantown Citizens' Association present
felt that something should be done.

The moving picture show is the poor man's theater, said
Mr. Gleason, and his right to an unobstructed view of the
stage should be protected as it is in the big theaters, which
are for the rich.

As he ceased there was silence for a moment and then the
resolution was seconded so thick and fast that Wallace A.
Gleason, president of the association, could not pick out
the one who did it first.—Boston "Globe."

NICKELODEON EMPLOYEES THREATEN TO
STRIKE IN CHICAGO.

Illustrated song artists and moving picture operators
threaten to close the nickel theaters of Chicago. In the
central and outlying business districts there are now over
400 of these amusement places. More than 900 actors and
employees earn their living in these 3-cent theaters.

Charging slave-driving tactics against owners of these
amusement places, song artists and machine operators have
formed a Nickel Theater Operators' Union. A walk-out is
scheduled for Monday night.

At the headquarters of the Actors' Union, Business Agent
Ricardo, for the nickel theater employees, posted a notice
yesterday calling upon union members to quit work Monday
unless their employers agree to pay salaries amounting to
not less than $20 a week single and $25 a week double turns.

"Owners of these places are simply killing off the boys
and girls who work for them," said Ricardo last night.

"Some of these girls have been working twelve hours a
day. I have known several instances where they did not have
time to stop for their meals. I saw a performer bite into a
sandwich, leave it on a chair until his act was done, and
then finish it."

"If we cannot secure eight-hour days and the pay we ask,
this army of employees will stand at the doors of these
amusement places Monday and persuade patrons not to enter
until the union demands are met."

"We feel strongly for the insertion of "union slides" before each moving picture and illustrated song.
These slides announce that the employees of the house
belong to the Actors' Union and that the theater is "fair."

AMONG THE SONG SLIDE MAKERS.

It is reported that several establishments in this city have
been caught copying lantern slides, or, in other words, that
their output has been recognized as copied work. New York
is an unhealthy place for slide copyists and the reputable
slide makers have taken steps informing the public who
are copying their slides.

There has been such a demand for models lately for posing
for illustrated songs that some of the models have the
making of a first-class nuisance in them. One old man with
flowing white hair and beard has lately developed proclivities
of visiting hat shops with the view of doing up at such a price
as giving the tale that he hired a hack to get there and wanted
it to be reimbursed. He showed up at one studio this week
after touching the photographer on the street and also mak-
ing an objection to the arrangement for the photographic
slide which was introduced for five dollars. This wave of insanity was set afloat by a certain slide bureau in this city which advertised that for
five dollars it would fit a set of slides to any song. When the
visitors of this bureau are generally furnished with a little
time written on plain glass in ink, and a miscellaneous aggre-
gation of old junk from perhaps a dozen old song sets, in
which no two pictures had the same characters and which
did not fit the lines. This was a swindle on a par with the
shell game and the publishing of lemonsqueezed music. For
the benefit of our suburban friends who think a set of slides for a
song can be bought for five dollars we wish to say that they
are only can be bought for that price where hun-

The World Film Mfg. Co., 1668 Washington street, Baker
City, Ore., advise us that their new plant is now running
smoothly and that they are at work on a number of subjects
which they expect will be Ideal to every exhibitor as soon as
they become known. Among the subjects that are now ready
and which will be released at an early date are: "The Am-
ateur Bicyclist," comedy; "A Desperate Chance," dramatic;
"The New Houseman's Dream," comedy; "Brother Lieuten-
ants," a war story; "The Umatilla Indians," educational;
"A New Electrical Discovery and Its Uses," comedy; "Buy-
ing a Hat," comedy; "The Man with the Big Mouth,"

"Underwriters' Model, Type B," as the latest improved
Edison Kinetoscope is called, is the subject of a catalog
supplement that the Edison Mfg. Co, have just issued, in
which is described the features of this new machine. The
principal improvements are in the wearing qualities of the
machine and the absence of ticker, which are really the
most desirable qualities in any projecting machine. Dura-
bility is increased by making the star wheel and shaft of a
single piece of tool steel, all shafts being made of tool steel
and running in phosphor-bronze bearings. The one-pin
movement in conjunction with an improved revolving shetter
minimizes flicker, and the gears are of fibre, faced with steel,
which reduces the motive power required and also the noise
produced. There are other improvements made in the new
and also in the lamp which are explained in "Circular Type
B," which can be had from the Edison Company or any
of their agents for the asking.
I Invite You to the Electrical Show at

(OCTOBER 3 to 14, to INSPECT the MOST PERFECT M. P. and STEREO)

HALLBERG AUTOMATIC

WHICH IS THE GREATEST AND ONLY FULLY APPROVED

THE COST OF ADMISSION TO THE SHOW IS 50c. I WILL GIVE ONE TICKET FREE TO EVERY

Warning

To buyers of Electric Current Savers for M. P. lamp. Don't buy a current saver because it is cheap or which is offered you for trial. The chances are you will regret it. Don't buy a current saver unless it gives 40 to 50 amperes to your M. P. lamp with amp. fuses on 220v. and 25 amp. fuses on 110v. The word "Economizer" was first used by me. Don't be deceived. Make sure you get the Hallberg Electric Economizer. It is the only current saver which stood the test of time and which was just as good the day it was first put on the market as it is to-day. It was perfect from the beginning, and is still several years ahead of other current savers which are more or less inferior.

BUY THE HALLBERG ECONOMIZER—IT IS THE BEST—DON'T BE DECEIVED.

THIS IS MY GUARANTEE:

SAVING

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BEST LIGHT—LEAST HEAT—CHEAPEST IN THE LONG-RUN

A Two Year Written Guarantee With Every Economizer

If You Are Offered A Cheap Current Saver

THINK TWICE, AND I AM SURE YOU WILL

LET IT ALONE

Cheap electrical machines work for a while then they burn out and repairs cost as much as a NEW MACHINE. BUY THE BEST

J. H. H

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The Hallberg Electric Economizer has replaced other current savers because it saves more and lasts forever.

I make a liberal allowance in trade for your old current saver

THE ELECTRICAL SHOW—I WILL PROVE IT TO YOU!

READ THIS LETTER TO ONE OF MY AGENTS:

MR. L. PARRISH.

Electrical Contractor, Durham, N. C.

Dear Sir:—In regard to the "Hallberg Automatic Electric Economizer" purchased through you some time ago, I beg to state that this machine has given entire satisfaction in every respect and so far has fulfilled every promise made for it by the manufacturer, J. H. Hallberg.

Not only does it save expense in reducing the current bill fully 60% to 70%, but it can be used right in the operating booth without making additional heat. Also it is impossible to blow fuse plugs by forming a short circuit in lamp house. In my estimation it improves the picture from 30% to 40% over the old style rheostat. I now use 20 and 23 ampere fuse plugs where I used to use 40's and 50's.

As you know, I am now using this machine at the new "Edisonia" and it has been in constant use ever since it was purchased, and in my opinion it heads the list "current savers." In addition to all other good qualities it is the neatest machine of the kind I have ever seen.

Yours very truly,

(Signed) W. S. YOUNGER,

DURHAM, N. C., August 24th, 1908.

PRICE

FOR 110 VOLTS ALTERNATING CURRENT

"Standard" Hallberg Automatic Electric Economizer . . . $100.00
"Light" Hallberg Automatic Electric Economizer . . . 60.00

(The price of the "Light" Economizer is net cash and is not subject to the above cash discounts). The Standard Economizer is for heavy work. The Light Economizer is for regular work.
A Dollar Saved

is a Dollar Earned

Here is your opportunity to

Earn from $25.00 to $50.00

per month

Now if you are at all industrious you cannot

afford to be without our

Economy Coil

The Wonder of the Age

A Success Everywhere

Write for our prospectus

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Pittsburg, Pa. Rochester, N. Y.

Des Moines, Iowa. Cincinnati, O. Lincoln, Neb.

The Motiograph

THE LATEST THE BEST
Motion Picture Machines

New Yark and Chicago Approved
Eliminates Flicker,
Projects Steady and Far
More Brilliant Pictures
than any other machine.
Absolutely fireproof.

Designed, built and especially adapted for the
heavy and exacting work of the

Motion Picture Theatre

We also make the Model B Calcium Gas Outfit,
Non-Pop Calcium Jets, Enterprise Lanterns, etc.,
and are Agents for Oxone, Oxylythe, Arco Carbons,
Song Slides, etc. Our goods are for sale by
progressive and up-to-date dealers.

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ENTERPRISE OPTICAL MFG. Co.

83-91 W. Randolph Street, Chicago

TWO MOVING PICTURE HUSTLERS

We present herewith the portraits of Messrs. W. C. Kunzman and F. W. Ging, two hustling amusement promoters, who have offices in Sandusky, Ohio. Under the firm name of the Bijou Amusement Co. this team has, for the past ten years, successfully managed up-to-date picture shows and vaudeville theaters, rinks and amusement devices in various towns, and they are always open to prospective for the line. During the Summer they installed picture shows in several opera houses and large theaters and ran them to the satisfaction of the theater owners on a percentage basis. They invite correspondence from other proprietors of halls who contemplate putting in a picture show, or they are prepared to take up any proposition in the amusement line. Mr. Ging is well known as a most successful picture lecturer and operator, and Mr. Kunzman is a successful manager, and both are staunch supporters of the Moving Picture World.

A NEW PROJECTION LENS.

"Better Pictures" is the title of a leaflet received from the Gundlach-Manhattan Optical Company, of Rochester, N. Y., setting forth the merits of a new series of projection lenses which this concern has lately introduced. We have seen and tested these lenses against all others and noted their superior illumination and flatness of field. "It’s all in the lens," is the well-known slogan of this old and reliable firm, and it would be well for managers of better class theaters to take the hint and give more attention to the optical equipment of their machines. We understand that the Enterprise Optical Manufacturing Company has adopted the Gundlach-Manhattan Motograph, and other manufacturers of machines will furnish them on request. They cost more than the cheap lenses which are automatically ground out by the thousand from plate glass; but they are worth the difference. It is poor policy for an exhibitor to expend hundreds or thousands of dollars in the decorations and fittings of his theater and for the saving of ten or twenty dollars bring his exhibition on a level with the meanest stereopticon show. We do not wish to call these lenses because the Gundlach-Manhattan Company see fit to carry a small advertisement in this paper, but because we realize, Mr. Exhibitor, that your success and our success lies in "better pictures." We could tell you by these lenses; reduce them, but the average exhibitor is unfamiliar with optical terms. The most convincing argument is to put them to the test, and to this end the manufacturers are willing to send them on approval.

Mr. Jean LeRoy, of 133 Third avenue, New York, imports what is perhaps the best foreign make of projection lens, but he admits that the Gundlach lens has certain superior qualities. Because he is conscientious enough to admit the claims of a competitor we will report an incident in his favor, although he does not advertise in the World. He is the manufacturer of LeRoy's Acmeograph, a projecting machine that is not much talked of for the reason that it stays where it is installed and runs for years without giving trouble. A World subscriber, who is a traveling exhibitor in the Panama regions, recently visited this city, and he informed us that after inspecting all makes of machines he had decided on LeRoy's Acmeograph as the best for a traveling lecturer. He instanced its compactness, strength and ability to stand all kinds of usage without needing repairs, as features which recommended it to the traveler in distant lands. We repeat this here because we have had letters from Canada, Cuba, and even from Burmah, India, asking us to recommend the best machine for a traveling exhibitor. We have no opinion to offer to such questions as we do not profess to know it all and might do someone an injustice, but we do not hesitate to repeat the remarks of a man of experience.
Stories of the Films.

THE RED GIRL (Another Soul-stirring Story of Life on the Frontier by the Biograph).—The Biograph Company, pursuant of its policy of studying the public's taste, produced some weeks ago "The Redman and the Child," a story of Western life among the Indians, and "The Greaser's Cupboard," a tale of the Mexican border. The unprecedented success of these two subjects induced us to present another, which in locale may be said to combine the elements of both those pictures, the arrest being the production of the most thrilling and soul-stirring film ever made. The scene splendid of the picture will alone commend it to popular favor, besides which there is a rapid succession of the most exciting and novel incidents ever incorporated into a moving picture story. The plot, while powerfully dramatic, is most clearly defined, and while we attempt to describe it, our narration must, in a measure, be told and encouraging as compared with the merits of the subject. Kate Nelson, a girl miner who has been working in the mountains, rushing into the office of the frontier hotel with the tidings that she has at last struck paydirt, showing in her bag of valuable nuggets to admiring friends. Having just returned from the appraiser's office, and it being late, she puts up at the hotel for the night. In the office at Kate's arrival there is a Mexican woman who has just lost her money to a Paro. At sight of Kate's gold she becomes desperate and at once plans to secure it. Kate is shown a room, and is soon asleep with the bag of yellow nuggets resting under her pillow. Suddenly the face of the Mexican woman is seen at the window, and she has little trouble in forcing her way into the room, and shortly after she overpower, and gains the gold. In the struggle, Kate manages to fire her revolver, with a view to bring aid, but all too late, for the thief makes good her escape, leaving behind on the floor an incriminating manta, which discovers the identity of the culprit. A chase is at once after the fugitive, the hotel clerk, a friend of Kate's, leading the way. This does not, however, is dropped in his tracks by a bullet from the woman's gun in ambush. Believing her pursuers, the Mexican woman comes upon an Indian who, with her half-breed husband, is camped along the river. The Red Girl hides the Mexican woman and throws the searching posse on the wrong trail. In return for the kindly act on the part of the Red Girl, the Mexican woman plies her wiles on the half-breed husband, not only taking him away, but inducing him to kill her wife. To this end they plan a tucket. Blinding her hands and feet, they take her to a large trunk of a dead tree, which overhangs the river, and there they hang her. The scene is repeated, and the Red Girl, but she resapses him, and he leaves her and Kate standing on the cliff, bewildered in ever other's arms, watching the Indian who has set them loose—indeed a most beautiful scene. Length, 114 feet.

THE HEART OF O YAMA (Biograph).—Pretty Miss Chrysantheme has but little to say as to the display of her monogram, of which she is so trying a red and yellow, which is the supreme display of her hand. His offer is scorned by O Yama, for she loves another, a low-born but untiring warrior. She writes to him to meet her by the Great Lamp of Sawaitya that alight, and they are nearly caught through the treachery of one of the butterflies of the court, who tells the Dalmio of his rival. The loving heart of the Indian warrior, who later on becomes a priest, is sent to him, and they are found together in the temple, in the temple, where he is finally captured and thrown into the torture chamber. The Dalmio, to rend his revenge more complete, convicts to O Yama of a false message from her lover, with all, the Dalmio's, permission to see him. She is convinced by the sight of the man who had betrayed her, and his fair partner be herself; for here is her lover hang her by the wrists, dangling over some technically bed of stung-knife-blades, which inflict ugly wounds at the slightest move of his body. Besides this, there is a sword lying across a fire to be used at order from the Dalmio. Here, the Dalmio gives poor O Yama her choice between her marriage with him or her lover's torture, but the brave warrior refuses to yield. The sword, now unexpectedly hot, is applied to his breast, leaving great red spots on his skin. He then appears, and orders the preparations for the wedding to be made at once, which, according to Japanese custom, is to take place just before sundown. There in the wedding hall are assembled the comforts and hurrying things, when enter the priest, or "Marrier," as he is called, followed by O Yama, her mother and the Dalmio. The Dalmio, his bride-elect, and her mother take their places on the cushion. When the bride is ready he puts the sake, handling the cup first to the mother, then to the Dalmio, who both drink of the wine, and finally to O Yama, who, instead of drinking, pulls the tagger from her old, plucks it deep into the heart of the Dalmio, who drops like a log, dead at her feet, and before anyone can intervene she performs the easy dispatch with the same look, so concluding a film story that is not only a most exciting and novel one, but extremely picturesque as well. All of the scenes are beautifully tinted. Length, 854 feet.

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the parallels. Then we see them doing the ex-

tremely difficult act of clipping up the side

of a high wall, using only their hands in ascending

descending in different positions, and we see them

climbing up ropes to a high platform and sliding
down them.

Finally, we see the men at mass drill, and it is a

wonderful thing to see several hundred men go

drilling up and down with a perfect rhythm as the

movement of one man. Their work is

marvelous, and we have before us all

wonderful examples of human strength and en-

durance as all fire departments should be.

LENGTH, 583 FEET.

BEGINNING OF THE GAME OF DIABOLO.

Then we see the young girl, surrounded by the
storm, and every child is more or less of a dia-

bolist at school. The machine has already proved

very popular with the rising generation.

In the first picture we see the devils originating

the game, terrifying the souls in the infernal

regions. There is a transformation scene

usually associated with the game, and all the

diabolists playing the game skillfully. They

appear and disappear, appearing and disappar-

ing and all are dancing and spinning the spool on

the ground, as in the open air performances.

Next we are introduced to the royal family of

Hades and the King and Queen seated on their

sheep which are amused by all their courtiers

playing the game. Finally, the old King

becomes so deeply interested that he

enters the game in a cent manner accepts his attendants, and promises
to play if the young girl will give him a chance

at the highest bidder. If she will accept the

young girl's challenge, she can make a good

thing of herself. The game is played in a

stadium, and the shepherdess, being in a

passion for the young girl and the

shepherdess, is drawn to the game by the

youth.

In the next picture we see the young man and

the shepherdess. A second shepherdess

arrives, and the shepherdess is

amused by her. She then leaves

and goes to the game, and the

young man follows her

and

shepherdess is, however, being

amused by her. She then

leaves for the game, and the

young man

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shepherdess is, however, being

amused by her. She then

leaves for the game, and the

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runs and discovers her lost cell. But they will pursue. Some time in the house, where she gains admission by carrying a note from whom she saw him. In the wake of the noise, the door is opened and a little old fellow throws out of the window. When it lands on the sidewalk, Mr. Burtner calls to life and the fumes of the police make them over into a lady's apartment, where she is in the act of putting on her dressing gown. A second man next to her. The source of her despair is clear. Samuel, the foreman of the police, comes after the man and apprehends the dragoons, leaving alone only a trail of smoke and vapor. "I'm getting on, the boss won't carry this sort of thing forever."

Desperation takes over. He makes his way back home to his house, where he is turned away by the watchman. He is already on the road back of his house, he conceived the idea of the boy who is not in the habit of coming into his little house.

Now in a confidential place, the man fixed himself to carry off the little one. Climbing entrance to the bathroom, where he is standing, he places in a sack and hastens away, soon dully

And then, as a substitute, the man decided to destroy the little one, to whom he was friendly and his heart. He takes her to his house. Well-bred, the crazy farmer selects she and rushes out to his horse and places in a sack, the second child, an old and broken-down woman, who in spite of all, is found falling into her arms and begging for mercy. At that very moment confessing to his share in the sinister act.

Looming to his house, they confront him with his parents and 117 cases of his. "I never did," says Luke, "I just saw it." Luke laughs, "If I had a white child in his place, I would do it."

With the frenzy of despair, the frantic parents, followed by their friends, dash outside to the cellar, break open the door and come down.

In desperate haste every nock is sounded till the exclamation. One door from an arc light, the hands of the farmer stack the bed, the lid is thrust back and the room is illuminated of their search. One door, but not dead, was found. In an attempt to slip out of the farmer's reach, the farmer is found crouched in the corner, the farmer's hand is put on his heart, and he takes her to his house. John and his friends give chase and at last succeed in capturing the child, who in spite of fear falls upon his knees and begs for mercy. At the same time confessing to his share in the sinister act. Dragging to his house, they confront him with his parents and 117 cases of his. "I never did," says Luke, "I just saw it." Luke laughs, "If I had a white child in his place, I would do it."

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name. Upon the advice of his wife the inventor refuses the offer. The amount is doubled, again refused, and the papers are put back into the box. During the call tea has been served, and while the inventor’s eyes are filled with tears and his hand crammed into his pocket. The villains then depart. In a short time the inventor is seized with convulsions and the crowd ismobbed. He is hurried to the hospital, where plans, replace them with bogus ones and make a large fortune. The next day the scene takes place, finds her husband in distress and assists him to freedom for the theft of the plans. When the theft is discovered the household is in an uproar. The boy goes to his father’s bed-chamber, and finds in the drawer as he has read in his dinne novels, registers a solemn vow to recover the “stolen plans.” Assuming a female disguise, the boy detective proceeds to a country residence, locally engaged to clean the tallow as the villains come up the street, dismount from their bicycles, sit on the porch and call for drinks. The sidewalks are crowded, and while the men are talking about their recent theft, he grabs the available news, mounts one of their bicycles and gets away. He rides furiously along until he reaches the street. Then goes off, soon a rowboat and is well out into the stream as the villains come chugging up in an automobile. They say a steam launch, bargain with its owner and start after the boy. They quickly overtake him, hand him in their craft, and take him to their den, where he is locked in a room. The boy looks about, opens a window, sees a telephone pole, con- venient, gets on the window sill, jumps to the roof and slides down. His novel reading comes in good stead now, and a plan which will become apparent later is concocted. The boy, disguised as an Italian organ grinder, goes to the homes from which he has just escaped; it is a resort of thieves. Obeyed, he enters, pays for a bank, puts down his organ and retires. Outside the building a truck loaded with large packing cases drives up. The villains and his confederate order the cases brought inside. When this is done the boy gets down from his hook, sneaks up to a table on which his father’s papers are lying and grabs them. The villains are then led by the boy, he shoots a revolver and immediately the tops of the cases fly off to make each box a policeman pops out. They quickly arrest the villains and march them to prison, while the boy returns his disguise, retires, and restores the plan to his father. Length, 552 feet.

WILLIE’S FALL FROM GRACE (Wigetigraph).—It is the Sabbath day, and children are entering the church for Sunday school. Willie, a plump looking lad, with curled hair and a gap in the finishing touches to his Sunday suit put on by mamma. She gives him a suit and breaks. He puts on his Sunday face and starts for Sunday school. On the way he comes upon a crowd of boys playing marbles. He pauses a moment, looks solemnly, and when the boy refuses to join in the game, he raises his hands pleasurably moves on. Further along he meets another party of boys with bats. They are engaged in the same. Again he raises his hands in horror and proceeds on his way. Still further on Willie comes upon two of his playmates fighting. They call to him, but he refuses them also. Just at this moment one of the boys has a row with a fish in the water, Willie cannot resist this temptation and rushes to assist them. The fish finally escapes, and Willie wants to borrow a pole and line. He is refused, thinks a while, then produces the coin from his pocket, gives it to the boy, the boy gets the line and starts to fish. Lock is against him, and before long he is ashore, on the bank, and dreams of being a fisherman. The church bells line up and pursue him. He eludes those for a while, then closes his boots. He makes a move and falls headlong into the water, and the dream is over. Willie scrambles out of the water, looks himself over, and with a mixture of despair starts for home. Meanwhile we observe mamma sitting in her easy chair, reading. She acts nervously, gets up, looks out of the win- dow, glances at the clock,-shakes her head and sits down again. The door slowly opens, and Willie looking like a drowned rat, enters. Mother dambounds like the sight. Willie tries to explain, but it won’t go on, and mother shows her knowledge of fishing by temperamental treatment. Length, 350 feet.

A TALE OF A HAREM: The Caliph and the Fishes (Vignetigraph).—Observe a man here is observed in one of the rooms of his magic and unusually furnished palace. The sultan prostrates himself before his master and points to the hare in the rear. The Caliph wavers his hand and the serata depart and return with fabulous presents, in the pirata, Selen, a feroce-looking individual! The slaniac takes a little button from a breast a locket, inside of which is a picture of a beautiful girl—a Greek. Gemma is greatly pleased, questions his visitor, presents him with a valuable chain, then bids him bring the girl to the place. The Ercanian Lion—A man on the seashore of Greece, a Turkish boat containing Selen and his followers draws up. The slave and several men disembark and creep cautiously toward an old garbage heap. Inside is a beauty, the original of the photo in the locket previously alluded to, is seen seated on a bench reading. Her lover, hooded, approaches, two lovers cut

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The moving or dragging the beautiful line. The
Culiph gazes admiringly upon her and attempts to
cross her. He is repulsed. He then offers the
jewels to his captive. She seizes the casket and
dashes it to the ground. Culiph is furious and
announces his servants, who lead the girl away.

The Rescue.—In a small chamber, half prison,
in the inn, lone lies on the couch sick, an old
carried over the woman's skin. The Culiph enters
and inquires about the captive, and when the servant
expresses fear a young slave is dispatched for a
physician. He returns shortly, bringing the doctor
an apparently old man with long beard. He looks
at his patient, then disappears all from the room.
and when satisfied that he is alone, the old man
approaches lone, removes the beard and robe and
stands before her as Leonida. At that moment
the curtain is raised and the Culiph
enters. He tries to call for help, but the Greek
attack him and stabs him to death, then
picks up his sweetheart and rushes out of the
room. They pursue their way through the streets
to the square, where a boat is moored to a rock
and rows out to sea just as a band of Turks rush
down the rocky path. Length, 150 feet.

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Rose, the Flower Girl......604 ft.
The Regret......870 ft.
Lottery Ticket......550 ft.
Brides' Spell......151 ft.
Hamlet......906 ft.
Antigonus......204 ft.
Little Walk in Rome......277 ft.

KALEM COMPANY (INC.).
Old Sheath, the Detective......940 ft.
Slaying Mr. West......800 ft.
The Great Yellowstone Park Hold-Up......650 ft.
The Frontierman's Bride......510 ft.
Robbie Hood......510 ft.
The Frontierman's Bride......600 ft.
The Pardoner
The Walls of Sing Sing
A Gypsy Girl's Love
The Jew Hired Girl
The Recopage
Dynamite Man
The Girl Nibbiler......910 ft.

ELINE optical CO.
Napoleon and the English Sailor......630 ft.
The Happy Man's Shirt......627 ft.
The Hayseed's Bargain......607 ft.
Yeast the Pirate......174 ft.
The Enchanted Nautilus......444 ft.
A False Alarm......374 ft.
The Dark's Finish......437 ft.
I Won One Hundred Thousand Dollars......620 ft.
Pretty Flower Girl......620 ft.

PATHE FRERES.
Paris Fire Brigade at birthday......698 ft.
Beginning of the Game of Domino......628 ft.

THE SHIRLEYS.
Fimnial Cooking......196 ft.
Policeman's Vision......535 ft.
How Cope is Made......303 ft.
Custom Officer's Revenge......200 ft.
Trickly, the Clever Princess......385 ft.
Two Clever Detectives......872 ft.
One Thousand Dollars......626 ft.
The Cashier's Wife......577 ft.
Music Has its Charms......628 ft.

The Messenger......680 ft.
Grosjour......628 ft.
Samous and Delilah......1622 ft.
The Gambler's Fate......551 ft.
Olympic Games......572 ft.
The Marathon Race......524 ft.
A Down of Fresh Eggs......802 ft.
S. LUBIN.
The Persistent Troubadour......450 ft.
The Dancing Flood......380 ft.
The Hebrew Fugitive......733 ft.
The Watcheswoman's Revenge......225 ft.
The Midnight Express......1340 ft.
The Blitz and the Blitz......578 ft.
The Wrong Valley......508 ft.
The Crushed Tragedian......508 ft.
Wanted! An Artist's Model......415 ft.
The King's Diamond......1083 ft.
The Light in the Window......890 ft.
The Bogus Loan......500 ft.
The Sensational Sketch Book......1000 ft.

WELLES.
The Hotel Mix-Up......500 ft.
Two Talented Vagabonds......490 ft.
The Crazy Hogs......500 ft.
The Indian Rover......500 ft.
The Misadventure of a Photog-rapher......610 ft.
His First Job......520 ft.
The Forester's Revenge......587 ft.
The Magic of the Catty Skunks......375 ft.
The Woos of Roller Skaters......453 ft.
The Mystery of the Miasma......945 ft.
The Mishaps of the New York Time
Paris Auto-race......875 ft.
The Little Peacemaker......120 ft.
Hunting the Teddy Bear......308 ft.

GREAT NORTHWEST FILM CO.
The Lady With the Camellias......455 ft.
The Head......500 ft.
The Texas Te...705 ft.
The Papa Changes into a Bat-te...540 ft.
A Chance Shot......584 ft.
Two Gentlemen......289 ft.
The Will......578 ft.
Mr. Darrow's Story......410 ft.
The Flight from the Seraglio......625 ft.
Winter Manoeuvres of the Nor

weeds Army......125 ft.
Sports of All the World......574 ft.
Empress Nero on the Warpath......800 ft.
Honor Lost—Everywhere Lost......489 ft.
Dog-Training......294 ft.

SELIG POLYSCOPE CO.
Casted by: J. B.
The Little Dancers......903 ft.
The Power of Love......958 ft.
War of the Old Men......770 ft.
A Pair of Kids......210 ft.
The Power of Love......994 ft.
The Village Gossip......900 ft.
The Lion's Bride......810 ft.
A Rascal's Ring......172 ft.

VITAGRAPH COMPANY.
Rolen Plates......532 ft.
Wife's Fall from Grace......390 ft.
A Tale of a Harem......420 ft.
Booting, or, Charlie and Mary in the Country......427 ft.
The Wages of Sin......290 ft.
by a Woman's Wit......356 ft.
A Workingman's Dream......387 ft.
The Dunk Witness......350 ft.
The Christmas Eve......388 ft.
In the Days of the Pilgrims......363 ft.
Western Courtship......426 ft.
The Discoverers......381 ft.
Lonely Gentleman, or, In the compatibility of Tender......958 ft.
How Simplex discovered the North Pole......467 ft.
Salome; Or, The Dance of the Seven Veils......710 ft.

WILLIAMS, BROWN & EADE.
The Wife's Desertion......425 ft.
The Burglar and the Clock......539 ft.
The Tramps and the Purse......227 ft.
The Hidden Heart......600 ft.
The Faithless Friend......625 ft.
The Power of Love......958 ft.
The Power of Love......958 ft.
The Troubled Heart......210 ft.

THE MOVING PICTURE WORLD
WIFEY'S STRATEGY
SYNOPSIS OF SCENES.
"Wifey's" Biscuits—Young husband at breakfast—Wife's first biscuit—"Hard as rocks"—puts place to.search—first quarrel—threatens to get cook—finds agency address—makes note—reports for business.
A Woman's Wit—Wife gets address—Interviews lady manager—Plot connected—wife clever, amiable—Returns home—Makes up as Swedish servant—Returns to agency.
"Hubby's" Choice—Unequal at agency—Cooks of all Nations—One wants to serve—Colored lady carries a razor—Irish dame limber—In chauvinist.
All the Swedish Blonde—Disqualified woman arrives—Awkward and coy—Interview—Refers to "best people"—Hubby decides to give a trial—Agrees to meet at car.
Cook and Cargo—Car arrives—Regular "moving day"—Rundees—Boxes—Cage—Dog—No.—Hubby escorts—Third navigating.
"Home to Mother"—At home—Cook uncorks—Hubby gets drink—Finds wife's note—Reads—"John, have tried to please you—serves hopes—I won't stay with another woman in the house—Gone to mother—Good-by.
Shaken.
"Follow Master"—More drinks—Cook follows example—He orders table cleared—Cook amiable but awkward—Hirings disputed covered with suit—Figures it on table—Hubby wild—Cook calmly wipes pan with table cloth—Hubby furiously—Drinks again—Everything into dishpan—Drinks—Dishevels—Brisa-bone-Hubby, over best course—Chases each—Strokes by in door.
The Surprise Party—Hubby rushes into kitchen—Orders cook out of house—Fun of their head—Cook pours grease into stove—Big newest—Hubby—Drinks—Stuffed—Sees the joke—Embraces wife—Long seat kiss—Fires and—Hugs the little lady.
No. 6376.
Code, Velozets. Length, 790 Feet.
SEND FOR ILLUSTRATED DESCRIPTIVE CIRCULAR No. 385.
NEXT WEEK'S SUBJECT: BUYING A TITLE.
Ship. Sept. 22nd.
No. 6375. Code, VELOZ Length, 960 feet.
Ship. Sept. 29th.
No. 6379, Code VELOZMENTE. Approx. Length, 1000 feet.
EDISON KINETOSCOPES
UNDERWRITERS' MODEL $175.00
EDISON IMPROVED EXHIBITION MODEL (ONE PIN MOVEMENT) $155.00
EDISON Universal Model $75.00
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not show at that time as the patents had not been granted. As it was, the renters all pro-
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first model as it was ahead of all competitors. Our experimental work has now been com-
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all, and we will not make deliveries until everything has been tested to our satisfaction.
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THE
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Vol. 3., No. 13. September 26, 1908 Price, 10 Cents

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Vol. 3 SEPTEMBER 26 No. 13

Editorial.

At the request of many of our readers we have arranged for a column of comments on film subjects. These will be conducted with all fairness and we trust that they will tend towards the production of better pictures and the more extended use of such good subjects as are produced.

* * *

The value of a lecture as an aid to the show was plainly demonstrated to us last week during our visit to Keith's Theater. The leading feature on the programme was Edison's stupendous production of "Ingomar, the Barbarian." The scenery, the actors, the photography and the general execution, left little to be desired—in fact it is a splendid film, but it was not received by the audience with anything like the appreciation it merited. As one intelligent looking and elderly gentleman remarked in our hearing—"What is it all about? Very fine, but what does it mean?" If the lecturer of the theater had simply read the synopsis of the play, such as the Edison Company send out with all films, the audience would have understood each scene and left the show with a desire to come again.

* * *

With the exception of the comedies, there are few film subjects that would not be improved by a short lecture or explanatory remarks, and no great eloquentary effort is necessary. In fact, the reader at Keith's who delivered the remarks on the travelogue slides, which were presented between the reels, would have filled the bill. The lecturette, next to the actologue, or talking pictures, has proven so great an attraction where introduced that we wonder that other managers do not follow suit.

* * *

Passing from Keith's over to the Unique we were obliged to stand in the aisles for some time before an usher found us a vacant seat. The feature film here was "The Heart of O Yama," a Japanese tragic love story. In this pretentious film the Biograph Company have succeeded in a praiseworthy manner in presenting the peculiarities of a foreign race with unmistakably home talent. Curious to know the opinion of a couple of Japanese nearby, who were jabbering and gesticulating as the film was being run, we dropped into the first vacant seat by their side. "Well, what do you think of it? Did you enjoy it?" "Yea, vastly good. The mannerisms and tricking around of the maiden is a little overacted, but good on the whole, and the tragic ending well acted. And the costumes, well (with an expressive shrug of the shoulders) is it a play?"

Here, also, a lecturette would have given more satisfaction to the audience.

* * *

On another page we publish a communication from a valued correspondent that treats rather severely of the productions of certain manufacturers. It is possible that the criticized films may have appealed to others in a different manner and we ask for their opinions. It is a far cry from the productions of some manufacturers whose subjects are sometimes aimed so far above the heads of the average audience that they positively need the explanations of a lecturer to the low comedy and weakly told stories which leads the audience to think that they were "stung" and drives them from the moving picture theater to other forms of entertainment.

* * *

The manufacturers may evade the issue, and may argue that it is impracticable for them to specialize, but the condition will gradually exert itself if they do not reach the highest standard of perfection. In all other lines of art as well as in business it is the specialist that forges to the front. Several weeks ago the idea of specializing in film production was suggested in this paper and a correspondent again puts forth the idea.

The Picture Business.

Few avenues for capital, industry and enterprise (not to mention promise of easy money and light work) have vied in attractiveness with the moving pictures. It seems so easy, as the saying goes. All you have to do is to get room and the sheet and give somebody so much for the pictures! After that it is easy money. Soon you become a regular theatrical manager.

Every mail brings to our office letters of inquiries as to "all the qualifications necessary for the establishment of a moving picture theater." Of course all the queries are not framed in these terms, but the substance is the same. In other words, the incentive is identical and the illusion none the less dim. The trials and tribulations are not thought of. The chief thought is: other people have gone into the business with little capital and have made good; they are making so much a day, and since they have been in it they have made so much more than I have with less capital at their command.

Going back to the question of the correspondent, we would say that no special qualifications are required for the moving picture exhibitor. It is simply a matter of business. If one should wish to establish a store, dry goods, grocery, hardware, or any store business, no special qualifications would be relied upon or looked for. Business tact is the keynote. So it is with the business of exhibiting moving pictures. The great weakening point of many who have entered upon the field has been the nursing of the idea that with a few hundred dollars capital they have entered, or may enter, within the mysterious circle of theatrical managers. Some have realized their ambition in this respect, but they are few in number. The regular line of theatrical managers cater to the moving pictures so long as the pictures contribute to their
THE MOVING PICTURE WORLD

interests; they also lend recognition to the moving picture exhibitor when his capital, industry and enterprise command it. There are some men who have been solely identified with the moving picture business during the past few years who enjoy the patronizing smile of the theatrical magnate, but it has been their perseverance that has won it, not the pictures.

To be candid, we cannot point out any qualifications necessary for an exhibitor of moving pictures. The business has become so universal—so commonplace—that it seems almost an insult to intelligence to point out the way. All over the country, the world, in fact, we find the moving picture theater. In cities that a few years ago had but thirty theaters we find three and four hundred moving picture theaters. In towns that but three years ago felt over-burdened with repertoire shows at 10, 20 and 30 cents, we find them supporting half a dozen nickelodeons, the proprietors of which are young men who have thrown up barber shops, muslin counters, sugar weighing, and like occupations to compete with the "Opry House."

But to the beginner we have a few words to say: In the first place, you need some money. Where it is to be spent we will tell you later. To give serious advice to the serious beginner is difficult, for the reason that in no other business do local conditions prevail more than in the moving picture line. In the country town where you have no opposition you have a "cinch"; where you have opposition you must also have a pull, for if the fire marshal does not discourage you, his influence with the Borough Council is liable to give you much inconvenience. In the city the details are much the same and the results are similar, only the intervening agencies lighten the blow.

It is hard to give advice on the subject when we do not know the local conditions, but we will venture a few hints on the supposition that the beginner intends to start within the limits of Greater New York. We will presume that he has steered clear of the four hundred or more places within the territory. His first step is to wait upon the captain of the police precinct and see if he will sanction the location. No insinuation or reflection is intended by this. This sanction is necessary in order that the application for an exhibitor's license shall be received. If the captain of the precinct is satisfied, the party seeking the license may then feel justified in getting an option on the location, or for that matter, pay a short rental. The property itself then becomes thought for serious consideration, and before signing a lease it is well to see how the Building Department stands on the proposition. If that department is satisfied with the location, the building and the alterations or improvements you intend to make, then—well, you have got so far. Ask about exit regulations, and you will be referred to the Fire Department, and by that time you should have the site pretty well in shape for a lease from the landlord. All these preliminaries adjusted, you may then get the carpenter to put on the "front" to the place, including the box office; get the electrician at the same time to do the wiring, and have the painter follow up with his artistic brush. By the way, don't insist upon the painter doing first class oil work. The reflection from the side walls and ceiling do more to hurt a projected picture than anything else. Distemper or water color is good enough. It is, in fact, the best for the purpose. After you have your place wired look after the booth. The regulations in New York require a sheet iron booth with spring doors so arranged that they close immediately after the entrance of the operator and also require many other details that are changed from time to time, therefore the safest way is for the applicant to go direct to the Bureau of Electricity and ask for full instructions.

One correspondent asks the cost of opening a picture show. This cannot be answered, as the figures depend not only upon the resources of the investor, but also upon the location and the probable business. A year or two ago some of the common places were opened with an investment as low as $200, aside from the apparatus. The city regulations make it impossible to open a store show to-day under $300. This is a low water figure. One of the smallest places in Brooklyn, started within the last eight months, cost $800; but all the requirements were lived up to and it is as pretty as can be obtained within the space. Attractiveness inside, as well as out, has brought profits to the investors.

In the matter of advising people as to where they should procure their outfits, we do not feel at liberty to take advantage of the confidence imposed on us. We are working for the trade in general and do not seek or wish to favor any particular firm. The new beginner, as we understand it, has four options: First, buy his own machine and films; second, buy his own machine and rent films; third, rent the machine and films; fourth, rent the films and buy the machine by installments.

These are the propositions in open market and we do not propose to sanction any of them. The prospective exhibitor must exercise his own judgment, and this is the only honest advice that can be given to anyone who contemplates embarking in the field.

AT THE SHOW.

The picture of "The Devil" is on the screen.

Jennie: Say, Mamie, let us go; I am tired of this show.
Mamie: I don't know what they are doing, but please wait a minute. I would like to see the Devil, with his horns and red cloak.
Jennie: Well, I guess he is not going to appear to-night as the play is nearly over, but I would like to know who is this jumping Jack.
Mamie: You mean this fool, who seems to fall from the ceiling and vanish through the floor?
Jennie: Yes. He must be a spirit or a rubber ball.
Mamie: This Devil does not come. This is nothing else than a fraud to advertise the "Devil" and not show him.
Jennie: It is worse than the Coney Island side shows. But, you know, I am feeling very tired; if they would at least do a little running or bring some excitement to keep us awake.
Mamie: Well I am tired of moving pictures, they are getting very stale.
Jennie: Yes; why don't they give us something funny as "A Comedy in Black and White," or—
Mamie: Or something to make us cry, as "A Mother's Crime?"
Jennie: I guess they have exhausted all of the old subjects and have nothing else to show us than pictures we cannot understand.
Mamie: Yes; they are at the end of their rope. Well, Jennie, as the Devil refuses to appear, let us go; in fact, there is nothing going on, may be he can tell us why the Devil did not appear.
Jennie: We should ask for our money back, as we did not see his Satanic Majesty.
(Mamie appears.)
Mamie: Say, Louis, why did they refuse to show us the Devil?
Louis: Do not worry, little girls; it is getting late and if you do not hurry you will surely meet him on your way home.

Operators of Greater New York and vicinity should make note of the offer in J. H. Hallberg's advertisement to present them free with a ticket to the Electrical Show at Madison Square Garden. Of course, Hallberg will be there with his Economizer to explain its good points, but they will also see many other electrical devices and be educated and entertained.
NOTES AND COMMENTS.

Greater New York,—Mr. Chas. Cranmer, of the Goldenrod Hotel, Surf avenue, Coney Island, and Mr. George Goodwin, of the Greater New York and Spartas Hotel, Coney Island, are opening up a moving picture parlor at Nostrand avenue and Broadway Flats. Twenty-four films will be served by the Empire Film Company of New York.

Calling on Mr. Alfred Weiss, the popular film reviewer of this city, we were shown an enormous fireproof safe containing moving pictures. The safe has a capacity of 250 reels each, and we noticed all of these were well filled up. Mr. Weiss showed us another safe of old construction, so we can guarantee there are plenty of films in the Weiss Film Exchange.

"How to Put On the Passion Play" is the title of a book recently received, from W. Stephen Bush, of 351 Filbert street, Philadelphia, Pa., the well-known lecturer. The Pathes "Passion Play" is a grand production and has proved to be a money maker wherever it has been properly produced. Mr. Bush's book is well worth the price—one dollar—to any exhibitor who desires to produce this story of the Christ. It contains a complete story of the play, reverently yet dramatically written, and is printed in good-sized type, so that it can be easily read by the whole audience. And the appropriate music and other hints are also given. We have seen the "Passion Play" presented without and with a lecture. In the former case, many in the audience were at their wits' ends from the horror of the whole thing, so we have passed the book through the tedious of the 47 scenes and many returned to see it over again. Yes, it will pay any exhibitor who expects to put on the "Passion Play" to get a copy of Mr. Bush's volume.

Fred Beck, of the Electrograph Company, has made quick progress in getting their new quarters in 8 East Fourteenth street in running order. Two new departments are now in full swing—a repair department and machine shop, under the capable management of the machinist, and a sign-painting department, which undertakes to do work for one dollar per week to any theater in the United States.

ONE DEFAULTER PUNISHED.

At Birmingham, Ala., on Wednesday, September 16, 1908, Frank M. Busby, formerly of Chicago, Ill., and more recently the manager of the Birmingham branch office of the Kleine Optical Company, was sentenced on a plea of guilty to the larceny of ten dollars from the Kleine Optical Company in Alabama to serve six months at hard labor for the County of Jefferson and State of Alabama, and to pay the costs of the proceeding.

While this item of information may be of only passing interest to the moving picture trade, it is worthy of note here, not only because it is the first serious effort made at prosecuting the offenders of those who have been dishonest and disloyal to the film manufacturers and dealers who have employed them, but because of the persistent and, one might say, spectacular manner in which this prosecution was effected.

Noticing that something was irregular in the Birmingham office, Mr. George Kleine, President of the company, sent his confidential secretary from the Chicago office to Birmingham to make investigation. Arriving there on the 31st day of August, it was found that Busby had departed for Chicago by way of Cincinnati. The Secretary immediately wired the Birmingham office, procured a warrant for his arrest, and had the Birmingham authorities wire the Chicago Police Department to apprehend Busby. This they did, taking him from a sleeping-car berth, headed for Cincinnati, at 11.30 P. M., August 31, the arrest being made by Officer Moran, of the Harrison Street Station. Colonel E. L. Higdon, Sheriff of the county of Jefferson, then in the city, was immediately asked to issue extradition papers, addressed to the Governor of Illinois, for the return of Busby for trial. These papers were forwarded at once, and Deputy Sheriff George W. Bryan, of the county of Jefferson, immediately went to the Chicago Police Department on Friday, September 4, and asked for the custody of Busby. He, in the meantime, had been held at the Harrison Street Police Station and the Cook County Jail in Chicago in bail to the amount of $2,000. On Saturday, the 5th, Bryan was brought into the grand jury at Birmingham to face trial. At the same time Mr. George Kleine, Mr. Douglas H. Bergh, a confidential agent of the Kleine Optical Company, and Mr. J. H. Verhoeven of its Chicago office, journeyed to Birmingham, and Mr. Kleine, Secretary of the Kleine Optical Company, and so arranged matters as to have the evidence presented to the Grand Jury on Tuesday morning, September 8, the Grand Jury being in session.

On Monday, September 14, at its first report, a true bill was returned against Busby for the theft of ten dollars by the Grand Jury, and on Wednesday, the 16th inst., before Judge W. R. Venable, sitting in the 11th Judicial District, Frank M. Busby (who had previously made a complete confession to the Kleine Optical Company) entered a plea of guilty and was sentenced as above.

Representing the State at the trial were Hon. H. P. Helfin, Solicitor for Jefferson County, and the Hon. John McQueen, his assistant, and Messrs. Wood, of Birmingham, and Verhoeven, of Chicago, for the Kleine Optical Company. Mr. Kleine and Mr. Verhoeven remained in Birmingham until the trial was concluded, and Mr. Bergh remains in charge of the office at Birmingham.

In discussing this case Mr. Kleine said that his motive in prosecuting was not a personal one, but that in view of the repeated thefts from various firms of films and money which have come to his notice during the past few years, it was high time that a prosecution be instituted and carried to its conclusion. In order to emphasize the fact that stealing is a serious matter, the smallest single amount that had been embezzled was selected. The penalty of six months at hard labor for the theft of ten dollars will doubtless be a sufficient warning to others that may be tempted, and the rapidity with which the charge was handled calls for a tribute to the inexorable working of justice in the State of Alabama. It is almost a record-breaking case to seize a fugitive on parole here, present him before a grand jury, have the indictment returned, have the court try and sentence him, all within sixteen days. This prosecution involved the loss of a great deal of valuable time and considerable expense, but it was a duty which could not be shirked.

Mr. Kleine expressed himself as deeply appreciative of the courtesies accorded himself, as well as the attorneys and employees of the Kleine Optical Company, by the authorities in Birmingham, and stated that never before had he met with such a cordial and enthusiastic reception as he had at Birmingham. Apart from the unfortunate cause of the trip, the proverbial hospitality of the South was exemplified in a way that will not soon be forgotten.

ENTERPRISE REWARDED.

The Trenton True American of September 17 has an interesting report on a moving picture programme, which was presented in the Taylor Opera House the night after Bryan spoke there. It says: "The crowds that filled the Taylor Opera House last night were as large as those that heard Mr. Bryan speak the night before, and over 500 people had to be turned away. The magnet of attraction was Franz Mollenberg and the Mesmerizing Band. As quoted by the noted lecturer, W. Stephen Bush, it yielded little to the play, as enacted on the stage. The rest of the programme consisted likewise of moving pictures. The success of the new form of entertainment was so overwhelming that it was repeated to full houses the next day both afternoon and night. The prices of admission were 5, 10 and 15 cents. The Taylor Opera House, the finest playhouse in the State, is to be given over to this sort of entertainment regularly once or twice a week hereafter. The best classes of theatergoers are hungry for high-grade moving picture programmes, with good music and lectures, as again shown by this success in Trenton. If he deserves praise, the new enterprise marks the start of an epoch of dissuading friends, who thought that the patrons of a high-class theater would not come to a moving picture performance.
West Aurora, Ill.—F. Thielen has leased the Meredith Building to occupy a moving picture show.

Chicago is to be advertised by motion pictures and lantern slides under the auspices of the Association of Commerce.

Grand Forks, N. D.—The Bessie Theater will open with motion pictures and vaudeville in a few days. Bessie Dufour is the proprietor.

New Orleans, La.—Messrs. Sigerson and J. Perre are completing arrangements for the opening of an electric theater at Promote Hall.

Peoria, Ill.—F. Baylor and G. Ketchum are to start a new moving picture theater in the old Johnson Building on South Main street.

Brooklyn, N. Y.—A new moving picture theater is opened at 1529 Flatbush avenue, Brooklyn. Messrs. Nelson & Trapp are the proprietors.

Findlay, Ohio.—Chas. Burkett has purchased the Mystic moving picture show of H. B. Clark, who will manage it until the 1st of October.

Houston, Tex.—The Houston Amusement Company, a new concern, will open a moving picture show on Fannin street between Texas and Prairie.

Webster City, Iowa.—A new electric theater is being constructed at the Mauch Building on Second street. J. Milorovsky is the proprietor.

Allagen, Mich.—William Bockus, a railway employee, has purchased the Electric Theater from R. C. Seery and will assign it at once.

Joliet, III.—Vincent S. Buskiewicz was granted a petition for permission to conduct a moving picture show in the Dockendorf Building on Main street.

Arlington, Cal., is to have a moving picture show in the old Burrows Block. Carl Harris is the promoter and its seating capacity is to amount to 200.

Nevada City, Cal.—W. J. Gribbin and W. Williams, proprietors of the Crystal Theater, have purchased the Auditorium at Grass Valley from C. Jackson.

Peoria, Ill.—The McLoughlin-Percy moving picture firm have made arrangements with the city council to obtain a license to operate a moving picture theater.

Trar, Iowa, is to have an electric theater. Boughton Bros., of Vinton, have rented the Young Building and will open up a moving picture theater in a week.

Elroy, Wis.—Lester Millard has purchased the Electric Theater from Messrs. Kurtzman & Poznont. Mr. Millard has appointed J. Searles as manager of his show.

Pine Bluff, Ark., is to have another moving picture theater. The building occupied by Dwyer's Bakery on Second avenue has been leased and is undergoing repairs.

Dewitt, Iowa.—The new scenic theater in the Fay building, opened last week, is a good success. Manager P. L. Carney will doubtless make a success of his venture.

Aurora, Ill.—The new electric theater, The Star, is being fitted up in the Hunt Building in East Main street by Clyde Matteson and C. Gabrielson and will open in a few days.

P. Dodge, Ia.—The Magic Theater, on South Eighth street, is practically complete and will open to the general public in a few days with the latest and best moving pictures.

Benton, Ill.—John C. Swofford opened the second moving picture show in Benton last week in the rooms formerly used by J. E. Wood & Co. It has every appearance of success.

Aurora, Ill.—Philip Martell, owner of the new Fairyland Theater, opened for business in the Wheeler Building in West Third street. He will be assisted by V. Freeborg and A. T. Osterlund.

Clinton, Iowa.—The De Witt Electric Theater has opened in the Advertiser Building. J. F. Carney, the proprietor, has purchased a new moving picture machine and a large supply of new film.

Norfolk, Va.—The Victoria moving picture show has closed for extensive repairs and will be opened again in about a month. The seating capacity will be enlarged so as to accommodate at least 500 people.

Fond du Lac, Wis., is to have another 5-cent theater. "Billy Smith," the manager of the Penny Arcade, has begun the remodeling of the Arcade into a first-class moving picture theater. The pictures will be of a high class.

Reading, Pa.—B. M. Roberts, of this city, has purchased the moving picture theater operated by the Mecca Amusement Company at 717 Penn street. The new proprietor has started improvements that will greatly add to its attractiveness.

Richmond, Va.—The Lubin Theater, which is rapidly rising on the lot adjoining the Bijou, is now under roof. A large force of men will rush the building to completion and the doors of the new amusement house will be opened to the public probably before November 1.

Youngstown, Ohio.—Walter J. Hanitch, proprietor of Dreamland, in West Federal street, secured a lease of Paul Fitch for a room in the Powell Block across West Federal and Central square, in which he will open the finest nickelodeon in the State. The estimated cost of the new amusement house is $10,000.

Joseph Wertheimer, manager of the Arcade Theater, 328 Washington street, Portland, Ore., paid severely for his thoughtlessness in attempting to adjust a refractorine machine without turning off the arc light. He was severely burned about the face and hands, but heroically prevented the flames from spreading and averted a panic.

CORRESPONDENCE.

With a Few Remarks on Some Films of the Present.

Route No. 1, Hudson, N. Y.

Moving Picture World:

Dear Sir:—Am a reader of your remarkable paper, and have noticed that you sometimes print letters from your friends. Hoping you will consider me one of them, am writing you with full confidence that you may put me in touch with some moving picture men—through the columns of your paper—who will appreciate a good, steady man. Am married, with family, have been machinist and fine tool maker 13 years; photog- raper and At slider maker and colorist; no boozie; no tobacco. Have had six months experience on power machine with instructor; have never held position as operator of moving pictures, but would like to get a position; New Hampshire or Vermont preferred. Will send sample of slide work to any manager offering me a chance.

Yours in hopes for success.

C. E. Paine.

THE FILM OF THE FUTURE.

In your issue of September 5, I desire space for the following remarks on some of the films which I have meanwhile seen or handled.

It is most gratifying to note that, with the increase in the output of the film makers, there has come a distinct and noticeable improvement in the matter of subject matter, especially in the field of fairy tales. Shakespeare, history, biblical stories, figure in the new subjects to a greater extent than ever before. The upward trend has begun and it is reasonable to expect that it will continue. There is, however, a cloud on the horizon which has long cast its stinging shadow on exhibitors and renters alike. I speak of the productions of one or two no toriously incompetent manufacturers. It has seemed to many renters and exhibitors that it is the duty of the capable and efficient makers to rid themselves of this incubus as soon as possible, for as the matter stands to-day these in variably bad films are dragged along and sandwiched in between the products of successful firms, when on their own merits they would be thrown out of every film exchange in the country. No house can be properly decorated before it is thoroughly cleaned. The evil spirits of greed, cheapness and nastiness must all and singular be expelled before the house can be swept away or garnished or else "the unclean spirit taketh with himself seven other spirits more wicked than himself, and they enter and dwell there, and the last state of that man shall be worse than the first." I hope the explanation is plain, and I must be borne in mind that in its present stage of development (which, after all, is still largely the experimental stage) a bad film hurts the renter and exhibitor far more than a bad book hurts the publisher.
or a bad play damages the manager of the theater. A book may be printed, but need not for that reason be real, not must a poor painting be looked at by the public simply be for the sake of the artist. The public is always justified in not buying a bad or second-hand product. The demand here far exceeds the supply, and any film, no matter how bad, is sure to be used by renters and exhibitors as a sheer necessity. Against his better judgment the exhibitor often has to sell the box-office player, and he is better equipped with such excuses as these: "If I don't use it others will," or "I will have to take it as long as it is here." Result: Loss to the moving picture patronage in general, and to the man who produces it, but that is beyond our ken. Art and simple is no longer sufficient to attract the public; they demand something good, and any exhibitor will hear me out when I say the public has become critical, perhaps as the result of the best. It was the broad manager's misfortune to submit to poor pictures any more than you can compel them to read a bad book or witness a bad play. As the publisher of books in his own self-interest protects the public against poor books, so renters and exhibitors ought in every possible way resist the poor film as a matter of self-protection. The public, will not part with its small change except for value received.

To some extent the renter and exhibitor resist the poor films to-day, but the rest of the country, with the most carefully selected pictures, receptive and nothing but idle protest. The resistance is not organized and does not follow any certain standard. It may not be the province of this paper to supply the organization. It is rather the province of the press to supply the much-needed criticism and to indicate a proper standard. The spirit of such critique should be mild and reformatory rather than destructive, but in the performance of this duty it should know no other motive than the attempt to improve the public and the film industry. The poor film and its bearers should have no other brother.

I am strictly within the limits of the literal truth when I say that the products of at least one film maker have become a by-word in all the film industry. To avoid all possible misunderstanding let me say right here that this article is in no way intended to reflect personally on the maker of these painful films. From all I can hear of the gentleman, whom I have never met personally, it seems to me that he generally treats the theater and its bearers with great respect and an engaging manner. I deal with him only in so far as he challenges public criticism by inviting the public to rent or buy his films or look at his pictures. In exercising the function of a critic I am far from claiming to be infallible. I realize the difficulties of film making, its necessary but hampering limitations, and I would much rather praise than blame. When, however, after years of trials an alleged film man to-day is worthy of the most careful scrutiny, when, after years of film making, when they film after film resembles nothing on the earth, under the earth or above the earth, except the pictorial ravings of a Bedlamite, no man who has the welfare of this great business at heart can with¬hold his condemnation. Such pictures are worse than dangerous, they are, in a cumulative manner, a menace.

Either the choice of his subject is poor or the imperfections show continuously in the handling of the subject, in the acting, the stage setting, the plot and its development, the costumes and the historical work, or where comic subjects are attempted, coarseness and indecency run riot and make the judicious grieve. I say it with full appreciation of the martyrdom that I have undergone; I have seen very nearly all the stuff which has turned out on the screen during the waste from the "Holy City" to the "King's Diamond." The hymn known as the "Holy City" is one of those rare compositions that make the deeper chords in the human heart vibrate in ecstasy. Its message is certainly wiser than the best of the other's which have brought solace to countless souls. Its magnificent though simple words no doubt invite the art of the film maker. It was, however, a case where angels had every reason to bewail the spirit which makes so many a promising gentleman spoken of before, and he boldly rushed in. Three times I have looked at his product, and I now state deliberately that on the whole it is the worst thing even in the poor damp and ill-assorted movie storm is trying to dessiccate. We have at last a bell which has not been explained to anybody, and probably never will be. After a fearsome scene in a church, supposed to represent a relics service, has been duly performed, clouds appear on the horizon, and when we see the clean shaven peddler doing his frightful best to look dignified, and giving one the impression that he would be unable to stand it a second longer without losing his balance. Armless and legless, he stands there without apparent reason whatever, and we are confronted by a monstrousity, which is supposed to represent the sun. As I saw this nightmare I said to myself: "This is the limit." And looking at the box-office player, I said, "There is no apparent reason whatever, and we are confronted by a monstrousity. We all remember the words: Here the sun grew dark, but with mystery. Upon a careful examination of the object supposed to obscure the sun there is no doubt in my mind that the mystery consisted of a number of empty oyster shells joined together with some glue-like substance. There is little left to tell. The beautiful words to the effect that the "gates are opened wide and no one is denied" are illustrated by the third aged peddler running about in the wildest disorder, as if there was something wrong with his suspenders or as if he were looking for his insurance policy after the third alarm.

One mistake, however, might and ought to be forgiven, cheapness, and that he has a certain feeling for this word. As he has throughout his career, he still refuses to use that word. "The Persistent Trombonist" (I suppose Dr. Principal Quaid) is responsible for the English), or the "Dancing Fiend." My sympathy goes out not only to the suffering people who buy these movies, but to the poor renters, but likewise to the unfortunate actors and actresses, created in the image of God and forced, probably for little money, to debase themselves to the image of the monkey and the donkey. Why deeper into the subject, when it is the daily talk in all the exchanges. What have we here but Dr. Principal Quaid's cheapness? It is a fact that this one has created the image of the American people are not fools. As far as the productions of this maker of films are concerned, their limit of endurance has been reached.

I will confess when the "Pawnbroker" was announced I looked for improvement. The subject was congenial. If they ever had a chance to put forth something good, here it was. My hopes rose high. I went to see the "Pawnbroker" ready to applaud. It is but fair to state that the film maker here showed fine expert knowledge in the mak¬ing up of the pawnbroker, and that the getting up of the pawn¬shop had evidently been a labor of love, and therefore suc¬cessful. Where he fell down was in a 20th century melodrama. I never knew that pawnbrokers had a habit of presenting money to people who offered them unpawnable articles. It is a philanthropic habit, praiseworthy, of the highest degree, but judging by my own experience and that of many friends, few "uncles" are addicted to the prac¬tise. This makes it a lately attempted subjects that savor of prurience, not to say indecency, as the "Fascinating Fluffy," with its bad spelling of the title's, or the "Sheath Gown." Here, however, I prefer him to Pathé. As a choice between evils I rather have the clumsy and the coarse handle ques¬tionable subjects, for their treatment is in the hands of a maker who is not a mere cut and try but a competent artist. While the artist only too often succeeds by clever¬ness to make it attractive. One word more before I leave the subject. Let him, for mercy sake, steer clear of society pictures. Edison and Pathé have given us the perfection of this work, for which there is no limit, and the number one of the "Busy Fiancee" will know what I mean. The incompe¬tent film maker has given us pictures of a society as it exists in the imagination of "Chuck Conners" or the salesman of a cheap hat maker.

Why should any one be allowed to make films which will drive the people away from the electric theaters? If one is permitted for his own shortlived financial benefit to run down the business, why should not the public be informed of the evil that is afoot? Let us not forget that the evil spirit of cheapness is contagious. If the poor, wretched films of Jones manage to live for a time and bring profit, why should Miller make a better effort than his fellow toil away the hours that might have been used to that lays the golden eggs? Why not all join in the cry, "After us the deluge!" If the maker of poor, cheap films is permitted to go on, the lean years for the moving
picture business will be here very soon. The confidence of the public is easily impaired and lost; to regain it is a process both slow and painful. I lay down the toasting irons with a sense of relief. Chas- sis is not a task to my liking. The glimmer of hope for improvement from this maker of films burns like "the glow-worm's incendial fire," yet nothing would give me greater pleasure than to report at some future date the mat- ter had been disposed of; the production of a fine, splendid film of Dr. 'Brineble Outfit.'

W. STEPHEN BUSH.

ANSWERS TO CORRESPONDENTS.

C. W. P., Washington, D. C.—Films of Russian subjects seem to be scarce. During the week of August 22, Pathe Franklin issued "A Trip Through Russia," a scenic film 262 feet in length. The Charles Urban Trading Company, of London, Eng., make a specialty of educational subjects, and in their geographical series you will find something that may suit you. The Kleine Optical Company, 52 State street, Chicago, Ill., are the American agents for the Urban people and carry a full line of educational films in stock. The Great Northern Film Company, 7 East Fourteenth street, New York, will issue in the near future a remarkably fine film depicting a "Bear Hunt in Russia."

G. KROUSE, New York.—You will find a full line of folding all-wood chairs at Miles Bros., 250 Sixth avenue, New York, who are sole agents for a large Western factory. The company's tagline is "Manufactured by". A branch office in Chicago, III., have an office at 63 Fifth avenue, in this city. They are also manufacturers of folding wooden chairs.

Fred B. Mundy, Dunellen, N. J., writes that he is planning to go into the moving picture business and wants to know what is the Film Service Association and how they differ from the Independents?

The Film Service Association was originally formed for the mutual protection and regulation of prices among the film renters. While it still serves this purpose, it has developed into an organization of renters to handle exclusively the productions of the film manufacturers who are licensed under the Edison patents, composed of almost all the American and foreign manufacturers. The Independent renters handle any of all films and do not confine themselves to the films manufactured by the licensees under the Biog- raph patents. The present output on both sides is now so large that you can count on good service from either side, "You pays your money and you takes your choice"—only if you are after first-run film there is no choice; you must take what your renter gets.

John E. Wolfe, Auburn, Neb.—The address of the manu- facturers of the machine that does away with rewinding is The American Motion Picture Machine Company, 102 Beek- man street, New York. We understand that their machine will be ready for the market inside a month.

Fred S., Brooklyn, N. Y., wants to know the cost of a license and the cost of fitting up and running a moving pic- ture show in New York or vicinity.

A common show license costs $25. The store fittings may be procured inside $500, or you may spend ten times that amount for lavish display and outside decorations: $500 will install a good machine; $18 per week is the average wage for an operator; pianist, about $15 per week; singer, $15, up- wards; and song slide rental from $25 to $75 per week. The proprietor of one New York store showed us how he had given his running expenses, including rent and light, averaging $135 per week against an average receipt of $210, leaving him $75 per week for his own salary as manager and his wife as ticket seller. This was one of the smaller 5-cent shows.

Pastime Amusement Company, Charleston, S. C.—The associ- ation manufacturors are now placing on the market four- teen reels each week and are prepared to increase the out- put. The number of reels released each week by the Inde- pendent manufacturers is regulated by the demand. It is pretty hard to learn just how much is going out, but they have always sufficient reserves to meet all demands. As far as we can learn, the Independents released last week twelve subjects, aggregating seven full reels.

M. J. DOYLE, Montpelier, Vt.—The series of "Lessons to Operators," by F. A. Richardson, published in the World, is very much wanted. These articles begin in our February 1st number of this year and continued for three months. We can send you a set of the numbers for 50 cents, or date back a year's subscription to include these numbers.

New and Improved Apparatus—3.

EDISON PROJECTION KINETOSCOPE, UNDER- WRITERS' MODEL (TYPE B).

About the One-Pin Movement.

The phenomenal success which has attended the placing of the Underwriters Model machine upon the market has suggested many additional new features and improvements, all of which are embodied in the Underwriters Model Type B machine. Particular attention is called to the new feat- ures and improvements described in detail and illustrated under the titles which follow. Each is the result of experi- ments and tests made in actual service under the most severe conditions, in order to prove their reliability and adaptability for the work, and attain a higher standard of excellence and superior results in the projection of the pictures.

The objectionable flicker which has been more or less prevalent in the exhibition of motion pictures in the past is mainly due to the transition from light to darkness, and is caused by the revolving shutter cutting off the light be- tween the projection of successive pictures. In the two-pin movement mechanism, the ratio between stop and movement is three-fifths stop and two-fifths movement, or in other words the shutter is cutting off the light two-fifths of the time. In the one-pin movement mechanism, the ratio be- tween stop and movement is four-fifths stop and one-fifth movement, or in other words the shutter is cutting off the light one-fifth of the time. Consequently the one-pin move- ment mechanism cuts down the flicker the difference between two-fifths and one-fifth, permitting the use of a smaller re- volving shutter, and thereby increasing the illumination, brilliancy and definition of the pictures. The wear on the star wheel and cam in the one-pin movement mechanism is twice as great as it is in the two-pin movement mechanism which heretofore has been an objectionable feature of the one-pin movement mechanism. By superior design, con- struction and workmanship, and the use of the best material obtainable, this objectionable feature has been entirely over- come, so that the Edison one-pin movement mechanism will actually outwear the old style two-pin movement mechanism.

The extent of the wear and tear on the star wheel and cam can only be realized when it is remembered that with every revolution of the main shaft or crank handle, the star wheel and cam engage 16 times, 960 times a minute, 57,600

Fig. 1.—Underwriters Model, Type "B"
times an hour, and 570,000 times per day of 10 hours, which is equivalent to a linear travel of 6 miles per day, and the mechanism must be capable of standing up to this work day in and day out.

Special Features.

Improved One-Pin Movement Mechanism.—The star wheel and shaft is made of a single piece of tool steel. The face or wearing surface of the star wheel has been greatly increased. The shaft has been made extra heavy to eliminate all vibration of the intermittent sprocket is of improved design and is made of steel. The cam shaft has been made heavier, the cam is made of tool steel, and the wearing surface has been materially increased. The cam pin is made of Stellite steel, hardened and ground, with an extra long bearing in the cam, and can be readily replaced. The cam shaft driving gear is made of steel and fiber and the width of the face has been increased. The cam shaft driving gear is provided with an extra long phosphor-bronze bearing. The long and short eccentric bushings are made of phosphor-bronze and are all larger and heavier to accommodate the heavier diameter shafts. The revolving shutter is of new

Fig. 2.—Kear View Mechanism, Improved Automatic Shutter, Improved Take-up, Film Magazines and Film Protector

and novel design and construction and is placed close to the picture gauge, which permits the use of short focus lenses. The one-pin movement mechanism, in conjunction with the improved revolving shutter, practically eliminates all flicker and effects a 50 per cent. improvement in the projection of the pictures. The gears throughout the entire mechanism, with the exception of the large driving gear, are steel faced fiber gears, with fine teeth which reduce the noise and power required for operation to a minimum. A film protector at the base of the mechanism, Fig. 2, prevents the film in case of breakage during operation from running out upon the floor or against the lamp house. The mechanism cabinet is made of cast iron and is a great improvement over the old style wooden cabinet. It reduces the noise of operation, eliminates vibration, gives increased rigidity, and adds to the steadiness of the pictures. A quartered oak cover handle is provided for carrying purposes.

Improved Rheostat.—The design and construction of the rheostat shown in Fig. 3 is a radical departure from all types of rheostats herefore used in connection with motion picture machines. The old style wire resistance coils have been entirely discarded and replaced with cast metal grids, supported and insulated by water and fire-proof material. The rheostat can be used on either direct or alternating current of any frequency, with equally good results, and in either case a current of 40 amperes may be obtained without excessive heating on a line voltage varying from 100 to 125 volts. The design and construction are compact and as light as is consistent with the work required to be done. The front, back and sides are enclosed with solid sheet metal while the

possible conditions can the light be thrown upon the film except when the film is in motion. When the shutter is wide open it automatically locks itself so that no power is required to keep it open. When the speed of the machine falls below a certain point, however, it automatically unlocks itself and closes.

Improved Arc Lamp.—The lamp (Fig. 5) is of the rack and pinion type of construction, with few parts and extremely simple. All adjustments are made by hand wheel movement. The adjusting rods are of extra length and fitted with heavy large diameter insulated handles with milled edges. The binding posts are adapted for either round or flat terminals.

P. L. Waters, 41 East Twenty-first street, the New York sales agent for the Edison Kinetoscopes, informs us that the new Underwriter’s Model (Type B) has been installed in all the theaters of the Percy Williams circuit.

John Hardin, of 304 Walsh avenue, Chicago, the sales agent for the Middle West, and George Breck, 550 Grove street, San Francisco, Cal., will furnish other information to intending purchasers and the Kineto “B” may be inspected in the office of any P. S. A. film renier.
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which is offered you for trial. The chances are you
will regret it. Don't buy a current saver unless it
gives 40 to 50 amperes to your M. P. lamp with
amp. fuses on 220v. and 25 amp. fuses on 110v. The
word "Economizer" was first used by me. Don't be
deceived. Make sure you get the Hallberg Electric
Economizer. It is the only current saver which has
stood the test of time and which was just as good the day it was first put on the market as it is to-day. It was perfect from the beginning, and is still several years ahead of other current savers which are more or less inferior.

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OTICE

The Edison Square Garden, New York City

by C. B. Kleine

OUTFIT in ACTUAL OPERATION on A. C. & D. C. CONTROLLED by the

ELECTRIC ECONOMIZER

ANTEED CURRENT SAVER FOR M. P. LAMPS ON EARTH

For who presents himself at my office with his license and a copy of this advertisement to theaters placing orders for the Hallberg Electric Economizer during October, 1908, on account of the Electrical Show.

I will give my regular 5% spot cash discount

With an extra 10% discount

The Hallberg Economizer has replaced other current savers because it saves more and lasts forever.

I make a liberal allowance in trade for your old current saver

TO THE ELECTRICAL SHOW—I WILL PROVE IT TO YOU!

READ THIS LETTER TO ONE OF MY AGENTS:

MR. L. PARRISH.

Electrical Contractor, Durham, N. C.

Dear Sir:—In regard to the “Hallberg Automatic Electric Economizer” purchased through you some time ago, I beg to state that this machine has given entire satisfaction in every respect and so far has fulfilled every promise made for it by the manufacturer, J. H. Hallberg.

Not only does it save expense in reducing the current bill fully 60% to 70%, but it can be used right in the operating booth without making additional heat. Also it is impossible to blow fuse plugs by forming a short circuit in lamp house. In my estimation it improves the picture from 30% to 40% over the old style rheostat. I now use 20 and 25 ampere fuse plugs where I used to use 40’s and 50’s.

As you know, I am now using this machine at the new “Edionia” and it has been in constant use ever since it was purchased, and in my opinion it heads the list “current savers.” In addition to all other good qualities it is the neatest machine of the kind I have ever seen.

Yours very truly,

(Signed) W. S. YOUNGER,

PRICE

FOR 110 VOLS ALTERNATING CURRENT

“Standard” Hallberg Automatic Electric Economizer . . $100.00

“Light” Hallberg Automatic Electric Economizer . . . 60.00

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We issue each week from one to two reels of the very finest dramatic and comedy subjects, selected from the sample films submitted to us by the many manufacturers whom we represent. If you do not receive our announcements regularly, send us your name.

To Exhibitors

In addition to our own line of films we place in our rental department each week all the finest feature subjects issued by the members of the Biograph Association, thus giving five thousands of feet of new Independent film every week—the greatest assortment ever offered by any exchange. Why show your patrons old worn out film when you can get the very latest from us? Send for our film rental list and special terms and list of

Lantern Slide Lectures
For Nickelodeons and M. P. Theatres

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FOREIGN NEWS AND NOTES.

In Germany, where moving pictures are certainly popular, some of the electric theaters devote themselves to a certain specialty in order to secure a habitual patronage. There is, for instance, the daily news cinematograph, where all the latest happenings and specimens of the day can be seen, the latest maneuvers of the imperial army, the Kaiser opening the parliament, King Edward at Spa, the wreck of the Oriental express, the cholera in St. Petersberg, the big fire last night, etc., etc. What is not possible to obtain by cinematograph is shown with lantern slides, given in a review of what the world is doing. Another specialty is the children's theater, where fairy tales and little stories for very small people are delivered in text and illustrations. A children's theater in New York City ought to be quite a success. It would be a distinct novelty and no doubt an unusual attraction for little boys and girls to listen to a fairy tale by Andersen delivered by a good lecturer and illustrated by moving pictures.

The cinematograph as a "third degree" in a criminal court is the rather sensational novelty introduced by the police force in Paris. When everything else had failed to convict the hardened criminal, a realistic reproduction of the murder was produced, with a clever actor as the victim. The prisoner was suddenly confronted with a picture on the whitewashed wall in the courtroom giving in detail an account of the tragedy. The effect was so overpowering that he instantly broke down and confessed all.

PARIS NOTES.

As a natural consequence of the recent events which have taken place in Turkey and the pacific revolution which has been so cleverly brought about, several important cinematograph firms have already sent out their best operators, fully equipped, to that country, where they hope to reap a rich harvest of modern Turkish views taken from actual scenes, which will be reproached at last from its ancient superstitions and obligations. We trust our American friends will also take the hint, and not keep behind.

Now was the time were the photographers and cinematograph operators at the Camp d'Avours during the last experiments made by our now famous compatriot, Wilbur Wright. Unfortunately for them, however, Mr. Wright and his friends keep jealous watch and guard over his precious bird, and the present moment no film has been produced showing the evolutions of the flying machine. There is a rumor, however, that one smart operator has succeeded in taking a few yards of "flight," the production of which we are anxiously awaiting.

We are advised of the creation of two more French firms for the manufacture of films, one of which is exclusively to supply scenes for the mountebanks ("forains") moving picture shows.

The dramatic authors have gained their suit, and the French courts have given judgment to the effect that all written works and plays shall henceforth be entirely safeguarded. Comedy was represented by "Bon铋roche," a play by the writer Courteline; the burlesque pantomime by "Le Papa de Françoise," by Messrs. Gavault, de Cottens and Varney, and an opera by the heirs of the author of "Faust.

The court admits the full force of the old French laws of 1791 and 1793, which entirely protect all literary and artistic property, and puts forward that at that date the legislator was certainly unaware of the means of reproduction and reproduction, which might arise later on and which have been copied from beginning to end; it thus brings before the public the play or work whose sole property can be traced back to the writer of same and clearly identified and claimed by him. As already stated, the court therefore condemns any reproduction whatsoever by means of a cinematograph film, which shall be immediately comiticated and destroyed, independently of any action for damages which may be brought about by the interested parties.

We learn that this important question will be raised anew at the Berlin Conference, where a motion will be brought forward with a view to revising the Convention of Bern as regards the Cinematograph and Phonograph Laws and Regulations.
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must be at once hide himself of the rubbish. The next instant he appears. He wishes he were a lieutenant, so that he could assume himself and go to bed early. But as usual, no man is perfect, and he is bound to go to bed as the rest of the household, in the street again as a night watchman. Now he has his clothes taken directly. We see him again with a lot of friends, who help him to spend his money. This life he is also soon tired with. Now the Fairy of Bowery stands triumphant. But the Fairy of Fortune effectuates the wish he wishes himself back to his dear ones, who are mourning over him and consider him lost, and not at last they hear the news of his victory; she has taught a man to appreciate the circumstances in which he has been placed. Length, 374 feet.

THE COTIDIAN INDUSTRY.—In Catholic countries, where their church holds a prominent place, that is, to abstain from certain esthetics, the coddle is a very welcome and necessary article of food. This film of the New York Daily News shows how the coddle is caught in the North Sea, how prepared and cooked. The coddle is boiled out all over the North Sea, where the coddle is boiled through. The finished article is a good dinner, and will be sold at a small price.

BUNCHED STAGE JOHNNIE.—A typical "chairs girl" does "hitch-hiking" from town to town, and takes a bouquet to her mon amour. The stage hand takes the bouquet with a wink; but once out of sight of the Johhnie, he changes the name to that of the last woman who does the moral work around the theater. The flowers are presented to her with due bountiful ceremony and she coyly accepts them, together with the message the flowers conveyed. It is to meet the sender at the stage door. What is Johhnie's surprise, then, to see this pendentive substitute coming walking toward and then throwing her arms around him. She makes frantic struggle to get away and finally succeeds "find laughter of a crowd of stage employees.

A TRICKY PAINTER'S TALE.—A car appears at the station and a number of passengers are seen leaving it. A painter comes to the station and enters the car. He tries to deceive the train conductor as to the number of passengers who are in the train, by putting curious numbers in the windows. His idea for doing this is to have the car to himself. The astonished conductor, who has been approached by the angry passengers, makes his way out of the car with all his belongings and points the painter on his head, leaving the painter entangled in a mass of picture frames and torn canvases.

NOT GUILTY begins showing three murderers oldfashioned to rival a little family, and eventually they are seen hiding among the town. The daughter is alone and they pounce upon her, hidder and zapper. Each one of them seeks the family, which are concealed in a kettle, and one about the face of a tourist, but the tourist is quickly disposed of, as are also both parents—and the villagers, who are residents of the village, make off, first, however, the girl in the feet a connection which blinds her. At this juncture the girl's swoon comes, and a man stands amazement at the scene which confirms him. Now knowing that the girl is his, they go to the bloody knives, and as he is eating at the police dash into the house and he is immediately seized and brought before the judge. His story made. Meanwhile the girl is led out of the house, where a bloodily good nature, brother's bulls, pistols, letters a drug to her which restores her eyesight immediately, but brought before the judge to defend himself. Furi-

ous villagers point accusing fingers at him, and announce that the three thieves are statesmen the crinol and who think it wise to ater the trials of their neighbors. But while matters are going strong against the young man

the girl is brought in, her eyesight restored. The looking culprit is left to her, and size, gazing around the courtroom for a moment, properly points out the guilty ones. To strengthen the case, the judge now instructs the jury, and强奸, roughly handled by the pandermics, while the vindicated lover enhances his sweetness and her mother.

Pathe Fresco issue:

MAGIC DICE.—This is not only a colored film of great beauty, but one showing a series of clever tricks of the magic sphere which the operator is exhibited. In the first picture they are transferred to a truck and which lightly steps a woman. After courting most curiously to the picture the operator, who abode and out pops a clown who, on disappearing, is followed by different grotesque figures who copy another one. Now four small dice replace the large one, and out of them come a pretty girl, with a, or standing together, a charming cart. Then they run off the scene, leaving us dumfounded at the wonders performed. Length, 450 feet.

MOTOR BOAT RACES, 1908.—Motor boat racing has got to be quite a fad in and around Paris, and it is at a meeting of a society of sailing boat owners who apply for a marriage license at the mayor's office, and register their little boat into the mayor's office before it is opened for boat- ness, and with the aid of several sheets and the interpretation papers of many people, the boat is carved out of the whole. When the party arrives the names move from under them, then they sit down and they fall to the floor. As the August mayor is not to write at his desk but he is, in fact, for the mischievous-makers who had substituted large hoaxes in which they conceal themselves. After raising more hoaxes, the police suddenly appear as ghosts enclosed in white sheets, and their unsuspecting victims run past bull in the office.

BUNCHED STAGE JOHNNIE.—A typical "chairs girl" does "hitch-hiking" from town to town, and takes a bouquet to her mon amour. The stage hand takes the bouquet with a wink; but once out of sight of the Johhnie, he changes the name to that of the last woman who does the moral work around the theater. The flowers are presented to her with due bountiful ceremony and she coyly accepts them, together with the message the flowers conveyed. It is to meet the sender at the stage door. What is Johhnie's surprise, then, to see this pendentive substitute coming walking toward and then throwing her arms around him. He makes frantic struggle to get away and finally succeeds "find laughter of a crowd of stage employees.

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FATTY'S FOLLIES. In this very funny picture we see a fat fellow asleep beside a stove, when all at once a girl comes slung and proceeds to drain the water. This happens to be the heir to her home, where she demands something to eat. He sends her darning the clothes, but she hastily comply with his wishes, and set before him a meal. He is enjoying the repast, when they steal out and hectic the police station for assistance. The policeman, a grotesque old fellow, comes to the house and falls through the door, but when they try to get hold of the man he shows fight. They spend a time capturing him, for they are all so clumsy that the manager chases them at every point.

Finally the culprit sets the house on fire and the policemen thinner for the exit and leave the fellows in its fate. He manages to escape, and when the fire engine is on its way to the burning house he meets it and gives a kick of dynamite in its track, with the result that dynamite and petrol are shot high in the air all. When the funny-looking fire engine arrives at the burning house the fellow manages to get the hose and leaves the fire. The police, in the meantime, leave the burning building to look after itself. Length: 434 ft.

CULTURE OF RICE.—This film is a highly interesting one, showing, as it does, how rice is grown and prepared for the market.

In the first picture we see the soil being turned up and the seed in a row, into which the plants sink knee deep.

When the stalks grow to a certain height they are pulled up and transplanted. A good view of this part of the work is here given.

Next the film shows the formation of the tufts, then the cutting and gathering, and finally the carrying of the rice. The rice is separated from the stalks and dried until ready for use.

The last picture shows a young woman enjoying a hearty meal of the sticky substance. Length: 360 feet.

THE BRAHMIN'S MIRACLE.—In this beautifully colored picture we see the interior of the Brahmin temple in one of its ancient grandeur and magnificence. The high priest is seated on a throne, where a beautiful fountain plays in the foreground. And old magician, appearing, takes something out of its casket and covers it with a veil. Immediately a transformation takes place, and a beautiful maiden stands before us. She comes to the front of the throne and is presented, and with the wave of her hand she appears to appear in several flaming arms with human heads distinguishable in the smoke. With this elaborate performance she brings forth the most beautiful flowers, which also pass along to her admiring eyes. Next appears, as if by magic, a lovely girl, a beautiful maidservant, who dance a very graceful ballet. Finally we see the grand ensemble on a revolving stand, and the picture ends with a beautiful tableau. Length: 377 feet.

THE MAGISTRATE'S CONSCIENCE.—This interesting picture unfolds a pathetic tale of a man who has a foolish son and child to his ambition. The first picture shows the ill-mated couple engaged in a quarrel—the husband attacks upon the defenseless woman because he considers her his social inferior and a harlot to his social aspirations. In his rage he leaves the house, and his family never hears from him again.

The good woman rages her joy to manhood, and we next see him employed as a messenger in a large manufacturing concern. His salary, however, is barely sufficient to keep them in the necessaries of life and altogether inadequate to secure the nourishment that his mother and a helpless invalid require. We see the doctor as he enters their humble home and impresses upon the young man the necessity of sending his mother to a warmer climate. The boy is at his wife's end to know how he will be able to comply with the doctor's orders, for the poor lad is without funds and knows of no one from whom he could obtain a loan. Finally he sneaks out, and going to the office of his employer, he asks a loan and after unlocking the safe steals a large quantity of money. The night watchman certifies in the act, but the young man knocks him down and makes off with his cash. When he returns home he is horrified to find that during his absence his invalid mother has passed away, in the midst of his grief an officer enters and places him under arrest.

Next we see him arraigned before the magistrate, and when he tells his name and the nature of the circumstances the judge Henderson in his own home. He sends the unfortunate man to prison as a matter of form, but follows shortly and finds him in his cell, where father-love moves him and he gives orders to have the boy released.

In the final picture we see the judges accompany the young man down to the wharf and presenting him to the boy with some money as he boards a vessel bound for foreign shores.

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Gaining in Firelight.
Remember.
In the Garden of Dreams.
Are You Sincere?
There Never Was a Girl Like You.
Playing School.
Dear Heart.
Don't Go Away.
Take Me Out to the End of the Pier.
You Have to Shug an Irish Song.
You'll Do the Same Thing Over for the Old Red, White and Blue.
We're Growing Old Together.
No One Knows.
Rainbow.
When Night Falls, Dear.
In Mem'ry of You, Sweetheart.
It Looks like a Big Night To-night.
Mandy Lane.
Stars of the National Game.
The Little Brick School House On the Hill.
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Rosalyn Eyes.
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If There Has No Place To Go.
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That Little Sassy Southern Girl of Mine.
Swinging in the Old Rope Swing.
I Love You So.
When Vacation Days are Over.
Common Sense.

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A Man, a Maid, a Moon, a Boat.
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I Will Try.
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Editorial.

We have before us a letter from a young man requesting a recommendation of some correspondence school through which he may receive instruction in the operation of moving picture machines. We must decline to make any recommendation for the reason that we do not know of any such school that has taken up that branch. Moreover, we would not make a recommendation if we knew of such a school, for the reason that the operating of such machines is acquired in a proper manner only by experience. Much may be learned from oral instruction and books, but the working model is almost, if not wholly, indispensable to proper instruction, and the best working model is the machine in actual use.

Many branches of the Young Men's Christian Association are making use of the moving pictures taken of the Olympic games in London, England, as an encouragement of athletics among members of the organization. The idea is a good one. The power of patriotism suggests itself in connection with the movement. The United States figured gloriously among the victors in the games, and this, with the incentive involved, makes the pictures a success, in direct contrast with the moving pictures taken of the games held at Athens, when the bearers of the Stars and Stripes did not figure as prominently. This shows that topical subjects must have something in addition to the actual subject to hold attention.

The persistent efforts of Eli Freid, of San Francisco, to establish a moving picture show and dance hall in premises adjoining the Green Street Congregational Church, has aroused a storm of indignant protests and led to the formation of an association of preachers and members of all denominations to abate the "nuisances." Success to their efforts. People who do not respect common decency and the wishes of the better element of the population deserve no encouragement in their ventures. The other San Francisco proprietors of legitimate enterprises should unite with the church people in their protests, for such flagrant disregard of public sentiment arouses a common antipathy to all such places, no matter how well they may be conducted.

The moving picture exhibitors of New Jersey are in high glee over a decision rendered in their favor by the Supreme Court of that State. The authorities recently took steps to rigidly enforce the law against children attending moving picture shows unaccompanied by guardians, and several arrests followed. The exhibitors formed an association to test the law and the test case was decided in their favor last week. The claim of unconstitutionality on the ground of discrimination was upheld by the court. The nickelodeon men claimed that they were discriminated against because children of all ages were permitted to attend similar entertainments in churches, lodge rooms and similar places without the escort of guardians. They maintained that the law could be constitutional only when applied to entertainments generally; that improper entertainments are sufficiently governed by existing police regulations.

The Sunday concerts are in full blast again and the moving picture man is happy. Of course the moving pictures are the chief attractions. The opening bills have thus far proved not only very attractive, but of a standard above the past in many respects. More attention is evidently given to the arrangement of programmes with a view to meeting the tastes of the audiences. In Brooklyn, for instance, two houses were opened under the same management, but the programmes were entirely distinct in character. The Majestic, for instance, caters to audiences that patronize the higher class of drama and comedy and last Sunday night's audience was given a programme of moving pictures and illustrated songs in keeping with that class. At the Columbia Theatre the melodrama prevails, and the Sunday night bill was arranged accordingly. Both bills met with the hearty approval of large audiences and the policy will be adhered to.

The sudden activity of our contemporary, "The Billboard," among film circles is marked by a determined effort to manufacture the news which they cannot otherwise obtain. We are content to record history, not to make it, nor to disturb the trade by the publishing of unfounded reports. Much of this young and lusty business which has made such inroads into the theatrical field that the theatrical press have been compelled to sit up and take notice; back of the enormous capital invested, are men of calibre, far-seeing, conservative men, who can be trusted to safely steer its onward progress in spite of every petty attack or attempt to bring it into disrepute. A strong combination of allied interests is needed to safeguard the future, to protect the large investments of those who have raised the business to its present level, and to hold in check or govern that element who look upon it as a passing fad from which to make money by hook or by crook, with as little investment as possible. The combination of manufacturers which has been in existence about a year is not enough and the influence that this association has exerted only goes to show the necessity for a stronger combination of all manufacturers and the election of a governing board of directors. May it come soon. The exigencies of this business and its past history make it plain that an open market would mean ruin to many, that it would benefit the public, the exhibitor, not any one concerned and that it would eventually lead to the collapse of the trade.
THE MOVING PICTURE WORLD

WHAT IS GOING ON IN THE NEW YORK F. S. A.

"LOCAL."

The most notable event during the past week in the Eastern circle of the moving picture field has been the practical dissolution of what has been known during the past four or five months as the New York Local of the Film Service Association. While such an event was not wholly unexpected, it was nevertheless a surprise. In the interests of the members it is received with satisfaction; in others with regret. Even some of the persons who cast their vote to bring about the result, express the keenest regret over what apparently is the end of an epoch. For the New York Local seems to have been an excellent help to the moving picture business.

While the organization referred to was distinct from the National Film Service Association and its demise can have no bearing in one sense or the other upon the National, it was and still is looked upon as a useful auxiliary. In itself the Local was an excellent thing. The principles upon which it was founded were good and if adhered to could have been made a power to the advantage of the members. No formal notice of the Local's dissolution has been given. Technically it is still in existence, as no steps have been taken to dissolve it. At its last meeting a resolution was adopted suspending the rule prohibiting the members from taking each other's cases. As this rule was the incentive for the formation of the Local, and its maintenance was the almost sole idea of the members, it can readily be seen that to all intents and purposes the life of the Local was taken away. The adoption of the resending resolutions the members were out in battle array taking customers in all quarters, regardless of all existing contracts or agreements. It is stated upon very good authority that this action was not adjoined when some of the members were at work scooping up the deals the New York Local started out auspiciously. The film centers who formed the membership saw in it many advantages they could not secure through the National Association. Among these were speedy settlements of local questions; the collection and framing of evidence against evils that only local movements can effectually accomplish; the promotion of social intercourse; the arbitration and quick settlement of questions; the promotion of the interests of each other's exchanges in the trade as against unfair methods and treatment at the hands of certain exhibitors. The latter embraced an agreement that if an exhibitor gave up the service of an exchange without settling accounts due, no other exchange in the Local would give him service until he cancelled the obligation and the exchange with whom he dealt surrendered him. It also prohibited one member of the Local taking the custom of another by either reduction in price, better service, or both. The Local sailed along with such apparent success that Philadelphia, Chicago and other cities became interested and formed similar locals. They are still in existence. What effect the new NY. S. A. may have in the Local, or what will be their effect is a matter of conjecture. It is claimed by some that it will have no effect at all upon them, especially the locals that have required a cash deposit to hold the members.

The New York Local went to pieces because there were too many members who could not be held with sufficient strength by verbal agreements and promises. None of them were bound by forfeitures of either cash or bonds. As several of the members put it, "There was nothing to hold any body but a gentlemen's agreement." For several weeks before the rupture came, charges had been made that some of the members were continually stealing the customers of their colleagues, and where customers had not been actually taken, that they had "shut off the door," as a member put it. Among the rules, or rather a part of the gentlemen's agreement, was an understanding that should one member take the customer of another, he was to remit upon the demand, and also pay to the exchange from which the customs were taken the amount of rentals the exchange lost. In many instances, it is said, some members got hold of the customers of other members, had been "shut off" and made good the losses sustained by the exchanges from whom they were taken. In other cases accused members acknowledged that they had made good by both surrender and a refund. So the story goes, and upon their heels are other stories that some members who had been quietly plying their trade more from a pecuniary standpoint than from principle, refused upon various pleas to "make good."

It was this disposition that commenced to undermine the foundation of the Local. The older the Local got the more difficult became the position of the members and the pressure was on. From the beginning, the propositions made good the losses sustained by the exchanges from whom they were taken. In other cases accused members acknowledged that they had made good by both surrender and a refund. So the story goes, and upon their heels are other stories that some members who had been quietly plying their trade more from a pecuniary standpoint than from principle, refused upon various pleas to "make good."

As previously stated, the failure of the New York Local has no bearing upon the National Film Service Association. The Local are not chartered by the National body, nor, we believe, have they received any official sanction from it. It is, however, the success attained by the New York Local during the last part of its existence won, to an extent, the sanction or encouragement of the National body for the formation of other locals.

Since the action of the New York Local has become common property and is openly discussed, many suggestions have been made for re-organization. One of the propositions that have been recommended is disbandment: after doing this the members get together again and form a New Local on the same lines, each member posting a forfeit of $500 or $1,000 to keep good faith. If the Local has been productive of the amount of good claimed for it, there is not need why the members should not put in operation.

A prominent Film Service Association member, before whom this proposition was placed, said: "The idea is all right. I would like to see it in operation, but I fail to see where the exchange of locals would be. I have been identified with the New York Local organization are going to get either $1,000 or $500 that they can spare to remain idle for an indefinite period."

It was suggested that a bond might suffice, to which the reply was made: "That would not be worth considering. It would not be as good as a promissory note. The bond might be all right, but the collection upon it would be another matter. No, if there is to be a forfeit it must be the good hard coin. But, at all events, it will be several years before they will have a sufficient number of members to make it a success."

The New York Local was hotfoot after some of its members, and some of them are in a very tight position with the National body showing its hand in this connection. There is going to be a weeding out. After that the others may get together.

"Do you think it possible for the Film Service Association to prevent Association films from getting into the hands of the Independent exchanges and exhibitors?"

"Most assuredly I do. The sources of supply are pretty wide and known, but carefully guarded and it takes time to get to that. The Independent exchanges are offering big orders all over the country as a bait for Association films, and the bait is being swallowed by some who think they are doing it, the sound of the siren call. Any mistaken there will be some revelations in the East within the next few weeks that will straighten out matters pretty well."

Have you subscribed for the WORLD? Only $2.00 per year.


**Comments on Film Subjects.**

Yielding to the requests of many of our readers to take up the criticism of some of the film subjects, we invited two capable newspaper men to make the rounds of the theaters with us last week. They were asked to be guided in their estimates of the results of their investigations by the reactions of the audience and to particularly note how the film was received or applauded. While we have modified the remarks of our critics in some instances, some statements may not agree with the opinions of the manufacturers. In deference to the criticisms we say that there must be room for the expression of public opinion, and as it is or should be the aim of the film manufacturer to please the public, we will try to hold up the mirror of public opinion as the surest and safest guide to the success and future stability of this business.

In this connection we might add that the exhibitor is largely responsible for the increase or decrease of the public demand for picture shows. If they want to kill the business they could not do it better than follow the examples of a theater on Third avenue, not too yards from Fourteenth street, which showed to a packed house last week a copy of Pathé's "Hold-up in Calabria." This magnificent film, one of Pathe's best releases, could only be equal to films which have been put out by this company. The acting of the principal characters in Richard III, is all that can be desired, the only blemish in this respect being in the battle scene, where one of the principal characters seems to be out of character. The staging and scenery is well handled and the film tell well with the audience.

**Richard III.**—About September 28, the Vitagraph Company released one thousand feet of filmed Shakespeare, which I saw at Keith's on Tuesday night. It is high praise when I say that this is the best release of Shakespeare films which have been put out by this company. The acting of the principal characters in Richard III, is all that can be desired, the only blemish in this respect being in the battle scene, where one of the principal characters seems to be out of character. The staging and scenery is well handled and the film tell well with the audience.

**Samson and Delilah.**—A reel film released by Pathé about September 1, is a fine production, following in a general way the Bible story. The film is rich in dramatic effects, handsomely colored and, on the whole, well acted. I think that it would not lose by cutting out the last scene, which is bibliically incorrect, offensive to good taste, and spoils the climax.

**As You Like It.**—Kalem Company's rendering of this charming comedy is not what I had hoped to see. It comes so near to being a success that it is a pity it had not received the finishing touches. In filming this story the minor changes have been introduced and the unit of design better adhered to. The story of Rosalind and Orlando should have been brought out more strongly. Shakespeare himself here departed somewhat from the unity of design and was led to play with characters not needed in the working out of the plot. This should have been avoided in filming the play, as Shakespeare intended "As You Like It" more as a "Masque," so popular in his day and long after. All of things the "Masque" is least adaptable for moving pictures. The love scene in the forest between Rosalind and Orlando is acted in a lame manner. I have seen people hold hands in that fashion on the last Coney Island boat of a Saturday night, but in a Shakespeare play—never.

**Ingomar.**—This drama, so popular with Americans, has been turned into a moving picture. The adapter has realized the importance of the two supreme moments in the drama, the conquest of Ingomar by Parthenia, and after the conquest of Parthenia by Ingomar, and the actors and stage manager have succeeded in weaving all into a first-class film.

**The Devil.**—The staging, acting and scenic effects in this Edison film show that nothing is too difficult for moving pictures. It is a fine production and if given with a lecture voicing its object it could be taken to the play as well. The effects of slides from other sets faked in to take the place of slides that are broken and that there is hardly a set that does not contain cracked slides. Their advertisement makes it appear that the slides are new and that the showing is for about half what they now pay for them. The result is that they cancel all their standing orders, and many better-ness of feeling is engendered on both sides. Many of the slides for pool vaudeville are not catering for music publishers' work for the simple reason that it is the cheapest and most unsatisfactory work they can engage in. With the failure of many publishers to pay their bills, and their ridiculous and devastating competition with the slide maker, and the deplorable ignorance exhibited by many slide users, the business is being gradually but surely brought to the place where it will be unprofitable to make any song slides.
THE NEW YORK ELECTRICAL SHOW.

Which holds forth at Madison Square Garden from October 4th to 14th, will be the event of the season. Thomas A. Edison is the president and Geo. F. Parker, 116 Nassau street, is general manager. The list of vice-presidents and council will contain the names of some of men famous in the field of electrical industry and science, therefore the public may expect to be fully enlightened as to the important position that the electrical current holds in the world's progress.

The object of the show is to celebrate the jubilee of the Atlantic submarine cable, to commemorate twenty-five years of electric service in New York, and illustrate by practical illustration and making exhibit the progress that can be made during that period. The application of electricity to home use will be demonstrated by apparatus, heating, cooking and lighting; its application to manufacture, by dynamos and automatic machinery, will be shown. The thing to most peculiar to every intelligent man and each member of his family.

MISINFORMATION.

The article in the Bohemian Magazine of September, concerning the Old Dominion Slide Renting Agency, was not only too apparent that the writer got his information from someone who tried and succeeded in getting him to advertise. It seems that one party whose portrait is the subject of these articles, has been given a good deal of the information from must have been a child in a short dress; when the first moving pictures were shown in New York. That old chestnut—I. A. Best of Street Theater, was the discoverer of moving pictures, and introduced them into New York—is again cracked, and nothing could be further from the truth, as the assertion is absolutely false. The very first moving picture machine to project a picture on a screen ever made in America was constructed by Otway Latham, and was called the Idioscope, and the first public exhibitions of that machine ever given before an audience paying an admission was given in a store at 141 Broadway, New York, a year ago. The people Charles Gibbs were the operators. Otway Latham was the same Latham after whom the Latham Loop is named, which has been such a thorn in the side of the other patentees. The Idioscope was exhibited at 132 Broadway several months previous to the advent of either Edison's Kineto scope or the Lumiere Cinematograph in this country. There isn't a moving picture man who is familiar with the early history of the science who believes that the present claimants have any moral right to a controlling patent on moving picture machinery, and who does not believe that had Otway Latham had the means to have given others who came forward with a machine a desperate fight but what he could have controlled the situation even to this day. Magazines are the instructors of millions, and writers who contribute to them should be extremely careful not to present any mis statements. The geographical department of any of our newspapers or the Scientific American office would have given the writer of the magazine article in question information that would have made the cruel gentleman who gave him the misinformation look like thirty cents.

WHERE IS J. C. EATON?

Enquiries are made daily on Twenty-eighth street about the whereabouts of a man who at various times was known as J. C. Eaton, and at others as Cecil Mann. Eaton or Mann, whichever his real name was, conducted the Old Dominion Music Publishing Company at 51 and thence to the Old Dominion Music Publishing Company at 21 Twenty-eighth street, where he sold music through the mails and ran an amateur printing office. Last Spring he moved over to Twenty-seventh street, near Broadway, and conducted a film renting bureau, advertising himself as the Old Dominion Moving Picture Company, Old Dominion School of Music, Old Dominion Printing Company, Old Dominion Moving Picture Agency, Old Dominion Music Publishing Company, makers and dealers in songs, moving picture films, sheet music, theatrical talent, and lantern slides, and photographers and general dealers of everything that anyone wanted.

Suddenly the Old Dominion Moving Picture Company's tent at Astoria disappeared, it conducted for a while business on films hired from other exchanges, principally that of Louis Hetz, and gave out that it was a branch of the Miles Bros., and had a number of sets of song slides, principally talking and "faked"—slides which were made up from the flats, and jets, of old "bursting" song sets—which it rented to such victims as would bite. The Miles Bros., when they heard that the Old Dominion were repeating themselves as a branch concern, promptly stopped them.

Lately, however, some of the Old Dominion Moving Picture Company's transactions have been turning up that speak volumes for the business tact of the company's managers, pro and con. What these volumes are the reader can draw his own inferences from the following. They look like a get-rich-quick scheme.

A letter of theirs, offering to sell new lantern slides for some time ago the slide trade is a perfect and never having been used, fell into the hands of a man who was advised to buy slides. The price quoted was $2.50 per set, which, by the way, is less than the slides can be made for by the thousands. The same man whom the letter was addressed, fell for the game, but was cautious enough to put his money in the care of the Wells Fargo Express Company, with instructions not to pay it over until the slides were delivered to them and examined.

The money reached New York after the Old Dominion Moving Picture Company had vacated their office, and fell into the hands of a person who went around to several slide dealers, trying to get them to fill the order and give him a commission. He informed them that he had already secured the money from the express company so he could buy the slides, but they would not give it up until the slides were delivered to them, and he had no means to secure slides. He also said that the Old Dominion Company depended on getting the money to buy goods to fill the order. He was promptly told that the dealers were not in the business for their health and that slides could neither be bought or sold for that price. That ended the matter.

If not much, if any, fell for this offer of slides for $2.50 per set and sent on their money, it would be interesting to know and also if their orders were filled, and what would have become of this money had the Wells Fargo Express Company given it up, as they were not willing to continue doing business, expecting to go South. It was a large amount and would have made a wad big enough to choke a cow.

It would likewise be interesting to know who the film agencies were who furnished the Old Dominion Mov ing Picture Company with films to conduct its business. It is rumored that several Association houses were among the number, as well as other Independent houses other than Hetz, but it would be more interesting for the people who hired films from this house to know they were paying an advance on Hetz prices for the same films.

It would also be interesting to slide makers and music publishers to know where and from whom the Old Dominion Moving Picture Company purchased their slides. It might not be ill for them to examine the price lists of all of them to see if they were paid what should have been paid them by quoting the price of goods lower than the manufacturers' prices, or even lower than they could be procured for second-hand, is not known.

The harm that is done by performances of this kind is that a number of people who are slide dealers have been overcharging them and they raise a great howl for a time. They forget that anyone who patronizes a junk shop deserves to be burned. And they generally get burned.
THE FILM EXCHANGE OF THE FUTURE.

A DREAM.

By Norman H. Powell.

While trudging along my usual daily route I was confronted one day with the following sign:

"OLD FILMS MADE NEW.
RENTALS ONLY ONE DOLLAR A DAY PER REEL!"

Old films made new! Ha! ha! ha! Old men made young! Odder still is the fact that no, they are not making me able to steal my trade with such junk! The people who spend their nickels will have something to say about this. They will go to the shows that produce the new pictures. The man who expects to fool the public with old junk made new will have the sign "To Let" will soon adorn his store front.

The legend of the junk renter's sign haunted me all through the day and into the night as I pondered over what would be the manager and several assistant dreamed, and there came to me a vision of the film exchange of the future. There arose before me a vast film renting establishment, controlled by a combination of all the film manufacturers. I looked around for others, but was told that this was the only place in the city where I could rent or buy films. I entered, and on stating my wants to the page at the door I was directed to the "local" department, which occupied the entire second story of the establishment. A series of filing cabinets were made so the counter circled the entire room and in the space in the center sat a floor manager, with several assistants at desks, to attend to and answer the inquiries of new customers. The space behind the counter was for "Harlem," "Above Fourteenth Street," "Below Fourteenth Street," "Brooklyn," etc., and each section was under the direct charge of one man and two assistants, whose duty it was to be present at the delivery card was checked and the old reels passed on to the inspector and from him to a box at the top of the main stair. These were put away for new reels and no wrangling over first runs or preference. The floor above was given over to the provincial or export rental department, divided into sections, each under the charge of a manager and several assistants dreamed. Before I could depart with the subjects desired, or open an account, I was ushered to the counting room on the top floor, where I had to leave a substantial deposit, which I was assured would be returned with interest when my account was closed.

Descending again to the second floor, I found my reels already packed, and as I had said that I would only pay one dollar a day rent, I paid a 50-cent fee to inspect the stuff that I was getting. Assured that I would find it perfect and all new film, I wanted to know how it could be done.

"Well," said the general manager, "you see, the corporation has only one rent to pay and one force of clerks, and have no bad debts, and the stockholders, who are the gentlemen who formerly ran individual exchanges, actually realize more money out of the profits of the business than they ever did before. Besides, we can give you better service, and there is no kick coming from either side, for there is no one that can compete with us."

Picking up my reels, I passed out through the lower floor which was an immense salesroom in which was displayed projecting machines, rear projection, and every make and size of projectors to explain their every good point and give demonstrations of their use. On this floor, also, were exhibits of every requisites in the moving picture line.

The general superintendent of the whole establishment entered at this moment, and recognizing in him a former proprietor of a small, struggling film exchange with which I had done business, I was surprised that I gave a cry and awoke, that it was all a dream and that it was about time for me to get up and begin my daily grind.

Mr. John Nicholas, of the Empire Slide Company, has hired a suite of offices in the Browning & King Building at Broadway and Thirty-second street. The Empire slides are now being made by DeWitt C. Wheeler and it is understood that the two concerns will be operated separately after the 1st of October.

NOTES OF THE TRADE.

Aurora, Ill.—Philip Storhle, of East Wilson street, is planning to open a new electric theater on the east side.

Freeport, Ill.—Lynch's Theater, on Main street, has opened its doors to the public with all the recent improvements.

Bellevue, Ohio.—A city ordinance has been passed imposing a special tax of $50 on moving picture shows and concerts.

Washingtonville, Ohio.—Charles Senior has opened a moving picture theater in Allen's Hall, with the latest improvements.

Montpelier, Ind.—J. E. Day and H. Miller have purchased the moving picture theater of this city and rechristened it the Arcade.

Ypsilanti, Mich.—A. F. Deager, of Detroit, has leased the Thistle Theater and will put in a talking picture show and vaudeville.

Carbondale, Ill.—J. F. Land is preparing to start up a moving picture show in the former Nickelodeon location on South West street.

Pipestone, Minn.—Idle Hour is the name of a new theater opened this week on East Olive street, under the management of A. L. Gilson.

Sterling, Ill.—Rock Falls popular 5-cent theater, the Nickelodeon, reopened under new management. Mr. F. G. Wolf is the new proprietor.

Jasper, Ind.—Springer & Schneider, proprietors of the Nickelodeon, have opened a theater in Ferdinand, where they will give moving pictures.

Modesta, Cal.—Roy Oswald has bought a share in the picture show which has been exhibiting here and which will now be permanently located in Modesta.

Oskaloosa, Ia., has another moving picture theater. During the opening season the Grand Opera House will be turned into a moving picture and vaudeville theater.

Joliet, Ill.—Vincent S. Buskiewicz petitioned for permission to conduct a moving picture show in the Dockendorf Building on Main street and the same was granted.

Wellington, Ohio.—Dr. A. E. Elliott of Lodi, has sold out his half interest in the Lodi Opera House for $3,000 and moved his picture show in Lodi to the Mowery Block.

Aurora, Ill.—Plans for a new moving picture theater in River street, to be erected by Farrell & Jacobs, have been placed in the hands of a contractor.

Marblehead, Ohio.—The Vaudelette, the only theater in town, was opened two weeks ago. Although the population is only 1,200, good business is reported since the opening.

Findlay, Ohio.—G. F. Beard, manager of the Blanchard Amusement Company, and Roy Winch have leased rooms and will install a high-class moving picture show.

Norwalk, Ohio.—Vaudeville and moving pictures are drawing large crowds to the new Princess Theater, on Main street. The management feels optimistic as to the success of the venture.

Fremont, Ohio.—Little Selia Sharp, America's child singer, was the attraction, in addition to moving pictures, at the Family Theater here last week. It was impossible to take care of the crowds.

Decatur, Ind.—Messrs. M. Miller and T. R. Fristoe are making preparations to open a moving picture show to the Decatur public, the same to be located on North Second street.

Painesville, Ohio.—The Star Theater, only recently opened and which has been doing fairly business, was visited by burglars last week, who carried away three reels of film and a set of song slides.

Trinidad, Colo.—Jack Novitzke is making arrangements to open up another moving picture show. He will rent the store rooms on Main street, corner of Alley A. He intends to spend $3,000 fixing up the theater.

Reading, Pa.—B. M. Roberts has purchased the moving picture theater operated by the Mecca Amusement Company at 717 Penn street. The new proprietor has started improvements that will greatly add to its attractiveness.

Monrovia, Cal.—E. C. Stockwell, of Santa Monica, and Mr. Chas. Hawkins have leased the Monrovia Opera House, opening up about October 1st with a first-class moving picture show and vaudeville.

Freelan, Pa.—The "Lyric," which was opened on July 5th, with a seating capacity of 1,000, and running vaudeville and...
motion pictures, has been doing well. J. H. Powell is the manager.

Walla Walla, Wash.—A. W. Eiler has disposed of the dime show place on Main street and will shortly reopen a larger and more extensive place, in which he will introduce vaudeville. He is not sure he is going in with one, and it will be located in the Odd Fellows' Building, at the corner of Eighth and Maple streets.

Nashville, Tenn.—The manager of the Dixie Theater turned his theater over to the Y. W. C. T. U. one day last week. Pretty girls acted as ushers, sold tickets and ran the entire show with much success.

Coffeyville, Kan., is to have another moving picture theater. There is to be the erection of a new frame building, and it will be located in the Odd Fellows' Building, at the corner of Eighth and Maple streets.

Philadelphia, Pa.—A new moving picture theater on the name of the Fifteenth Street Theater is being constructed in this city, formerly occupied by the Y. M. C. A. at Fifteenth and Chestnut streets. Its seating capacity is figured to seat 1,000 persons.

Bay City, Mich.—The Temple Theater, showing moving pictures and giving illustrated songs, was opened last week on South Linn street, near Midland. A crowded house witnessed the pictures, produced by a polyoscope of the latest design.

Newburyport, Mass.—The new Star moving picture theater on Pleasant street opened its doors to the public under the direction of C. F. Avery. Mr. Avery has provided the picture the loving public of that community one of the most commodious up-to-date amusement houses.

Oxford, Ind.—Harry Crigler and S. J. Peck have leased the James O. Farrell building and will convey a nickelodeon. The place will be known as the Crystal, and the policy of the house will be moving pictures, travelogues and illustrated songs.

San Antonio, Tex.—A new moving picture theater, the "Royal," is being erected at 218 East Houston street. The entire place will be in imitation of art granite and a sweeping Arabian arch, 18 feet in diameter, with rich sculptured spandrels, will frame the wide entrance to the lobby.

The Comet Amusement Company is the name of a new company that has been organized in Red Oak, Iowa. They will operate a circuit of moving picture theaters in Red Oak, Creston, Shenandoah, and Clarinda. Other locations are being selected and they will run fifteen or more shows.

New York City.—Revised plans have been filed for enlarging the one-story moving picture building on Fifth avenue, south of 11th street, owned by the Pastime Amusement Company. A new stage will be built and the seating capacity increased from 300 to 875.

Findlay, Ohio.—G. P. Beard, manager of the Blanchard Automatic Theater, has leased the room formerly occupied by the Wilder Grocery, and will install a high-class motion picture show. The room will be completely remodeled so as to conform with the requirements.

Seattle, Wash.—The moving picture operators of Seattle have organized Seattle Local No. 154, with the following named officers: President, A. H. McQuestion; vice-president, W. W. Ladd; treasurer, F. J. Heim; financial secretary, Vance R. Bartlett; H. E. Cathorne, T. Kennedy and H. H. Clark, trustees; H. Lampman, sergeant-at-arms.

Escanaba, Mich.—Extensive changes and improvements are being made by Manager Benjamin Salinsky at White's Theater, which is to be reopened with high-class vaudeville and motion pictures. The latest improved moving picture machine has been purchased by Mr. Salinsky, which is equipped with all safety appliances.

Pocna, III.—The Johnson Building, on South Main street, will be entirely remodeled. It is the intention of Frank Bean and Geo. Bartlett to open a new screen theater in the building. It will be strictly up-to-date when finished and compare favorably with any in the city.

Leavenworth, Kan.—While the show was running in "The Palace" at 311 Delaware street, carpenters were at work, while the screen building another screen fifteen feet back. When completed the old partition and screen will be removed and other improvements to be made will make this one of the best little theaters in town.

The building, of Philadelphia, has removed to 143 North Eighth street. The success attending their excellent business methods, coupled with their regular advertising in the World, necessitated this change to more commodious quarters. The old customers stick and new ones come, which speaks well for the service they give.

Kingston, N. Y.—The Star Theater, Roos & Sampson, is doing a star business. The house is crowded at every performance, and the little operator feels the success of a venture that the "Calamity Croakers" predicted would be a flop. The other houses, the Bijou, the Novelty and the Lyric, are doing a full capacity business.

As far as are known, the operators are being rigidly examined by the Board of Safety. No theater will be allowed to run a show unless the operator can produce his license. The licenses cost $5 a year and are not transferable from a man to another. An examination has been made to a substitute who has not been, so that every substitute who is trained by the regular operator so that he can do the work while the regular man is away from his post, will have to take the examination and the theater owner will have to have a license for every individual operator.

Danville, Va.—The Gaiety Theater, owned and managed by Mrs. E. R. Shepherd, of Richmond, Va., opened its doors to the public on September 14th, played to standing room the first night and has been turning away business ever since. The building is handsomely fitted up, the decorations being most artistic and restful. The chairs are all of Hardesty automatic folding and revolving type and the seating capacity 300. The house is devoted exclusively to moving pictures. The talking pictures, Jas. F. Jackson, recently of Music Hall, Webster, Mass., has been secured as electrician and operator. He is a licensed operator, a member of F. A. T. E., No. 144, Boston, Mass., and he is making some of the cutest turns here.

Port Huron is responsible for this: Phil. Gleichman, manager of the National Film Company, was up to introduce the Actatalogue talking pictures at the City Opera House when an old-time friend called to see him at the theater. The "Jerry Maidens" were playing the opera house and the friend (well he's an awfully good fellow) asked Mr. Gleichman if he couldn't be introduced to the back of the curtain. "I have some work here and might make it interesting for this aggregation of wit, talent and beauty"—with the accent on the word "beauty"—"impossible to-night, Jack (Jack, for convenience), "the manager is a married man and awfully strict. In fact, he's a minister's son."

"Well," quoth the prospective owner of Michigan corn, "perhaps you could fix it for some other time."

"Certainly," said Gleichman, "come back with me next week."

"All right; next week's a go. What's on?"

"My moving picture show."

Tableau.

Woonsocket, R. I.—On Main street, opposite the switch Mr. James L. Brodey, owner of the straight picture house, the Pleasant Theater in Worcester, Mass., has opened another finely appointed show house, which is to be known as "Lynch's Theater." In the near future we expect to give a detailed report of this projector. The house is one of the latest design and possesses many attractive and novel features. James Donovan, for five years connected with the Automatic Vaudeville Company, of Boston, has been engaged as manager. A student at the Holy Cross College has been engaged to lecture with all films, and a competent pianist and gifted soloist all succeed in bringing such crowds to the show that the local papers are giving it all kinds of free advertising even giving a press notice to the principal papers. They say Mr. Lynch intends to present as his vaudeville specialty Verity, nothing succeeds like success. Lynch has his own original ideas of how to get there, and one is the flying of a machine, capable of sustaining a windmill, which will be entirely made out of the dressing of all his attires in stack uniforms, with the word "Lynch" on the front of the headpiece.

From W. R. Donahue, the manager of the Bijou Theater Edmonton, Alta, Canada, we have received a batch of advertisements. The new Bijou, one of the most up-to-date places in that city, is constructed of brick and is located on the corner of the Bijou Theater to make room for the crowds that are coming to see the life motion pictures of ".

Then follows the titles and descriptions of some headline films. They all begin with the words, "The newest film of the season gives the titles and particulars of the films in regular theatrical style. The balance of the programme is filled with interesting reading and the liberal advertising representation of
THE MOVING PICTURE WORLD

CORRESPONDENCE.

COMMENTS ON FILM SUBJECTS.

New York, September 22, 1908.

Editor Moving Picture World:

I have just seen "Her Newsboy Friend," a new film, which I desire to say is an insignificant affair, very flat, poorly acted and staged and lacks any real good motive, but rather savor immorality.

As no respectable business man will consent to introduce his girl stenographer to a casual, unknown visitor, then coolly return to his desk as if perfectly indifferent to what is going to take place, I say the boss in this picture is a weak-minded fellow, not even respecting his own office, but making himself the third party of a villain's plot.

The real lover is a weak, jealous young man, with no energy, nothing to command sympathy. He is jealous, but not jealous that it is true but false flowers, but where does he find them? Thrown under the table with the torn pieces of the suitor's card. This mute testimony should have convinced him of his sweetheart's loyalty and should have cured him of his jealousy.

The girl deserves no sympathy, as she lacks the angelic qualities of a loving girl. She should have appealed to her mother and to her newsboy friend to help her retain her lover, and not give herself to the villain and lack of the invitations to accompany him to disreputable cafes, and, if a decent girl, she would not answer any anonymous letter.

The mother is also a weak character, lacking true mother love, and her gentleman feels the danger, though the animals teach us so. In this case the mother does not feel the coming danger, but on the contrary she urges her daughter to respond to the invitation, and pointing to the clock, she tells her not to be late for the rendezvous.

The only fair character is the newsboy, but his weak good deeds are overshadowed by the other bad characters.

The boss, sitting at a small desk in a far corner of the office, appears more as a messenger boy than anything else.

The dining room looks as a railroad station with its big clock.

The dirty, unmade bed, even without sheets, gives a very poor idea of the lover's character. It is not the room of a real boy and a young woman of the picture, showing all details of the fight from start to finish.

It is not correct that a supposed rich man, as appears to be the villain, should take the stenographer girl to a disreputable cafe, frequently frequented by women and drunken men. The author should have shown a better cafe, and he should have shown the forming of the plot to take place in a low saloon.

The actions and expressions of both the boss and newsboy are weak, so when the boss ejects the boy we do not know if he is mad, if he means business or if he is playing with the boy.

The room in the bedroom, which should be the strongest scene, is very weak; both the lover and the boy lack actions. When the lover is going to throw the photo of the girl in the stove he should show his real anger by first making an effort to tear the photo, then by throwing it; he should put more action in his pleading for the girl. Instead of making this scene the dramatic climax, they turn it into a comical scene with the night shirt given to the boy.

When the boy calls the lover to him of the plot, the lover who has done everything to forget the girl, should not so quickly run to her assistance, but we should have here a scene of hesitation between his old jealousy and his duty. It is not natural that a jealous man who throws down a girl on account of a bunch of flowers should go so quickly to her rescue, when he has the proof she has fallen so low as to accompany the villain to disreputable cafes. There should be a fight between jealousy and duty.

The other idea increase or this film stamp it as one which would help to make an intelligent public disgusted with moving picture shows.

Yours truly,

E. S. SCHROEDER.
New and Improved Apparatus—4.

POWER’S INDUCTOR.
Current Saving in Moving Picture Work.

Wherever alternating current is used for moving picture exhibitions, an opportunity is offered for considerable saving of current by the substitution of an inductive resistance device for a rheostat. This saving is brought about because a considerable quantity of current is wasted in passing through the rheostat in the form of heat. In a properly constructed inductive resistance device very little current is so wasted, the total saving resulting from the use of an inductive resistance device, instead of a rheostat, is the difference between the amount of heat produced in the rheostat and the amount produced in the inductive resistance device by the passage of the current. This saving is greatest on current of high voltage, ranging from 80 to 90 per cent, on currents of 220 volts and from 60 to 70 per cent, on currents of 110 volts.

The inductive resistance devices which may be used on alternating currents, are of two types—choke coils and transformers. The fundamental distinction between these two types of apparatus is that in a choke coil the entire line voltage passes through the electric lamp, the coils being connected in series with the lamp, while in a transformer, the line voltage does not pass through the lamp, but only through the primary coil, and the lamp is supplied by a secondary induced current generated in the transformer. The voltage of this secondary induced current is ordinarily from 35 to 40 volts.

The transformer type of inductive resistance device is always to be preferred to the choke coil type, and is generally approved by light and power companies for use on their lines, while choke coils are generally condemned.

In the construction of transformers for use on moving picture lamp circuits, the principal points to be considered are:
1. Economy of current.
2. Regulation of arc.
4. Fireproof quality.
5. Durability.
6. Freedom from noise.
7. Compactness.

Power’s Inductor is presented to the moving picture fraternity as embodying in the highest degree the essential features of an ideal transformer for use on moving picture circuits.

The greatest possible economy is effected by the use of the highest grade of iron in the laminated core, the construction of the core without an open gap and the elimination of eddy currents through the use of slate base and top pieces and the formation of the sides of the transformer casing of zinc plates, stiffened at the edges and insulated from each other. A saving of 40 to 60 watts of current over any other transformer on the market is effected by this feature of construction.

Perfect regulation of the arc is obtained by the selection of a power factor such that the arc may be maintained without adjusting the carbons for a period of more than ten minutes, while other transformers require adjustment of the carbons in one or two minutes to maintain the arc.

The elimination of eddy currents in the Power’s Inductor makes it heat up less than any other inductive resistance device on the market.

Power’s Inductor is absolutely fireproof, no inflammable material being used in its construction, and the layers of wire in the coils being separated by sheets of mica, a feature found in no other transformer. The binding posts are protected by covers which make it impossible for a short circuit on the line or lamp circuit to occur by accidental bridging between the binding posts.

The material used in the inductor is the best obtainable in the market and the construction is such as to secure the maximum of strength. The design is such that the instrument cannot be burned out in years of service, and will never have to be replaced as an arc.

Every Power’s Inductor is carefully tested before it leaves the factory and is used on circuits of the number of cycles for which the instrument is intended. It is practically noiseless.

The price of the inductor, owing to the excellence of the design and the compact construction, is lower than that of any other instrument designed to do the same work, and it is sold under absolute guarantee to give satisfaction.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column. Notify us when you have secured a position.

Experienced Operators.
J. C. R. Miller, Palermo, N. D., experienced operator; references.
J. W. Hoffman, 710 Market street, Sandusky, Ohio.
Morris H. Lence, 229 East 84th street, New York, union and licensed operator. References.
Louis L. Bundy, Bloomsburg, Pa. Operator or manager. Henry Stepenhausen, 92 Lexington avenue, Brooklyn, N. Y.

Effects, Talking Pictures or Lecturer.
N. Finkelstein, 274 Broome street, New York City. Satisfaction guaranteed.

TRAVELING COMPANION WANTED.

A gentleman of some means, who is fond of travel, desires to meet a young or middle-aged man of like circumstances and of sterling character and not addicted to liquors. Man who has knowledge of moving picture machine operating preferred. Must have at least $500 to purchase one-half share of outfit and films.

Object: to travel through Canada to Vancouver, thence to Australia and New Zealand. Moving pictures and lantern shows to be given en route, not as a money-making venture but to defray traveling expenses.

Address TRAVELER, care of Moving Picture World.

J. W. GUNBY
193 Third Avenue - - New York
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OUR PROJECTION LENSES
are guaranteed to produce a brilliant image with sharp definition all over screen. They give better illumination and render without loss all the contrast and quality of the film.

PRICE $18.00 NET
When ordering state distance from lens to screen and size of picture wanted.

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1 BUY AND SELL SLIDES. ALL SLIDES $5.00 PER SET

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Good Second Hand Films FOR SALE CHEAP

What more do you want? Send for particulars

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Send list of titles, lengths, and particulars as to condition to

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In answer to numerous inquiries the publishers desire to say that there is in stock a limited quantity of all back numbers of the World. These will be mailed for five cents each to old subscribers only, who desire special numbers, or new subscribers may date back their subscription to begin with any number.

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Does not become brittle

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HARRISON, N. J.

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THE LATEST THE BEST
Motion Picture Machines

New York and Chicago Approved
Eliminates Flicker, Projects Steady and Far More Brilliant Pictures than any other machine. Absolutely fireproof.

Designed, built and especially adapted for the heavy and exacting work of the

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Write for our Special Prices on our New Films and Feature Productions

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I invite you to the electrical show at

October 3 to 14, to inspect the most perfect M. P. and Stereo

Hallberg Automatic

which is the greatest and only fully approved.

The cost of admission to the show is 50c. I will give one ticket free to every buyer of Electric Current Savers for M. P. lamp.

Don't buy a current saver because it is cheap or which is offered you for trial. The chances are you will regret it. Don't buy a current saver unless it gives 40 to 50 amperes to your M. P. lamp with 220v. and 25 amp. fuses on 110v. The word “Economizer” was first used by me. Don't be deceived. Make sure you get the Hallberg Electrical Economizer. It is the only current saver which has stood the test of time and which was just as good the day it was first put on the market as it is to-day. It was perfect from the beginning, and is still several years ahead of other current savers which are more or less inferior.

Buy the Hallberg Economizer—it is the best—_constructor's guarantee:

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On A. C. 110v. 65-70% On 220v. 82-88% On 440v. 90-92%
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ELECTRIC ECONOMIZER

GRANTEED CURRENT SAVER FOR M. P. LAMPS ON EARTH

FOR WHO PRESENTS HIMSELF AT MY OFFICE WITH HIS LICENSE AND A COPY OF THIS AD.

To theatres placing Orders for the Hallberg Electric Economizer during October, 1908, on account of the Electrical Show

I WILL GIVE MY REGULAR 5% SPOT CASH DISCOUNT

With an Extra 10% Discount

The Hallberg Economizer has replaced other current savers because it saves more and lasts forever.

I make a liberal allowance in trade for your old current saver

THE ELECTRICAL SHOW—I WILL PROVE IT TO YOU!

READ THIS LETTER TO ONE OF MY AGENTS:

MR. L. PARRISH,

Electrical Contractor, Durham, N. C.

Dear Sir:—In regard to the "Hallberg Automatic Electric Economizer" purchased through you some time ago, I beg to state that this machine has given entire satisfaction in every respect and so far has fulfilled every promise made for it by the manufacturer, J. H. Hallberg.

Not only does it save expense in reducing the current bill fully 60% to 70%, but it can be used right in the operating booth without making additional heat. Also it is impossible to blow fuse plugs by forming a short circuit in lamp house. In my estimation it improves the picture from 30% to 40% over the old style rheostat. I now use 20 and 25 ampere fuse plugs where I used to use 40's and 50's.

As you know, I am now using this machine at the new "Edisonia" and it has been in constant use ever since it was purchased, and in my opinion it heads the list "current savers." In addition to all other good qualities it is the neatest machine of the kind I have ever seen.

Yours very truly,

(Signed) W. S. YOUNGER,

DURHAM, N. C., August 24th, 1908.

FOR 110 VOLTS ALTERNATING CURRENT

“Standard” Hallberg Automatic Electric Economizer . . $100.00
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Approved by the New York Board of Fire Underwriters and the Bureau of Water, Gas and Electricity.

IMPROVED Take-up, Rhenoster, Automatic Shutter, Reversing Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Projector, Metal Picture Lens, Steel Slide Carrier, Film Re-Winder, Steel-Faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shafts, Sprinkets, Steel Wire Gears.

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EDISON FILMS

NEW FEATURE SUBJECTS:

FOR SHIPMENT SEPTEMBER 29th, 1908.

POCAHONTAS - A Child of the Forest.

No. 6380.

A remarkable presentation in motion pictures of the story of Pocahontas and her love for Captain John Smith. An historical film this cannot fail to interest and please.

Code, VELTA GE.

SEND FOR DESCRIPTIVE CIRCULAR No. 389.

FOR SHIPMENT OCTOBER 2, 1908.

THE PICKANINNIES—Comedy

No. 6381.

An amusing subject, built on the lines of "Ten Little Infants," each scene showing how the ten little pickaninnies were reduced in number from ten to one. Extremely funny all the way.

Code, VELTER.

SEND FOR DESCRIPTIVE CIRCULAR No. 390.

SANDY McPHERSON'S QUIET FISHING TRIP—Comedy

No. 6382.

Talk about "fisherman's luck!" It was not a patch compared to the things that happened on Sandy's quiet fishing trip. 245 feet of laughter.

Code, VELEURS.

SEND FOR DESCRIPTIVE CIRCULAR No. 390.

NEXT WEEK'S SUBJECTS:


No. 6383.

Code, VELTRA.

SEND FOR DESCRIPTIVE CIRCULAR No. 390.


No. 6384.

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Stories of the Films.

THE DEVIL (Biograph).—A Biograph Portrayal of Psychical Force. "There's the Devil to pay!" Don't worry; the Devil is a good collector, and will have his due; and who doesn't want to cry after he gets into the soul? In this picture you have attempted to show in the material that conflict by picturing the sort of force that is evil and sinister in our life. Here is a notion by figure of the traditional Satan: hence, in this subject, the Devil is intended to illustrate the psychical power. Harold Thornton, a successful artist, is so deeply in love with his wife that apparently no other natural influence could preserve him from the path of honor. But, alas! he is lured, and in his eagerness to get a beautiful girl as model. This girl has loved her employer with a singular hopelessness, abandoned, which needed but a breath to fan it into a blaze. In justice to her it must be said that she did not realize the strength of this feeling, even if she so far as to dispatch an application for the artist's devotion for his wife. Ah, but the Devil knows how to toy, and when playing, lures are so fascinatingly impressive that few can resist them who is the Devil, and so this development of our evil inclination warring with the pure, no, it is not the artist fails, as does his model. They are discovered by the wife, who, in turn is promised by the Devil to "satisfy" which be headed. She is surprised by her husband in a private rooming-hall in a city and, with a gentleman friend, in a fancy black dress at his wife's throat—and the Devil laughs. He would have sent her to him and then, and there, for the intervention of the warders. In terror, the poor woman rushes to her home. She is followed by the crazed husband. In vain she pleads, but the Devil prompts: "Kilk." Taking a revolver from the dresser drawer, he moves deliberately toward the terrified wife—and the Devil laughed. A shot and a body and soul parts; another shot, and—"There was the Devil to pay!" and he collected. This subject, while thrilling, is most ingeniously handled, with photographic quality of the highest order, showing a stereoscopic effect never before attained. Length, 570 feet.

THE STOLEN JEWELS (Biograph).—It would have taken quite a number of forces of destruction in a Sherlock Holmes to have disposed of the mystery that shrouded the disappearance of a case of jewels at the home of Robert Jenkins, a wealthy stockbroker, and although they were eventually brought to light, it was through a remarkable accident. Mr. and Mrs. Jenkins are getting ready for an evening at the opera, and, as usual, Mrs. Jenkins is sending her husband off to a picture, and is in almost carried out of the house by the impatient Jenkins. But Jenkins is very much in evidence, and requires a bribe to induce her to remain contented with the mail. Mr. Jenkins furnishes the shape of a paper-mache doggie, the head of which is removed to fill its interior with candy. Mrs. Jenkins is inclined to deck herself out in her diamonds, and takes the case from her husband, but, to his utter consternation, her husband's flustered, hurriedly kisses baby and destroys all retrieving the jewels. They are not long in the theater before the thought of the diamonds comes to him; and results in the result of her carelessness. She will not rest until Mr. Jenkins takes her home. On arriving there, enough for her worst fears are apparently confirmed. There on the desk lies the case empty, Good heavens, to be sure! No one was in the house but the baby and nurse, both of whom are now ashed. There is no trace of the entrance of a thief. How did it happen? Well, the detectives are summoned and put to work on the case, but without success, although a reward of $10,000 is offered for the apprehension of the robbers and return of the jewels. The detectives finally give up the matter. Poor Jenkins is certainly up against it, for the loss of the jewels is the beginning of a streak of streaked luck. He is beaten on all sides in the stock market until at length he is forced to the wall. Poverty, disgrace and even starvation stare him and his baby, and he finds himself forced to sell his possessions, and then the fortune to satisfy his creditors, he is in the depths of despair as he stands and views his precious little one playing on the door with her bag of uncoincidental jewels of the family. His father. Piece by piece the household effects are sold, until there remains but a couple of chairs, on one of which baby plays for his daggie. At that moment the door opens and Smithison Jenkins' friends enter to offer his sympathy and aid. Smithison is a good hoaxed, bustling fellow, and, in the estimation of his family, honest. Smithison, finally throwing himself into the only chair in the room, not noticing the boy, of course crushing it. Leaping to his feet, he is precipitously apologetic, when, to and behold! there among the wrappings of the boy, the jewels. The clouds that hung over the household are dissipated and a little family happiness is again seen. There are many sensational incidents in the course of the film, one showing the court marshals of New York is most unique. Length, 600 feet.
POCOCNANTAS: A Child of the Forest (Edison).
Synopsis of scenes:
"A Poor White Man debt to Captain John Smith. A hardy adventurer, sailor, soldier and traveler. He meets with Pocahontas among the Indians. This story tells of his meeting Pocahontas and
himself."

The Treaty of Peace.—Pocohantas accompanied her father, the famous Powhatan, to Jamestown.—
There a treaty of peace is made, and Pocahontas and
Smith establishes order and peace among the Indians. The young Indian is traited by "Kinder-Wachon" and his hostile Indian.

Smith promises to send two cannon and a grinn to Powhatan—Departs for Jamestown, accompanied by two In-
dians.—Pocahontas goes part of the way.—"Kinder-
Wachon" ships Smith.—Kneepoan—Powhatan signs an

Captain Smith goes to England.—Smith mult-
-fuline threats—Powhatan visits Jamestown—
Brings word of death of the chief.—She carries—Roffe sends Powhatan from "Kun-

Historic Wedding.—Roffe wins Powhatans—
On Powhatan's grant—Finds wedding—Earl

PICKANINNIES (Edison).—Synopsis of scenes:
For combined and concentrated cuteness, include Ten Pickaninnies turned loose and on minus

Ten Little Darkeys eating Melon fine.
Farmer catches one leaving but Nine.
Nine Happy Snowballs on a Swing date.
One gets Knocked out then are Eight.
Eight Black Cherokees, swimming at "Eleven,"
Makahoe, exploring for Three, 
Seven Molly Coons on a Tramp try tricks,
Tramp wakes up and nab one vamooses the Six.
Six Bad "Chillun" fooling 'round a Hive.
Bees get busy now there's only Five.
Five Inky Kids crawl thru a Troncoo door.
Farmer scares one away that leaves Four.
Four Smokey Kids hunting up a Treench
Guy exploring for Three.
Three Black Lambs nothing else to do, investigate a deep Well now there's Two.

Two Cute Eobines with Auntie having fun, "Mandy" sets a ducking all gone but One.
One Chubby Coonlet with a toy Pop-bun
Munching busy, there's none.
Approximate length, 500 feet.

SANDY McPHERSON'S QUIET FISHING TRIP (Edison).—Synopsis of scenes:
"Sandy," a Big Brawny Scot—Determines on a fishing trip—Her eager arms stretches himself in High-
land costume—Kilt, bonnet, phalbe, et al.—Not forgetting a bottle of "Mountain Dew.
Time—A good spot—Proceeds to action—Mosquitoes find Sandy—His bare legs and arms
harbor—Sandy flies up and down—Meets—Does a Highland-Spin.

The Big Brawn Explorer finds Sandy discovers Sandy—"They don't do a thing to him!"—Imagine a
wretched, weary Scot trying to fish.—Fights mosquitoes —
In choice Gtame—And attend to two miscellaneous boys, at the same time.
Another tactic—The fishing fold the boys come across a Rube antics—His boats re-
places—Rabbits—Boys take the boats—Return to torment Sandy.
A Big Haul.—Boys throw stones—Sandy chases—
Boys order back—Tastes a bood to Sandy's His
and throw overboard—Sandy returns warmed up
With much morrow.
A Perplexed Scot.—Sandy lands the boot—Is
deluded by the deceptions of his friends—Sandy
not to protect leg from mosquitoes—Starts for the other boys—Sandy catches—Invent more mischief.
Sandy Overboard.—Boys elect another boy—Another chase—they escape again—Sandy's basket
off—Sandy finds his way back to the Rube—Put him wise—He goes for help—Boys de-

The Town Constable.—Rube returns with Con-
stable—they descend upon Sandy.—As he emerges

from bath—Explanations useless—"Caught with the goods!"—Off to the "Codert."

In a Spur.—Boys watch Sandy's departure—Then have the time of their lives—Sandy goes to the Lunch—And wind up with an imitation of Sandy's Highland dng. Approximate length, 425 feet.

Film Import and Trading Company issue:
"The Great Dismal Swamp" is a stirring
ring and forceful meander of life in India is pre-
-ent. The adventurous hero repairs to headquarters for his duty; his wife goes to fill an en-
ypoised by the value of the children in her care of her, having that same day discerned another servant [for domestic reasons. The discovered ignorant of the enga-

The Council—"Kinder-Wachon" demands Smith's Life.—Council meets—"Kinder-Wachon" sues his end—Smith sentenced to death.—Led to execution

Robber-C conversions the inpatient life of her father's, employers, comes to the house of the children. The faithful maid, unable to prevent

the boy to have his mistresses of the unfortunate affair. The Americanwoman ventures to recover her child, but

the baby arrives at the cottage of her former servant, and

and at the point of pistol snatches her child from the hands of the sudden nature. Sandy she backs and


Sandy and Undermining his wife has just succeeded in my WIFE'S DOG (Williamson).—A clever

SEX PARDON (Essayon Mfg. Co.).—This pic-

ture will portray many humorous incidents which come to play a great role in the growth of the

Beggar—The story of a beggar who

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THE LOCKET—A lady is seen on the beach with her little son, who is amusing himself building miniature fortresses in the sand. The mother, leaving him in charge of his nurse, goes home, but the latter, meeting a friend, turns her back and leaves the little fellow to look out for himself. A ruffian, seeing his opportunity, kidnaps the little boy and herds him to the beach, where he lulls the child to sleep by sitting on the sand and singing, and when she is satisfied, she leaves him there. The boy runs to another beach, is picked up and brought to the town, where the lady recognizes him and takes him home, where the little lad tells his story, and the lady is reconciled with her son.

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As one who has shown him kindness, rushes to his protection. Taking him in her arms, the woman noticed that his head rested upon her shoulder and which, on close examination, she finds to be true. She at once takes him away, for the knife was stolen from her side. Taking in the situation at once and with her other arm, she grasps the shoulder of the police, who run down the culprit and take him into custody. The little fellow, however, being too clever for them, they are not aware of his being treated with kindness, so she has already given him a chance to escape. As the doings of the gang, they let her go.

The pictures further witness the parents’ happiness on having at last found their beautiful boy, who seems already to have forgotten his frightful and terrible days of captivity. Length, 225 feet.

PALERMO AND ITS SURROUNDINGS.—In this periodical is a report of the visit to the ancient city of Palermo, Italy. The first view is of La Querce, the enormous oak of the city, under which the Royal Palace is, then the Royal Palace in all its grandeur. Next the famous Cathedral of St. John of the Hermits and the campanile of the Capucins, in which the bones of the dead are arranged artistically around the walls and where the old monks come to meditate on death. An excellent view is given of the garden of the Capucins and the Carmelites. The old Palace of the Normans itself rises up as a monument to the wisdom and magnificence of these masters of the long age. Length, 200 feet.

THE SAILOR'S SWEETHEART.—A young girl who has just left her native land to take service in a foreign country, meets her parents on her return, and they order his two servants to disguise themselves as fishermen and accompany him to his home. While the two servants are gone, the sailor comes along to call on the young woman. He finds them sleeping in the cottage, so he is led away by the two servants. When he awakes, he and the lady are in an apartment, where the master of the house is seated. The sailors, receiving her handle, go out, and all is in confusion. The latter, taking advantage of the opportunity, draws his sword and decides to make love to her, but she, terrified at his conduct, escapes even more for help, wherever the man hastily strikes her. The sailor, hearing her screams, rushes in, and fighting his way past the servants who are guarding the door, administers a good thrashing to the ruffian and rescues the horrified girl.

The wicked fellow, however, determined to win the girl back to his heart, and knowing that his former sweetheart and himself are married, offers his two servants to disguise themselves as fishermen and accompany her to his home. While the two servants are gone, the sailor goes along to call on the young woman. He finds them sleeping in the cottage, so he is led away by the two servants. When he awakes, he and the lady are in an apartment, where the master of the house is seated. The sailors, receiving her handle, go out, and all is in confusion. The latter, taking advantage of the opportunity, draws his sword and decides to make love to her, but she, terrified at his conduct, escapes even more for help, wherever the man hastily strikes her. The sailor, hearing her screams, rushes in, and fighting his way past the servants who are guarding the door, administers a good thrashing to the ruffian and rescues the horrified girl.

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THE LIFE OF ABRAHAM LINCOLN
Length 975 Feet

READY WEDNESDAY, OCTOBER 7th
Don't Miss This One

ESSAYAN FILM MFG. CO.
501 WELLS ST. CHICAGO, ILL.
avoid them. Morton Telephone for the police; he would be there next "stone". "For fifteen
years, John Black, 1 late ward man, was
either against hope, for a moment like this. It
would be a "safety first" kind of man. It was
two, man to man look! A sweep of his hand
enticed the car back towards the Jerusalem
jagged near extending from the neck half way
to the edge of his mouth. The sight
makes his head come to a cave of some sort.
He lives over that brief struggle, and as he
swallows this hard struggle, black and white
man he pleads for mercy. "Ask mercy of God;
upon me, let them have mercy!" he says. The
struggle and Black fights like a cornered rat; over
his knees, black, black, he calls his
touching enough to grab a heavy orange and
hurts it through the large window that leads to the
kitchen. He is really dead, but the relentless Morton is at his heels, and
Black is to be seen in a pitiful state by his pursuer.
As they roll to the edge of the
kitchen, Morton, through the glass of an open blast furnace ten feet above.
The strong arms of his antagonist drag him to
feet, two quick blows in the face and
kettles over into the roaring furnace. With
a loud report the meat cuts to young Bob Harngame.

A sense of the responsibility between the grievance committee of the striking employees.
and Mr. Harngame. He hands them a document
signed by his son, which reads:

"Restrictions made without owner's knowledge.
Improper use of company-owned knives.
Violations of company's rules for the day-to-day,
I recognize the power of labor.

"Your new supplement."

BLOOMBARNERAGE."

Our last scene discloses the old mill in full
fire, with the workers, and those who have come
into view. The righteous worker seizes them
by the arms, and one who has a sufficient
environment for all.
The rube motives the "J. J. J."
and Jones, who is a powerful argument for talk
between employer and employee. Length. 352
feet.

THE PROFESSOR'S TRIP TO THE COUNTRY: OR, A BEAUTEOUS OCTOBER NIGHT.—Professor
Joshua J. Jones and his wife are sit-
ing at their home one night, and are
surrounded by a score of enthusiasts.
A scientific atmosphere pervades the room, various charts and
lamps are on the table, and the professor
is observed in study as a knock comes at
the door. The professor, on hearing
it, the body opens and reads. It is an invitation
for him to take his wife and go to
their country home, Mill Village, New Hamp-
shire. Immediately preparations are made for the trip, and the professor,
who is a most imposing and
conspicuously "J. J. J." After the packing is
fin-
sihed.

The professor picks up his wife and leaves
for the journey. Leaving the professor, we turn
into the general store in Mill Village. The
rubes are bouncing about, swapping stories, arguing
political questions, etc., as the storekeeper comes
to the door to see what the rubes are doing. The
arguments are stopped as he reads from the
paper in blackface. The rube begins to talk
about Jones, who is known to be a
conspicuous negro, whereupon the professor,
who has his cane conspicuous, is asked
what he thinks of the negro. The professor,
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Write us for catalogue of our song slides. We have the things you want.

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large anchor buttons. Cut in latest
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WILLIAMS, BROWN & EARLE ISSUE:
THE THIEF AT THE CASINO
(Hepworth) — Seen in the well-known Casino, heavy gambling is going on and the duelling man is on the run. In the far corner of the same room, at the bar, a man is drinking alone, meantime he is busy watching. A manly figure, the gendarme, Arrangements are made for the surprise, and the gendarme, wearing a smart suit, enters the room. The dueller's table is near the gendarme, and when the gendarme appears he is also cross-questioned. But discipline seems to have got the best of him, evidently of the missing Englishman. At this moment Harry appears, his arm in a sling, leaning on Marie and followed by Jack. When Harry as his master are denounced and taken away by the officials, Harry embraces his pretty rescuer.

Length, 445 feet.

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side of the precipice and sees the victim below). A heavy weight, perhaps a book, slips over, Harry's arm, half clinging, half dripping, she descends, and finds the Hobo, in a tense situation, with a clump of bushes. The wounded man is drawn up and the trio start for a place of refuge.

A manly figure, the gendarme, working about his garden as a policeman of police, with a knife in his hand, and a second man, upon her refusal to accept the money given by the man, and upon her refusal to accept the money given by the man, and upon her refusal to accept the money given by the man, she is given the good news, namely, the gendarme appears he is also cross-questioned. But discipline seems to have got the best of him, evidently of the missing Englishman. At this moment Harry appears, his arm in a sling, leaning on Marie and followed by Jack. When Harry as his master are denounced and taken away by the officials, Harry embraces his pretty rescuer.

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Length, 445 feet.
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Rear view of rectifier panel

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Monterey.
Last Night.
I'm Jealous of You.
Dear Old Iowa.

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Are You Sin cere.
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For the Last Time Call Me Sweetheart.
From Egypt to the Zulu Land.
Late Hours.
Down in Juntap楽.
I Want You.
Dear Heart.

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Swing Me Higher, Oohalah.
O'Riains Has No Place to Go.
The Garden of Dreams.
Are You Sin cere.
There Never Was a Girl Like You.
Playing School.
Dear Heart.
Don't Go Away.
Take Me to the End of the Pier.
You Will Have To Sing an Irish Song to Go.
You'll Be The Same Thing Over for the Old Red, White and Blue.
We're Rowing Old Together.
No One Knows.
Bathing.
When Night Falls.
Dar.
In Memory of You, Sweetheart.
It Looks Like a Big Night Tonight.
Mandy Lane.
Stars of the National Game.
The Little Old Red School House.
On the Hill.
Good Evening.
Caroline.
Swing Me Higher Cousin.
Bogadiddle eyes.
Want You Let Me Call You Sweetheart.
O'Riains Has No Place to Go.
Just Because It's You.

**SCOTT & VAN ALTENA. Grandma.**

Going Back to Kentucky.
Kerry Mills Barn Dance.
By the Light of the Same Old Moon.
Always Me.
In the Days of '49.
Tell Me.
If I Had a Thousand Lives.
If You Cared for Me as I Care for You.
Meet Me In Rose Time, Roselle.
I'll Be Home In Harvest Time.
Take A Trip Down to Lunn With Me.
When a Little Pint Paints the Distant Hills With Rose.
That Hammock Is Just for Two, You Know.
My Dreams of the U. S. A.
A Man, a Maid, a Moon, a Boat.
Honour Bright, I Loves You Right.
Would You Miss Me?
If You Were Mine.
You'll Always Be Sweet Sixteen to Me.
Dial and the Girl I Love.
If I Should Fall In Love With You.
What Will Your Answer Be?
I Tell to You Know and You Know.
There Never Was a Girl Like You.
Somebody I Know and You Know.

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When the Moon Is Shining.
I Lost My Heart When I Saw Your Eyes.
Let Me Call You Sweethearts Again.
I Could Learn to Love You.
When the Golden Shines Again.
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Twilight Down in Dixie.
Your Photograph Says "Remember."
Though Your Letter Says "I've got."

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Think of the Girl Down Here.
When Summer Tells Autumn Good Bye.
Take Me With You In Your Dreams.
Wait for the Rainbow.
Said the Shad=
Including The Grapevine Swing.
She Was a Soldier's Sweetheart.
Down Where the Blue Ohno Flows.
Trading Hearts.
There's a Warm Spot In My Heart For Tennessee.
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The One Big Sensational Novelty in Moving Pictures

New York Nickelodeons are preparing to make a big feature of this film

Pronounced by all managers the most daring conception of the year

RELEASED

Friday, October 16

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Kalem Co., Inc.

131 West 24th Street

New York City
We have had occasion before now to comment on the propensity of our contemporaries in the theatrical field to manufacture "news" in relation to motion pictures, and another instance of this comedy journalism appears in an exchange from the "Windy City." There is no truth in the published report that non-inflammable film stock is being issued in unlimited quantity or that there is any danger of the trade conditions being affected by its present use. We have already recorded the fact that the Eastman Company have been successful in producing such stock, and that several manufacturers have been in possession of enough of it to satisfy themselves as to its merits, but not before the first of next year will orders be accepted for non-inflammable stock in quantity. Meanwhile the trade will have plenty of time to adjust their business to the impending change.

It would have been a grand scoop for the "Billboard," "Variety," "News," "Show World," et al., if matters had turned out as they prophesied; but conditions will right themselves in time, and without the proffered aid of the newsmongers.

In our correspondence columns, among the trade, and even among the public, the croaker every now and again emits the wail of the rapid decline of the moving picture "fad." Let us put ourselves on record once and for all that the motion picture furore is not a "fad" and will never meet the fate of business bubbles that have burst as rapidly as they have arisen, and for this reason: The vogue of the motion picture is not of mushroom growth. It began with experiment, it was tried out as an experiment, it slowly grew like the oaks, deeply rooted in the affections of the people, reaching upward to higher levels, and branching out into varied fields of interest. It cannot collapse. It may suffer from the storms of its enemies among the other amusement enterprises and the unscrupulous business methods of greedy persons, but it will keep on growing and branching out into new fields of usefulness. Its future is assured.

What hurts most at present is the inordinate craving on the part of the exhibitor for new subjects—instead of good subjects. This is a condition that will right itself. The public will tire of looking at slapstick comedy and hastily gotten up, poorly acted attempts at drama; the exhibitor will then turn to the manufacturer for more serious productions and the run of a film will be counted in weeks instead of days.

The efforts of the manufacturers to uplift the quality of their productions will meet with the warm support of the public. A better class of patrons would follow the introduction of better ideas and better art into the pictures. With the exception of one or two producers, the manufacturers of film subjects seem to have the idea that the patrons of moving picture theaters are only to be drawn from the most ignorant members of the community. The successful efforts of exhibitors who have shown carefully selected programs disproves this theory, and the production of more elevating subjects will meet with deserved success.

While the precision of the apparatus employed and the technical skill of the photographers give us motion pictures of high photographic quality, these are frequently marred by inattention to or ignorance of the fundamental principles of lighting, and more feeble still are the attempts at composition. These are two features that well deserve the attention and study of the man behind the camera and the stage manager or producer. If they are ignorant of how to improve their work in this respect, there are many competent photographers and artists who would lend their aid for small remuneration.

Charges of graft, collusion, and misuse of power are being directed against the license bureau of this city, and several members have been arrested and are now under bail to answer to the charges that have been made. The worm will turn, and the disclosures made explain the reason for many of the persecutions that moving picture theater owners have had to submit to from those in authority. Whether the guilt of the culprits can be sufficiently proven to warrant their just punishment remains to be seen, and depends on the smartness of their lawyers and their ability to cover up their tracks; but one thing is certain, that the bomb will create an upheaval among those in office and result in some needed changes in the enforcement of municipal regulations.

**Whither are we Drifting?**

*Suggestions to Manufacturers and Others*  
*By an Old Theatrical Man.*

My former position in connection with the Al. Sutherland booking agency and present position as advance agent for ——— has given me the opportunity of keeping a close watch on the moving picture game, in which I have always taken a keen interest. I have even contributed, in my leisure moments, several sketches which have been filmed by the manufacturers of canned drama. Because I have thus been interested I have made many observations and think that it is time to sound a note of warning to those who are so intensely interested in the game that they cannot see to where they are drifting.
THE MOVING PICTURE WORLD

THE SAG FROID OF THE MANUFACTURER.

It is the opinion of many that moving pictures have seen their best days, and that from now on the business will be going down hill, instead of up hill, as it ought to. After the train wreck of the Atlantic City road, a newspaper published a cartoon showing the presidents of the different road companies busy at their desks reading Wall street quotations and abandoning the management of their roads to subordinates. The moving picture manufacturers seem to be following the same policy. They are too busy fighting each other—too busy fighting injunctions—too busy with the financial end to give any attention to the mechanical end, which is entirely left in the hands of their subordinates.

While it is necessary to possess large capital to manufacture moving picture films, and while wire-pulling seems a necessary part of the game, yet, in my opinion, these are secondary considerations. The most vital question for the success of any manufacturing firm is the selection of the subjects or plots, and, after that, attention to their proper production.

If I was conducting a manufacturing plant I would have my chances of success on the following order of conditions:

1. Selection of the subject.
2. Production of the subject.
3. The financial end.

BETTER SUBJECTS NEEDED.

Take any of the plays in large theaters that have become “hits,” they have been successful because the managers have been very particular as to what plays were selected, and when the selection was made they have been equally particular as to the production. They know that the bank account will take care of itself if the play is good and if the production is right. How many of the great theatrical managers and owners leave the selection of the play to mere stage managers? If the moving picture business is falling into disrepute, it is for the following reasons:

1. Poor selection of subjects.
2. Poor production of these subjects.
3. Poor work of the exhibitor.

As the first item, the selection, may suffer from any one of the following reasons: Selection of improper subject; selection of unnatural subjects; selection of good subjects, but which are too complicated to be understood.

I trust that none of the manufacturers will be offended if I make mention of a few subjects to illustrate my meaning.

“A Great Wrong Righted” is an impossible subject. No man can be deceived at the altar; he knows to whom he is being married.

“Her Newsboy Friend” is a false position. No man would become insanely jealous when his sweetheart shows so plainly how true and loyal she is by throwing away the flowers and card of another suitor.

“The Devil,” “Dr. Jekyll and Mr. Hyde,” etc., are clever plays, but they have been presented in motion pictures in a way that the public do not understand them. The spectators cannot follow the plot, and therefore they lose interest.

People attend moving picture shows for the same reason that they go to the theaters. They go to satisfy their different senses. They want some emotion, they want to laugh, and they want to weep and have their sympathies aroused, but they do not want to sit in a dark room, wailing and asking their neighbors, “What do the pictures mean?”

The people are willing to have a good laugh and even enjoy looking at absurdities, as shown in "Liquid Electricity," "Hired, Tired, Fired," etc., and the French trick films, but these should only be a very small part of the programme.

The second factor, the poor production of many subjects, is, of course, entirely up to the working force of the manufacturer. It is obvious that the marked difference in quality between the various productions of any one manufacturer savors of the earmarks of undue haste, rather than incapacity. The continued effort to produce a certain number of feet each week, good or bad, is the worst feature of the present regime.

PRODUCTION.

Many good subjects have made poor pictures on account of carelessness on the part of the producer. In many cases it seems that men and women are pushed in front of the camera, without preparation. In too many cases the producers do not stick to the sketches, but make changes at the last moment, and some of these changes are disastrous to the company.

Motions and expressions are not studied, and in some cases are exaggerated.

The spectators generally follow the plot, and in thrilling cases, when they expect a great emotion, they are badly cooled down by the indifferent acting. In a kidnapping picture, the spectators appeared to sympathize with the poor mother; they practically joined in the chase, and when near the place where was hidden the child the spectators looked for a great pathetic scene, in fact, they were worked to a frenzy, but were badly deceived when the mother received the baby without an explosion of joy, without expressing the so well known motherly love.

Actors and persons taking part in moving pictures believe that, as the voice is not reproduced, they must convey their speeches in exaggerated motions. I do not blame the actors, as they do not know better, and we do the same thing ourselves when we meet, on the street, a foreigner who does not understand our language, or a deaf and dumb person; we answer them in exaggerated motions, motions that they cannot understand, while if we were remaining natural they would understand our lip motions, etc. On the other hand, I blame the producers, as by this time they should have gained enough experience to know better.

Many actions are ill-timed for lack of proper preparation.

THE EXHIBITIONS.

The third factor that is making for the early demise of the business is the apparent opinion of some exhibitors that anything is good enough for the public. There should be some law enforced or some steps taken for the punishment of those exhibitors who are ruining the profession by the exhibition of stuff gathered from the scrap heaps of the junk dealers.

If the manufacturers are ruining the business by their carelessness in the selection of subjects and the production, the renters are also doing their share to bring the close of the moving picture business. Some film renters are content in giving a good service; they know that well preserved films are worth many dollars to them, but, on the other hand, we have too many greedy renters, who are in the business for all that they can make to-day, as tomorrow is an unknown quantity to them. These greedy renters send films which practically ruin the eyesight of the spectators, and it is now a very common thing to hear folks say: “Yes, I like moving pictures, but I cannot go as often as I would wish, as they hurt my eyes.” Some of these films have the appearance of a heavy
How to Make Lantern Slides.

Those who wish to prepare their own lantern slides may get a hint or two from the following article, which appeared in Popular Mechanics:

A lantern slide is merely a print on a glass plate instead of on paper. Lantern slides can be made in two different ways. One is by contact, exactly the same as print is made on paper, and the other by reduction in a camera. In making slides by contact, select the negative and place it in the printing frame and put the glass plate upon it, film to film. Clamp down the back and expose the same as for making a print. A good method of exposing is to hold a lighted match about three inches from the frame for three or more seconds, according to the density.

Development is carried on the same as with a negative. The image should appear in about a minute, and elopement should be over in three or four minutes. The exposure has been correct, the white image will be clear throughout the development and will come out clear glass after fixing. It is best to use the developers recommended by the manufacturer of the plates you are using, and you will find the formulas in each package of plates. It is best to use a plain fixing bath, which must be fresh and kept as cool as possible in hot weather.

When the negative is larger than the lantern slide plate, and it is desirable to reduce the entire view upon the slide, a little extra work will be necessary. Select a room with one window, if possible, and fit a light-proof frame into it to keep out all light with the exception of a hole in which to place the negative, as shown in Fig. 1. Unless this hole is on a line with the sky it will be necessary to place a large sheet of white cardboard at an angle of 45 degrees on the outside of the frame to reflect the light through the negative, as shown in Fig. 2. Make or secure an inside kit to place in the plate holder of your camera to hold the lantern slide plate, as shown in Fig. 3. Draw lines with a pencil, outlining on the ground glass of the camera the size of the lantern slide plate, and in the place where the plate will be in the plate holder when placed in position in the camera. This will enable you to focus to the proper size. Place the camera in front of the hole in the frame, place the negative in the hole, and focus the camera for the lantern slide size. Expose with a medium stop for about 20 seconds and treat the plate the same as with the contact exposure.

When dry the lantern slide plate may be tinted any color by means of liquid colors. These can be purchased from any photo material store. In coloring the slide plate it is only necessary to moisten the gelatine film from time to time with a piece of cloth dampened in water. The colors may then be spread evenly with a soft brush, which should be kept in motion to prevent spots.

The slide is put together by placing a mat made of black paper, as shown in Fig. 4, on the gelatine side of the lantern slide, A, Fig. 5, and then a plain glass, B, over the mat, C, and the three bound together with passepartout tape, D. Contrasty negatives make the best slides, but the lantern slide plate made without any attempt to gain density.

DEATH OF CHARLES W. BASSETT.

Charles W. Bassett, president of the McIntosh Stereopticon Company of Chicago, died last week at his residence, 2819 Kenmore avenue, after a long illness. He was 63 years old and had been a resident of Chicago for twenty-four years.

Mrs. Mary Ayers Bassett, his widow; Morton Ayers, a son, and Miss Agnes Bassett, a daughter, survive him.

Have you subscribed for the WORLD? Only $2.00 per year.
NOTES AND COMMENTS.

The Pacific Coast Film Exchange, 1724 Fillmore street, San Francisco, Cal., with branch office at 547 South Broadway, Los Angeles, have been appointed exclusive agents for the Pacific Coast and Idaho for the Grant Northern Film Company, of New York and Copenhagen.

William Bullock, proprietor of the American Theater, Cleveland, and purveyor of the special films of the Collinwood disaster and Yellowstone Park, writes us that he is at present on a trip through the Rocky Mountains for pictures. He says that he finds that the making of moving orders from all over the country, the Colonies and Canada from their advertisement in this paper. Their lenses are sold on their merits—money refunded if not up to expectations. They also ask us to say that they will furnish special lenses for any emergency; all that is necessary is to advise them as to the distance of the machine from the screen and the size of picture desired.

Apropos of the article printed in the World of last week about the fitting of the Old Dominion Moving Picture Company, the party into whose hands the order fell for the slides mentioned has explained that all he had to do with the matter was to look at J. C. Eaton's mail and forward it if it was a business letter, or as camp meeting as he could. When he found he couldn't fill them he dropped the matter. There was no intention of accusing either him or J. C. Eaton of dishonest practices, but simply to show up the fallacy of exposing the exhibitor to losses which are not to be filled at the prices they offered and the damage they did to established lines of trade. In the paragraph which states: "The money reached New York after the Old Dominion Moving Picture Company had vacated their office and fell into the hands of a person," etc., should have read, "The order reached New York," as the context of the printed article will show that this party did not receive any money, and that Eaton, to the amount as soon as he found himself in that. All the order. He feels aggrieved about the matter and we publish this as an assurance that the Moving Picture World has no desire to cast any unjust reflections.

From the Chicago Projecting Company, 225 Dearborn street, Chicago, Ill., we have received a copy of their "Special Catalogue, No. 13," which is especially devoted to outfits and supplies for traveling exhibitors. In its 100 pages are listed and described every requisite for the traveling exhibitor, except that it tells him how to accumulate material. The leading makes of moving picture machines and stereopticons are described, but most space is given to the Mutoscope, for which the Chicago Projecting Company are special agents. The Sereno is the subject of the present article in the exhibition line that is not listed, and while "Special Catalogue, No. 13," is designed especially for the traveling exhibitor, it contains all the required information and paraphernalia for the permanent show. Showmen in small towns will find the catalogue handy to refer to when desiring some special article. The catalogue is free for the asking to those who are or who expect to engage in the business.

"Fire at Sea," is the title of a remarkably realistic film that will be issued by the Kalem Company during the coming week. We were invited to inspect a sample print and went, expecting to see some good photography, wonderful stage effects, etc., impossible catch a lot of stage smoke. What we did see was a real crowd of happy New Yorkers jostling each other in real manner on a real dock as they embarked on the "Tolchester," an excursion boat that was at one time used by the Yacht Club. The path of the McGinnis Association annual picnic and after some amusing mishaps, the boat is seen leaving the dock crowded to the rail with pleasure seekers waving their hands to friends on shore. The camera turns to a view of the forward deck where an explosion has occurred in the boiler room and deeks are tenderly caring for the injured firemen. The hold is in fire—the smoke rises and the picture of a lot of smoke and water. The firemen are seen working on their decks, driving the engines, and fighting the fire. A view is then shown of a view of the forward deck where an explosion has occurred in the boiler room and the bridge is tenderly caring for the injured firemen. The hold is in fire—the smoke rises and the picture of a lot of smoke and water. The firemen are seen working on their decks, driving the engines, and fighting the fire. A view is then shown of a close up of the firing engine, and another of a boat made of bricks and windows. A view is then shown of a view of the man at the wheel gallantly perishing at his post—then the final view of a smoking hulk on the shore. "Fire at Sea" is a dashing conception, well handled, well photographed and acted except for the laugh on the face of one yokel among the crowd. It also presents this film with a lecture and effects, as suggested the lecture which is issued by the manufacturer, he can sell it as a feature film and it will draw the crowds.

Greater New York.—The nicest known as the Belle Pare at the corner of 4th Avenue and 14th Street, has been reopened under the management of Freedman Petters. Up-to-date pictures will be presented, with belle trated songs. The aim of the management is to please all and they will present a carefully selected programme, change every day.

Mr. Walter Lewis, formerly slide maker for Helf & Hagg, and later general manager of the Empire Slide Company, has been appointed a position in the Cast Corporation for Len Spencer's Lyceum. Len should have had a good man in charge of this department before. Last week three se of slides disappeared that belonged to one of Len's singer and no matter was investigated by central office detectives, no trace of the slides could be obtained.

THE ELECTRICAL SHOW

at Madison Square Garden is drawing immense crowds, and whilst it falls below of our expectations as a representative show of the present status of the electrical industry, yet it is a remarkable display and exhibits fill the large amphitheater and gallery. Of especial interest to moving picture exhibitors are the exhibits of the Driver Harris Wire Company of Harrison, N. J., who have in "wire for rheostats and also special wire for every other known purpose. The Edward E. Cary Company, of 59 Park place have a fine booth in which practical demonstrations are given for the control of carriers and current of alternating current. Motion pictures and lantern slides are shown with a C. B. Kline "Monarch 999" dissolving stereopticon and moving picture machine and the light for the screen is controlled by the Electric Transformer. The centre brightness and steady quality of the light on the screen is commented on by the crowds around the booth, and course Messrs. Cary and Hallberg are there to tell why. Another company that has on exhibit the Electric Transformer, which changes alternating into direct current. On the efficiency and principles of this latter device we will speak in an early number. At another booth the Miles Bros. have on exhibition a Powers' Cameragraph charge of an earnest young man who is kept busy telling spectators how easy it is to own and operate a moving picture show. In the lecture hall, moving picture exhibition charges are expected to have seen a better selection of film for the occasion.

NEW YORK LEADS IN GRAFT METHODS.

Disclosures of the graft system, which has had its head quarters in the Mayor's Bureau of Licenses, now under the control of Manhattan District Attorney Reed, have put Mayor Huntington in the arrest of Frank E. Brown, head of the bureau of electrical supervision of the Department of Water Supply, G and Electricity, and also Sergt. Peter J. Bird and Patrolman Michael Regal, police officers in the bureau. An electrician, a man attached to the bureau turned State's evidence and testified under the name of "John Doe," as the Commissioners Accounts are still using him to get information. These developments followed the arrest of Gaetano D'Amato, Deputy Chief of the Bureau of Licenses, and more disclosures of even more sensational character are expected.

"As a result of the developments Commissioner of Account Murray, who is in charge of the murder charge, says: "I think the situation we have developed is serious enough to warrant the special assignment of an Assistant District Attorney to take charge of the cases that arise and put them down."

The arrest of Brown and D'Amato came as a part of story that indicated the general hold-up of moving picture establishments for sums ranging from $25 to $500. It is feared that this con-spiracy ran not only into the Department of Water Supply, Gas and Electricity, but extended to certain dealers in moving picture machines and in the films used them. Witnesses declared that Reed had sent them to certain companies, and it was alleged that thefts of meters and violation of the law, and a woman, lately engaged in the picture business in the Bronx, added to the name of Frank E. Brown to Walter K. Kendall, an inspector of the electrical bureau, having bothered her seriously in the matter of declaring violations of the law.
Comments on Film Subjects.

Yielding to the requests of many of our readers to take the criticism of some of the film subjects, we invited two pable newspaper men to make the rounds of the theaters and get our last week. They were asked to be guided in their choice of subjects by the impressions of the audience and to particularly note how the film was received applause. While we have modified the remarks of our critics in some instances, some statements may not agree with the views of the manufacturers. In defense of the pictures we say that they must be taken as an expression of public opinion, and as it is or should be the aim of the manufacturer to please the public, we will try to hold to the general criticisms of the films on the last side to the success and future stability of this business.

The Locket is a well told tale by Pathe of the kidnapping of a child by a gang of gypsies, and his restoration to his parents six years later. His own mother discovering his identity through the medium of a locket which he wore. Superb throughout.

Palermo and its Surroundings is an interesting educational motion picture showing the principal attractions around this historical Italian town.

The Gambler and the Devil is an attempt at some good, and is pretty successful, as the staging and acting are well. The story is a rather general one and the pictures much intended to show the audience that he had such an adventure, and he lacks the generally accepted actions and press of a Melodrama.

Beatrice Cenci is one of these well staged and well acted dramatic pictures from the Pathe where the acting part is very fine productions and was very well received by the audience and easily understood. The last scene is bad, and a very sad, not to say revolting, impression, and seems too much of morbid passion. When such scenes are used unnecessarily in a picture, they should be avoided to appear less repulsive.—J. H.

A Guilty Conscience — The plot is perhaps true, but should not be shown to children. The little girl stealing pennies goes to the moving picture show is a very bad example. She can teach many children to steal pennies to satisfy a boy. The woman teaching a little girl how to steal in our streets is a deplorable example. It is not to wonder that misters and city officials are after moving pictures as denaturing children when they see such films.

To show how our manufacturers neglect the details, I will say that no pawnbroker would leave a thief alone in store while he goes out for an officer. The idea! The idea could steal the whole shop and walk out unmolested.—H.

John’s New Suit is a comical affair, with the general ex- cepted motions so common in this class of pictures. It is fairly well staged and acted, except for the punch. The punch is very flat, and the coat is not on fire, and there is too much smoke.—J. H.

Discharged by the Foreman.—Although well acted, it is of these pictures that do not please, but, on the contrary, leave a bad impression. There is not a good character in the whole play. The workman, who at first creates a certain amount of sympathy, degrades himself by listening revenge and by robbing the child of the foreman.—J. H.

Sailor’s Sweetheart is a well staged and well acted piece, with some very effective scenes. The sailor and his sweetheart are too extensively used. Violence of the villain towards the girl makes it a rather desirable film for an audience of ladies and children.

Crazed by Jealousy.—To produce such a subject in a satisfactory manner is a hard proposition. The kidnapping of a child is an old story in the world of fiction, but would be overlooked if the picture was well worked out and acted. It is not the case. The wedding scene looks more as a fairy affair than of a rural marriage, as intended to be. As for the subsequent action and with this saucy lass, it seems that she would be arrested and forced to go down the cellar, instead the peddler, as he is the only one able to point to the thief, in which is the baby. The acting of the mother is weak. She lacks action when she discovers the kidnapping, and she acts still worse when she recovers the child. She does not appear as an anxious mother, overjoyed at the recovery of her baby; she seems indifferent and receives the baby as if the father was handing her a bag of flour. In general the actions of a crazy man are always more or less repulsive and should be avoided in moving pictures.

The Leprechaun.—1,400 feet. A fine subject, finely handled. Whoseever has been in Ireland or has heard the story of the "lanseach" and the "good people" and "the Leprechaun" in the lip of the old song, "O, Erin, will be delighted with this film. It has caught the "witchery of Ireland." I predict for it a long and profitable existence. (Bush.)

Pocahontas.—1,000 feet. This film from a photographic period of old time is superb, and the same applies to the scenery. The Indian came made of white birch decorated in the Indian fashion with fantastic figures, the scene of embarkation on the James River, and the journey to the white settlement, with its vivid delight and the white nation. But the subject itself it must be confessed the makers have not shown that profound stagecraft which we have been accustomed to expect. The real pathos of the story of Pocahontas lies in the rôle of the Indian maiden for Captain Smith. It would therefore have been better to adhere to the one historically certain fact in the tale by showing how Rolfe was forced by the Governor to take her to England, her reception at the Court of James I., and her meeting with the lover whom she had believed to be in the grave. To explain her marriage to Rolfe, an Indian rival has been forced into the story—not a happy thought. The plain historic truth would have made much more sense and the subject itself should be urged to tell the complete story would have required more than one reel. I do not think so, for many scenes in the play might, as far as the plot is concerned, have been omitted. Some scenes of the first reel:

The Soul Kiss— Beg Pardon. — (One reel.) I cannot say much for "Beg Pardon," although it is not without its laughs, but "The Soul Kiss" is truly, as the press agent would say, a "convulsing comedy." As a laugh producer it is one of the successes of the season. It is free from the slightest trace of suggestiveness, although it does depend on the slap comedy effects for its hundred laughs. (Bush.)

Magistrate’s Conscience.—Brahmin’s Miracle. — (Pathe, 1,000 feet.) The first is a story which, though well presented and well acted, will hardly satisfy the average man who deserts his family will, on the American stage, never do for a hero or anything like a hero. We will never be able to see any merit or morality in a father, who, largely through his own wickedness, helps to turn his son into a thief and in charming disregard of our immigration laws sends him off to this country. Such films should be kept in that " dear Paris," where they are better understood and appreciated. "Brahmin’s Miracle" is a trick film, beautifully tinted in Pathe’s best style. (Bush.)

The Breadwinners.—How Rastus Got His Pork Chops. — (1,000 feet, Lubin.) The defect in these films is the trading stamp spirit, the desire to sell things at a great profit and poster the transaction all over the screen. Lubin puts this promising title on the screen, "A Rich Haul," meaning in this case a rich haul of fish. We therefore expect to see the net drawn full of fish, or if that is too much to expect, we look at the boys bailing the deck, or something equally effective to justify to the patrons such a promising title. What do we see? The fishing smack returns to the shore, and to show "the rich haul," three or four people hold each a single solitary fish in their hands. They should have held a lemon or something in their left. The other thing on the reel is an excursion to the garbage can, which, if it does not disgust, will please few members of the community. (Bush.)

That the Actaglogue Talking Pictures have proven themselves a form of entertainment the public wants was strongly evidenced at the Lafayette Theater in Detroit recently. They had proven the most popular Summer attraction at that theater, and tremendous business had greeted them at every performance.

With the opening of the house for the Fall season a change of policy was installed and a stock attraction was submitted. Ten days later business forced its retirement, and upon a two day advance sale with no advertising the house was reinstated on Sunday last. The news seemed wildfire and all day long the 2,300 seats were filled with an enthusiastic crowd, who welcomed what they had made an old friend back. The Sunday cablegram has since been conveyed generous to show that the correct idea is never sighted by the public when it wants a highly amusing, refined and moral entertainment at prices that all may reach.
NOTES OF THE TRADE.

Toronto, O.—The "Edison," a new electric theater, opened its doors to the public. The prospects are good.

Dixon, Ill.—A new moving picture theater is being established in the Michael Jordan Building on Galena avenue.

Leavenworth, Kan.—Is to have another moving picture show. The cost of its construction is estimated at $7,000.

Brooklyn, N. Y.—The Columbia Theater, Tillary and Washington streets, is devoted to moving pictures every Sunday.

Houghton, Mich.—A moving picture theater is the latest innovation for South Range. The theater is located in the Barst Hill.

De Kalb, Ill.—Whittaker & Wheeler, owners of the Bijou Moving Picture Theater, have moved their little playhouse to the Flusch Building, on Main street.

Keene, N. H.—C. Fuller, manager of the Dreamland Theater, has made extensive repairs on his playhouse. He has enlarged it so as to seat 500 patrons.

Columbus, Ga.—The Dreamland Theater has been transformed by Manager Lucas into one of the finest and safest places of amusement in the South.

Green Bay, Wis.—A new electric theater is being constructed in the Wagner Building on Walnut street. This is the first amusement house of its kind in Green Bay.

The Empire Film Exchange, Downing Building, New York, report a steady increase of business. This would infer that their old customers stay by them, as well as the new ones.

Green Bay, Wis.—The new Electric Theater, on West Walnut street, is now open under the management of P. A. Stark. Illustrated songs and pictures, lang and three times a week.

Omaha, Neb.—Changed from a liquor store to a theater in less than a week, is what occurred at 1403 Douglas street, where the new cameraphone talking picture show opened.

Aurora, Ill.—The new electric theater venture of Thomas Connolly, in Collins Avenue Hall, South Batavia avenue, has opened its doors to the public with moving pictures.

Keene, N. H.—The Majestic Theater, which was recently closed by the sheriff, has been reopened by M. Clark, who is giving an up-to-date exhibition of moving pictures.

Urbania, Ill.—The Varsity Theater, devoted to moving pictures, has been redecorated throughout and placed in readiness for a good season’s business. Julius Levin is manager.

Chico, Cal.—Mr. O. B. Elwood, manager of the Gem Theater, has reopened the Dreamland Theater, 742 Main street, with a high-class vaudeville and motion picture entertainment.

Warsaw, Ind.—American Amusement Company have leased a room in the Rigdon Hotel block on East Center street, and will open on October 11 open a moving picture show and vaudeville.

Spokane, Wash.—A new moving picture house, the Majestic, is being constructed by the Majestic Theater Company at an estimated cost of $25,000. The seating capacity will be 1,000.

Pine Bluff, Ark.—The new moving picture show now being constructed at 118 West Second avenue promises to be a beauty when completed. Crystal Palace is to be the name of the new enterprise.

Omaha, Neb.—With the opening of the CameraPhone Theater at Fourteenth and Douglas streets, there are now five moving picture theaters on Douglas street, between Thirteenth and Seventeenth.

Montreal, Can., is at present undergoing a rigorous investi gation of the safety of its moving picture places. In the report submitted to the committee it is charged that 60 per cent. of the places are unsafe.

North Attleboro, Mass.—The New Belmont Theater in Badaracoo Building has opened its doors with moving pictures and illustrative songs. P. H. Foxy, a professor in the moving picture business, is manager.

Clarksburg, W. Va.—The Bijou Theater, on Main street has been operated by G. E. Martin, of Elkins, and it is made a most attractive amusement house. There is a change of moving pictures and illustrated songs each evening.

Stockton, Cal.—Merlin Jackson, manager of the Alhambra Theater, has reopened his little playhouse.

Sioux City, Ia.—Fred Melcher, of Chicago, has arrived in the city and will immediately take charge of the new moving picture theater, the Olympic, which is being fitted at 415 Fourth street. An elaborate front is being put in the new theater.

Baltimore, Md.—A moving picture parlor of one story brick and cement construction will be erected by the Mercantile Department, at the corner of North Baltimore street. The theater will be of slate, and the exterior will be of artistic design. The cost will be $2,000.

Oconto, Wis.—The Elite Theater Company, with Frank A. Knapp as manager, is having fitted up for moving picture shows the purposes the former Hotelman has been occupied by Fred, and it is expected to be ready for use in about two weeks.

The Ohio Transparency Co., 513 Superior Building, Cleveland, Ohio, have had such local success with their lantern pictures that they are reaching out for further connections. Their specialty is slides to order, particularly advertising and announcement slides.

Baltimore, Md.—Messrs. Pearce & Scheck announce that they will be sponsors for a new moving picture and vaudeville theater, called the Lyric, to be opened at 415 East Baltimore street. The new house will be 80 by 100 feet and will be artistically decorated.

New York City.—Plans have been filed for making over the old story building at No. 2135 Eighth avenue, now vacant, into an amusement hall for moving picture shows. The improvements are to be made for H. Roos, as owner, by the Ahearn Construction Company, as architect.

Norway, Me.—Norway is to have a moving picture house at once. Messrs. Robbins and Hodgdon of the Broadway Theater, in Bethel, Me., have leased the Norwegian Opera House and will have it open with high class moving pictures and illustrates songs within a week. Their plan is to keep the Bijou open as usual and will run two houses during the Winter at least.

New Bedford, Mass.—The management of the Nixiel Theater have secured a lease of the World Theater, situated on Purchase street, between Hillman and North streets, and the house will be opened for business with an up-to-date moving picture show this week. The World Theater has been closed for several months, following financial tangles in which the original lessees became involved.

Little Falls, N. Y.—The new "Gem" Theater, under the management of Reardon & Schultz, is enjoying well-deserved prosperity. The new theater is a "gem" in reality—seating capacity 500, decorations in green and gold, and up-to-date punishment systems. Except for $7,000 spent to furnish and we note that the singer for the week of October 5-10 is Ada Jones, the contralto of world-wide fame.

Bath, Me.—The Hyde Light Guards, who have been at an annual expense of $10 a week, and the armory give motion pictures as a means of revenue. Capt. Geo. A. Bukey, who has had several years experience in motion picture work, has been appointed manager and he has purchased a Motograph machine and arranged for three changes of pictures during the week. The hall being too large to project the pictures from the rear, a metal, fireproof operating booth was suspended from the ceiling by iron rods sufficiently high to present a clear view of the screen from any seat in the hall.

Visalia, Cal.—C. N. Beilman has bought out the Electric Theater and changed the name to 1a Petite Theater; changing front: enlarging seating capacity from 150 to 300; building a fine stage, 10 x 20 feet; changing the name and one of the illustrated song, two comedy sketches, three reels of moving pictures and doing fine business. Charlie has had seven years experience and does cut the ice. Charlie says if any wandering minister should one day come to the hall, he would give him something to do and several good feeds, as his heart is always in the right place.

Kingston, N. Y.—The Novelty Theater has been sold to I. C. Hollister of Seneca and formerly of the Imperial Exchange Theater. The Higgins Brothers who have been operating it have expressed their determination of returning to White Plains and re-engaging in the building trade.

The Lyric Theater is the latest addition to the staff of Len Spencer’s Lyceum in New York. Len is now furnishing all four of the houses in this city with song slides.
CARD SYSTEMS FOR FILM RENTAL EXCHANGES.

The problem of keeping track of the various reels and of the service rendered to each customer has always been a problem with the film renter. It is generally conceded that the card system offers the easiest and most practical method, and I will give an outline of such a system and form of card that has been adopted by some establishments.

Three cards are all that is necessary, although others may be adopted to meet other requirements.

Reel Card.

The reel card bears the name of the manufacturer of the film, the subject title, the length, time of being placed in circuit, customer’s number and date of being forwarded to customer, date due, date of return. Besides, this card offers a complete and accurate daily stock report of all reels in or out of service.

Customer’s Card.

The customer’s card bears the name and address of the customer, shipping directions, number of reels used, when forwarded, date due and date of return; also a column for remarks in case that reels are split up or for other information.

Bookkeeper’s Card.

The bookkeeper’s card bears the name and address of the customer, reels in use, terms of service, cash paid, balance due, etc.

The keeping of such a set of cards will greatly facilitate the work of any film exchange, and stock outlays can be obtained from any of the manufacturers who make a specialty of filing cabinets. They will also furnish special ruling and printing to order, so that any one can procure an outfit that is best suited to his requirements.

P. A. DASCHKE

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NOTES FROM PARIS.

A well-known music impresario here has, after three years of study, turned out an instrument in the form of a combination piano and gramophone. The instrument placed at the foot of the street and manipulated by the operator, gives forth the various sounds which in real life naturally accompany all moving pictures. From a technical point of view, the invention is made to play exactly the same manner as with any common typewriter.

It has been favorably with a private audience by the in we are the person of this instrument, we successfully saw and heard. Among them is an arrangement for bringing up the music of the score of the picture that is being shown. The device is simple, consisting of a small camera on the top of the instrument which records the score on a roll of film. The projector is also a camera, but it is a direct camera which records the score on a roll of film. The projector is also a camera, but it is a direct camera which records the score on a roll of film. The projector is also a camera, but it is a direct camera which records the score on a roll of film. The projector is also a camera, but it is a direct camera which records the score on a roll of film. The projector is also a camera, but it is a direct camera which records the score on a roll of film.

MOVING PICTURE SHOW IN LONDON.

One Brought Out by Mr. J. J. Barhamber Excels Any So Far Seen There.

[Special Cable to the New York Herald.]

Moving picture shows are as common in England nowadays as they are in America, thanks to Mr. George Grant, but one put on at the Pavilion this afternoon has them all beaten to a custard. Mr. J. J. Barhamber brought it out, and he did the job very nicely.

The whole afternoon was devoted to it, and so will every afternoon be indefinitely. These moving pictures of Mr. Barhamber’s talk. Mr. Harry Lander’s pictures not only moved and danced and acted, but they also sang, thanks to the gramaphone. It was two hours of pure entertainment, a mixture of music, comedy and tragedy.

This experiment with what might be called moving picture was an unquestioned success, and if London does not like it, then London does not know a good thing when it sees one. Judging from the applause London does like it, and perhaps here is a chance for an American show to win out.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

Mention the Moving Picture World in your correspondence.
MORE COMMENTS ON FILM SUBJECTS.

New York, October 5, 1908.

Editor Moving Picture World.

Dear Sir: As an apology to my sharp criticism of "Her Newsboy Friend," I wish to praise a new film called "Duty vs. Revenge," and I hope that none of our noble firemen will ever see such an experience.

It is a strong, dramatic plot. The happy home of a city fireman is broken by the wife's discovery that she is pregnant after her husband has left her for another woman. She seeks revenge. She does not know that the fireman is saving her life. He saves her, and they are married. The inmates recognize him as his wife and her lover. His first impulse is revenge; he throws them back on the bed, closing the door to let them perish in the flames. Our fireman has a reverse of conscience; as a fireman he did not do his duty. He returns in the flames, and not only saves his unfaithful wife, but also her lover. He has done his duty as a fireman and can now revenge himself by refusing to pardon his wife.

The play is well staged and very well acted. The production is natural in action and lacks these exaggerated motions, so common in moving pictures. It is easy to see that the play was prepared and rehearsed; that it was not a question of pushing men and women in front of the camera, with no preparation. The fire scene is certainly a good, realistic scene, with the due excitement, but the best scenes are the ones in front of the engine house. These scenes are so moving that no one could hold back if they are at a show. The hero fireman plays his part to perfection; he is natural and creates a good deal of sympathy.

Such pictures talk to the senses; they leave a deep impression, with a strong desire to see them again or at least to talk of them to friends and neighbors.

The plot, although a sad one, is very possible, teaches a good moral lesson to do our duty first, and the plot is a great creation. Most of the companies have made some great improvements in photography and in the machines, as we have now steady pictures, but, on the other hand, they seem to neglect the subjects.

They seem to buy any old sketches at random and produce them at minimum cost, irrespective of the truth or errors contained in them. If well informed, I am told that one of the largest companies leaves the choice entirely to the employees of the studio. When the sketches are submitted they never reach the president or vice-president of the company, but go to the manager, and the manager himself never looks at them, but sends them at once to the studio. When the sketches are returned from the studio to the manager, the said manager returns to the different authors the sketches marked "Rejected," and pays for the ones marked "Accepted," and this without looking at what he is paying for. He will pay the same price for an insignificant sketch as he will for a sketch of great merits. This principle appears to me to be very loose, for, as long as the employees of the studio are the only ones to pass on the sketches, no good films will be produced. Subjects would perhaps necessitate a little extra hard work to produce them, and the employees, if they can help themselves, are not going to put any extra work on their shoulders. They are paid very good salaries by the companies, but the employees do not consider the matter of earning their money, that their salaries are made up with the millions of nickels taken at the different shows and that if the shows cannot make any money, the salaries will have to be either reduced or stopped. What do the employees care about the quality of the pictures? They have an idea that the moving picture business is a gold mine, that the companies are rolling in wealth, so why should they worry themselves or why should they force them selves to make the output or to put a little extra work on their shoulders?

The selection of a subject should be the duty of the president, as on the good selection of a subject depend the interests of the stockholders. A subject will cost perhaps seven producers and print a number of copies. The president should look at this matter at $2,000. If the picture is a success the company will make some money, but if the said picture is a failure the company will be the loser, not the employees.

What does an employee care about his work? The president does not see him, the president of the company never comes to the shop, the vice-president, the treasurer and even the manager are perfect strangers to him; he is only the orders of a foreman. He knows that the high officials of the company will never appreciate his work, as they do not know him. He knows that if he does his best he will not get the credit, but that the credit will go to the foreman. So why would he exert himself? No, he works as a machine and remains in the shops as long as the foreman is willing to keep him.

This is the condition of to-day, and will, in course of time, be the ruin of this country. The workingman under such conditions loses all energy, all ambition, and works day after day as a mere machine, putting no interest in his work. The president and manager, who write the stories and supervise the work, try to improve their work, but they would also try to perfect and in some cases invent new devices. This ambition is lost to-day.

I do not blame the employees of a studio to select only easy subjects, sketches, to produce their work and have the company pay them extra for trying to improve the work.

Our present time the public has to suffer. The public has to be contented with poor pictures, but a day will come when the public will be tired and the film makers will then see the foolishness of their present system of working, but it will be too late. The managers will ask the question, of closing the barn door after the horse has gone.

If the manufacturers of films were more careful in the selection and production of subjects they would not be exposed to such criticism as the one contained in your last issue on "Her Newsboy Friend," or on the amusing satire of Jennie and Mamie on the Devil's Picture.

One fault with the manufacturers is that, tired of seeing their own work in their studios, they do not care to visit the shows, and consequently do not hear the comments of the spectators.

The manufacturers of the celebrated film, "Ingomar," believe that they have made the best picture, but the staging is irreproachable and the picture is well worked; in other words, it is an artistic picture, in the moving picture line. The manufacturers are naturally proud of the film, but they do not know that they have made "Ingomar" and have studied everything regarding Ingomar while producing the play. But how about Mrs. Murphy and her kids? Does she understand the picture? Poor Mrs. Murphy is too busy at the washtub to read books of history, and her children are too busy getting through with the plain grammar school, then go to work in the factories, to help mother. What do they know about "Ingomar?" They have never known the history of George Washington, except the story of the little hatchet. Is it not the same case of Jennie and Mamie, who could not see the "Devil in the Jumping Jack," as they called him? The manufacturers should remember that they owe their existence to the public.

The poor who have not the money to go to the high-class theaters are the ones supplying the cash.

"Ingomar" to Mrs. Murphy and her kids is a flat picture, with no interest, and they would gladly give all the beauties of movemanship of the great Ingomar film for these silly, badly staged and acted pictures, as "Free Lunch," where they can have at least a good time.

Mrs. Murphy is the last woman to die. Mrs. Murphy is the last woman to care. "A Mother's Crime" she is affected from beginning to end; she can follow the easy, simple and natural plot, she sympathizes with the poor mother, and slowly she undertakes her task, as she was told to control her tears. As soon as Mrs. Murphy returns home, what does she care for the children, for the roast burning in the oven? She runs to the back yard and calls her friend, Mrs. O'Brien, over the fence, to tell her all about
"A Mother's Crime." Mrs. Murphy cries in telling the sad story, and Mrs. O'Brien cries in listening to the sad story. Mrs. O'Brien cannot stand it any longer, and she quietly steals the nickel she had prepared for the pint of beer for Pat, to run to the show. Now, have you seen Mrs. Murphy over the fence, urging her friend O'Brien to go to see the "Ingomar" picture? No, on the contrary, Mrs. Murphy is so tired and disgusted with it that she cannot wait for the return of Mr. Murphy for her beer. This is the exact situation, and all the showmen will agree with me.

If our manufacturers wanted to witness some of our shows they would gain very important points.

During these hard times, when the nickels are not plentiful, the workingmen are careful. Watch them in front of the different shows. If they see folks come out with eyes still wet from tears or with a broad smile on their faces, they understand that there is something doing, but if the spectators leaving a show place have long faces, those waiting outside understand that the show is "on the hum," and walk to another place.

Yours truly,
WM. G. McDOWELL

New York, October 8, 1908.

Editor Moving Picture World:

Dear Sir—The writer would appreciate very much if you will kindly publish the following notice in your paper: Ellis Cohen, who was formerly editor and manager of the Views and Films Index, has severed all connections with his publication. All personal mail will reach him at his home, 307 East Fifty-fifth street, New York.

Thinking you in advance, I am,

Yours truly,

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J. Francis Mocklin, expert operator and repairer, Gen. Del.,
Harrisburg, Pa.
Morris H. Lencer, 239 East 84th street, New York, union and
licensed operator. References.
Louis L. Bundy, Bloomsburg, Pa. Operator or manager.
Henry Stepchenhouse, 92 Lexington avenue, Brooklyn, N. Y.

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THE ZULU'S HEART (Biograph). — The Savage Becomes Christian.

"What gift has Providence bestowed on man, that is greater than that of sight?'' asks The Zulu chief.

"Sight!'' replies a lad from the mission school, and Scuphy truly says, "Call not that man wretched, who, whateverills he suffers, has a child to help him!" Certain Zulus had deserted their homes, both men and women, to come among the white people and seek guidance in the ways of God. The mission chief had long been a desolate and deserted father, but the sight of these young people pining for knowledge, "Snuphy'' arranges a select class, in which to teach himself and others. The girls are "diligent'' and eager to go.

"They're Off!'' The chief at once throws out to follow his education. The happy girl arrives "Cholly'' galant, but nervous—girls truly "Cholly''.

In the Interior.—"Cholly'' does his best to man a huge axe of Zulu and a vanguard of "tauta'' tribes in the ride.


"Such a Lovely Dinner!'' girls allow "Cholly'' to set the table. "We'll go to church. He is happy, temperate, and dirty.

"Pals all over himself!'' The girls have fun with him.

Cholly Has His Dinner—The girls seek shady nooks to rest or read. "Cholly'' gets busy. He asks love to each girl in succession. He works hard but

Guide Book in Hand.—He approaches Nellie. The mosquitoes route them. Millican is up a tree—"Cholly'' tries elevated moonlight. The tigers break, his arbor comes. Under he anvils he sits. The tiger breaks, his arbor comes. Under he anvils he sits.

A Dam Gallant.—A rickety footbridge over a stream "Cholly'' carries Millican on his broad back. He is far from being an indifferent lover. He is in love with Millican.

Homeward Bound.—"Cholly'' packs up—girls impatient—drive off and leave "Cholly''—A mad rush to go back, of course, derails the train with a handsome drummer "Cholly'' a wiry but sad looking. Approximate length, 1,000 feet.

A VOICE FROM THE DEAD (Adams).—Synopsis of story.

President.—From the building of the Pyramids Labor's battles have been waged. Our picture vividly portrays one of these. Tells of a man's love for his story and illustrates many of the known value.


Palatial Mansion.—The millionaire at home. Superintendent arrives from town. He is the millionaire's son. He is more interesting than his father. His experiences are interesting.

The Disagreement.—Partners in consolidation. Juries—How the race is started. Odd—Peer's has a stroke. Juries believe dead. This against superintendent, his rival.

A Work of Hatred.—Partner tells superintendent that the decision is against the men.—Superintendent arrives with a tear. Superintendent's daughter interested. Admires the superintendent. She promises to visit the foundry.

At the Foundry.—The visit. Superintendent does the honors. Committee from workmen received. The former's daughter, Nell, addresses the superintendent's daughter. He has more strength than his mother.

The Disagreement.—Partners in consolidation. Juries—How the race is started. Odd—Peer's has a stroke. Juries believe dead. This against superintendent, his rival.

The Phonomg Recording.—Superintendent recovers.—Cries unheard.—Crawls to phonograph.—Dictates a message. His last words. Then expires.

The Strike.—Superintendent tells men of company's decline. The fight is on in a body.—Superintendent implores superintendent. A desperate fight be-tween rival unions.—Unionless superintendent forced into a crucible.—Left to his fate and his grief.


A Voice from the Dead.—Superintendent battling for his life.—Evidence against him. Jury to render a verdict. His life is in the balance. His life is in the balance.

Richard—The Bridge of Sighs (Edison).—Synopsis of story.

The Whole Wide Kin.—Hood's poem, so universally appreciated, has inspired a picture that graces the heart, compels our sympathy, and draws the tears of the human heart.

A Little Eden.—"Far from the madding crowd" depicts the happy country home of a devoted father and daughter. The "serpent'' enters. A stranger at the gate, a glass of water, and a chat—aimless filtered.

In the Toils.—Stranger lingers. Father forgets coming. "Chankleed'' meetings till infatuated
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—Elegant planned—Girl leaves home—He swears eternal constancy—They depart for the city.

The Gilded Cage.—Rooms in the city.—A false life.—His future happiness—Impassioned promises—Promises broken—Final desertion.—A dark future.

Two Dreams End.—Girl a gory city—Helpless, friendless, inexperienced.—Everyday sold, or punished for food.—She seeks work.—Turned into the street.

Home—She Had None.—Hopeless wandering.—Singly low and lower and lower care of the her lover and her new mistress.—Her last appeal rudely rejected.

The Bridge of Sighs.—Crouching in dark corner.—The boy strong nerves bewilds.—Scared memories—And keen remorse.—Starvation weakens.—The rolling tide invites to rest.—The plunge made.

The Best—Born at the river bank last sympathetic hands lift her tenderly.—Pust human beings.—The Morgan—Young chrysalis—slyly sees her hands.—Peace at last.

The Good Shepherd.—Cleaning up-nilight streams across her face.—It is transformed.—As the moonlight fades, the vision of Christ appears with attitudes of pity lips, and a look of benediction.

WHAT POVERTY LEADS TO (Crescent Film Co.).—This is a dramatic subject relating to the different temptations of stragglers. Jim's home, Jim out of work, child crying for something to eat. Milkman refuses to give Jim any more milk without paying for same. Jim decides to steal a bed of milk for his child. After meeting with success, he decides to burglrate a residence, and with that he starts on a platform, standing, interior of fashionable residence. Dining room... Jim seizes silverware from sideboard and packing same into dress suit case which he has found there. A three-year-old baby of ornament of beauty of home. Jim hides behind a chair to see what he is going to do. Jim privately opens a door which leads into another place to get more plunder, when child sneaks forward and confusion is excited. Jim.—Taking the baby out of the dress suit case into drawer of sideboard, and as Jim is about to return the baby substitutes himself in the dress suit case and closes the lid. Just as Jim picks up same and makes his departure, Jim runs home and—sees suit case which he had left in the baby with revolver pointed at him. Jim is a non-professional burglar, and immediately departs down street and starts to retreat. An idea strikes him. He gives baby a toy in exchange for the revolver. While Jim runs for the revolver, he immediately returns the baby to its proper home. The father of the stolen child is looking everywhere for his child and has almost given up hope and is brokenhearted when Jim returns with the baby. The father is first very angry with Jim, but the baby explains to him the pathetic condition of Jim's home. The father is touched to his heart at the end and offers Jim a position, which he is glad to accept. The finishing of the film is kept secret. The story of Jim's nest, kissing one another with great affection, which closes this production. Length: 750 feet.

THE COURTS' WEDDING DAY (Great Northern).—This film is engaged to be married to her cousin. A shy old baron is in love with her and an altercation takes place between the two rivals, resulting in a clash of scenes and a luxurious set. They meet in a forest but the baron becomes frightfully ill and his style is suggested by a perfecting lithographer whose wife has given him bad advice, which is fruit and candy. From there the wedding takes place and the scene shows oranges, lemons and trees and fumes, hanging plants, dresses and hounds and the baron's family and herds his kingdom. Length: 1250 feet.

FIRE AT SEA (Kalem).—A realistic picture showing the departure of an excursion steamer laden with pleasure-seekers—the locomotion on the waves—coping with the various perils of the sea—punctual and enthusiastic—all the slides for life—perfecting lithographer is up to the plate and the water bouts to the rows and ending with a picture of the blazing bulk on the bench. Length: 750 feet.

THE SALON DANCE (Laban).—Two trempus for a bright little young woman for the performance of Subume. While watching the famous dancer an idea came to her mind.—She had such costumes, couldn't make money. They proceed to get away and they do not do the Salon dance,—as they call it, whereby they take everything from her of singing, dancing, playing the each other. The only thing they did not steal was the salon. Length: 625 feet.

WHEN OUR SHIP COMES IN (Laban).—"When our ship comes in" we will do many wonderful things.—One of which is to sail with a child. Our ship is at its biggest, but our little boy goes every day to the wharf to see if our ship has come in. It is forty feet high at dusk's door does her ship come in, bringing a new husband, wealth and happiness. Length: 280 feet.

THE HELPING HAND (Gael, Melies).—This film shows a poor old man and his little son and daughter begging for some food of a merchant in the place. Their appeal for help is hastily turned aside, and the old fellow is about to take some bitter. There is a carriage lady seeing the occurrence interferes. She first upholds the merchant sincerely for his cruelty and then buys food for the unfortunate. Thanks to her kindness, they eat all they want, after which she sends them to the children's hospital and the old man takes advantage of her kindness, and returns the same: in her care, who is one of the merchant. In the market place seeing his plight and buying a certain carrying goods on his back. Length: 245 feet.

THE OLD FOOLIGHT FAVORITE (Gael, Melies).—An historical picture taken at a theatrical booking agency for a position. He is informed that he is too old to take part in a theatrical and that in forty years he was a star of no mean reputation. He returns home to his wife and tells her that it is now impossible for him to obtain employment. After he has pawned most of his property and sold his wife's jewelry and small streets begging, where they are met by a leading actor of the day, who at one time was given advice which pleased him at the head of his profession. Seeing his old friend in destitute circumstances he offers him his help to spend his remaining years. Length: 385 feet.

GRANDMOTHER'S STORY (Gael, Melies).—The old woman finds in the woods a little girl who cannot read. She reads between paragraphs she tells the child of the wonderful palace in the woods that places it affectionately in bed, and after prayers the little girl sleeps. Suddenly the child sees a guardian fairy appear from the woods and is invited to take a stroll to the land of child's wonderland to show her the wonders. The little girl leads her through wonderful grottos of mazy lanes to show her the land of the little children. She also comes to a great land where there are wonderful toys and innumerable and every thing which goes through the head of a child-like human way. From Toyland the fairy leads the little girl to the house of her dear father and mother. She also tired by her journey and sits down to rest. Soon she is filled with her excitement of joy and wonderment are not allowed, and grandmutter makes her promise to remember where the little girl finds herself back in her own little bed again.

Pate Freese issues:

DOLL MAKING.—The manufacture of dolls is quite an important industry, and in this interesting picture we are privileged to see just how the pretty playthings are manufactured. Beginning with the molding of the clay, we witness each different piece being utilized until the art is placed in the hands of its gentle little mother. When the pieces are all taken out of the molds we see them dipped in some preparation which gives them the beautiful flesh color. Next we see the process of molding the features and painting the eyebrows and lashes. After they have been fully painted the hair is to be adjusted, and when the little booby is decked over the result is that the little beauty is complete. But now comes the all-important question of clothes, and we see the little child being fitted just like a real small child for the tailor, from the daintiest footgear, which is fitted with great care as to correctness in size, to the fashionable "Merry Widow," which sets with a great deal of style on her early head.

Now complete and ready to be shipped, she is placed in a big case with a whole host of sister dolls, and is sent out to the big, wide world. What is our delight when in the next picture we see a kindly old lady purchasing a doll for her little friend for his daughter, who receives it with many arms and tenderness embraces it. Length: 492 feet.

TWO GREAT GRIEFS.—A young man is seen collecting the money from his friends for some flowers on the grave of his lately deceased wife. While thus engaged, his attention is attracted to a little girl being fed out of a horse-wagon, and the man not hesitatingly, sold his dead wife. The next scene shows the young widower on his return to Wisteria everything reminds him of his dead wife. We see him as he takes the portrait of his dead wife from the bed, decorating it meantime with fresh flowers. A few days after the picture shows a little boy also given, and a truly somber picture she presents as she reverently lights the candles in front of the picture. There are sorrowful and saddened eyes, on the well-loved features of her lost one.
at the cemetery gate and the whaler presents his and the second, in fact, a small collection of wild flowers, which, by the way, will intends for it to be his garden. The two men, when characterizing his short acquaintance, these two and his wife, to each other. In fact, it is best therefore, to see the man down on his knees propo-

sing when the couple return to the whaler's aqua-
duct.

The next picture, which is after the marriage, is a very wonderful one, a sense of duty that he keeps presentations of his friendships. We have, however, to this day, wit-nessing their short acquaintance, these two and his wife, to each other. In fact, it is best therefore, to see the man down on his knees propo-

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the officers! Rudolph's she, posited. The latter is strung by the villain, who leaves the dead, but the accomplice now revives and is found by Brandon's brother. According to the crime, his home and the wife and mother are attaining to his wounds, when the house is surrounded by officers, and the wrong man is about to be taken back to prison as the brother, with wounded accomplice. The local police, Brandon is released, and the accomplice has caused the trouble. In the end, the accomplice makes away: and the picture closes with the "Wolf." In striped clothes behind the well-deserved iron bars.

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Mention the Moving Picture World In your correspondence.
Public Opinion Controls.

What kind of show does the public want? This is an important question, for on its answer depends the stability of the business and the prosperity of the exhibitor, the renter and the manufacturer. By following the trend of public opinion, and not by producing such subjects as they think the public will stand for, the manufacturers would be paving the way to success. Public opinion controls the destiny of any branch of business that is a luxury and not a necessity. Judging from the comments of the daily press and the magazines, there are many people who think and say that the moving picture entertainment is not what it ought to be. There is a tendency on the part of some producers and exhibitors to panderm to the lowest tastes, and manufacturers and showmen alike err if they think that sensationalism is the saving of their business.

We shall publish all opinions that will help those interested to guide themselves by public approval, and invite our readers, and especially the exhibitor, to state their views and offer suggestions. On another page will be found, under the heading "Public Opinion," some suggestions from the outside press.

Better Action and Expression Needed in the Films.

What is it in the films of some foreign manufacturers that makes them in such demand in this country? It certainly is not the subjects, the plots of which are, as a rule, mentally (and often morally) below the level of those attempted by American producers. It cannot be said, either, that our home manufacturers are behind in the tricks of stagecraft and scene painting, nor are they at a disadvantage in the choice of outdoor settings. What is this mysterious something in certain films which attracts, while others are insipid, notwithstanding that the subject may be of greater merit? This question forced itself upon us while sitting out a show in Keith's this week in which the audience showed the keenest delight at the French rendering of a very weak-kneed plot while they failed to show the slightest appreciation of the efforts of an American manufacturer to depict a far more interesting story—both subjects being on the same reel. The answer suggested itself with the question—action expression and finish of execution. It is obvious that the people like to be fooled. They like to sit in their chairs and see the plays enacted in a manner that is so real that they have to pinch themselves to realize that it is not real, but they do not like to be told they are being fooled by noting mainly the failure of the green actors to enter into the spirit of their parts.

In action only, and the faculty of bringing out in pantomime the salient points of a story, is the American manufacturer behind the foreigner, and this is not due to lack of intelligence but may be directly traced to carelessness or haste in production and neglect to properly rehearse green actors where experienced actors are not employed. A few months ago we witnessed the manufacture of a subject which was released within the past week. (We say "manufacture" because the word can only describe the manner in which subjects are at present being turned out.) On this occasion all the rehearsing that the actors in the leading parts received was to go through their motions twice before the camera was started in operation. At the time we imagined what the result would be, and on viewing the film our suspicions were confirmed.

As we have remarked before in these columns, the people will show their appreciation of a cleverly acted plot—and the weaker the plot the greater need for finesse in its presentation. As long as the present conditions prevail and the manufacturer can dispose of his regular quota of prints he will be slow to realize his shortcomings, and only when the demand has fallen so low that something has to be done to save the situation will we see real Art in their productions—art that conceals the fact that it is Art. A stitch in time saves nine—American manufacturers.

The Renters and the Rumored Merger.

Some of the theatrical papers that have recently discovered that the moving picture field is of sufficient importance to warrant the assignment of a special department for articles bearing upon it, have been keeping their correspondents busy working up sensational reports on deals between the Edison Licensed and Independent manufacturers that are putting the film exchange managers in no pleasant frame of mind. The only report having the color of truth is that there have been overtures towards a consolidation of interests, without accomplishment of anything. For a time a combination of the American Biograph interests with those of the licensed manufacturers under the Edison patents seemed to be almost at the point of consummation, but at present writing all talk of merger has dwindled to an extent that not even a whisper is audible in authentic circles. There is a pronounced calm.

There is an old saying that when such a condition exists a storm can be looked for. We think it is applicable to the present state of affairs. Some of the Film
Service Association members are becoming restless, and they intimate that the time has arrived for the manufacturers to get busy. One of the complaints is that while members of the Association (not all of them, it is conceded) have steadfastly lived up to their agreement by refusing to handle Independent films and refusing to rent Association films to exhibitors who exhibit both Association and Independent goods, the manufacturers have not shown the activity promised along the same lines. It is charged that after the convention held last July the Association members were assured that aggressive steps would be taken at once to protect them against the Independent invasion, and the question of expense to accomplish this was but a minute consideration, as the funds and other facilities in hand were more than ample. This promise, it is claimed, remains almost wholly unfulfilled. It is admitted that effective steps were taken in two or three cases, but not until after Association members had gone to considerable individual expense of time and money, and had almost accomplished the results themselves.

The trend of events has been such recently that some of the manufacturers are coinciding with many of the views put forth by the Association members. These manufacturers concede that while exhibitors are allowed to use both Independent and Association films the Association exchanges who are loyal are losing customers, and the loss of customers must eventually mean a cutting down of purchases from the manufacturers by the exchanges. At the present time the Association exchanges are not growing hoarse shouting for more subjects. According to reports, requests are made occasionally for increased output of new subjects by certain manufacturers, owing to the apparent choice of the public for a particular line of subjects. But at the present time there is no claim that in point of quantity the Association people are not getting sufficient. Many of the exchanges declare that the bills for new goods are coming as fast, and sometimes much faster, than rental conditions warrant. It is at this point that some of the manufacturers step in and ask why the production should be increased by mergers of Independent interests?

This is the plan of campaign, according to the reports at hand, both the complaining renters and certain manufacturers agree: Assuming the contention to be true, that if prevented from securing any Association films the Independents could not hold the exhibition trade, the licensed manufacturers and Association exchanges have everything to gain by prompt, vigorous and decisive measures to keep the Association goods in the proper channels. Then comes the second step: If it is found, after an effective barrier has been put up, there is danger of a loss of trade unless exhibitors are furnished with certain films handled by the Independents, or if it is seen that trade can be increased for the Association members by allowing them to handle certain Independent films, then let the overtures for mergers be taken and consummated without delay.

The men at the helm are better able to judge what is best for the undertaking they have in hand and possibly they may have some very sound arguments to present against the views we have reflected. But it is a certainty that those who have been expounding these views intend to present them for consideration by the proper authority at no distant date. In justice to them it should be stated that no feeling is shown in the matter, nor have they sought a publication of their sentiments. They have openly expressed their views, and therefore they become public property.

The Misfit Amusement Parlor.

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

In many of the large cities of our country strange "pleasure palaces" have sprung up within recent times. Some of them are found on the corner of Poverty Row, while others flant their gaudy fronts on the crooked thoroughfare. They are not theaters in any sense of the word, nor are they moving picture halls, but in most cases you will find in them the virtues of neither and the faults of both. I am speaking of those odd and freaky "pleasure palaces," where men with good intentions are seeking to marry the moving picture to cheap vaudeville. The accent in the last sentence is on the word "cheap.

Owners and managers of electric theaters very rarely go in search of good vaudeville, nor have I often observed that the vaudeville people are after the best quality of moving pictures. I have known of rare cases, where the entertainment consisted of good vaudeville and good pictures, but such entertainments were generally of a private or semi-private nature.

Vaudeville is either dragged into the moving picture entertainment or it comes as an invader.

In the first case the reckless mortal who does the dragging is the owner of an electric theater, suffering either from an acute or chronic lack of patronage due to old or poor pictures. If my daily experience counts for anything—and it begins soon after the rising of the sun and continues long after the going down thereof—the man who seeks to make the public forget or forgive poor pictures for the sake of vaudeville is just as intelligently and usefully employed as he who tries to fill a sieve with water. The cheap vaudevillian is a tresspasser everywhere, but his entrance into the electric theater is like the hoarse croaking of the raven—it's death's foreboding.

The public view with a suspicion but too well founded the "vaudevillian" who "works" between pictures. They may not be used to the best—they seldom are—but even they have their limits of endurance. They come to the electric theater to see the pictures and nothing but the pictures. They will with admirable patience "stand for" the illustrated song, mainly because they are used to it. They will endure in suffering silence the unfeathered songbird who night after night informs them of what Jack will do to Jill under various kinds of trees and at various seasons, but they rebel the moment the cheap "vaudevillian" unvelts.

A good picture might nerve the unfortunate spectator to brave even this last test of human patience, but, alas! if the pictures were good there would be no need of vaudeville. The crimes committed in the name of vaudeville are unspeakable, and most of them are nowadays committed in the electric theaters. The vaudevillian who haunts the electric theaters needs neither the seal of public approval nor any art or talent—of him but two things are required: Courage (I was tempted to say "nerve") and a willingness to work for small wages. Both requirements are essential. It takes courage to face a lot of human beings with a cheap act thinner than the gauze on the Sweeney girl's peckaboo. The poorest political speaker is always sure of some sympathy from his partisan audience; the lawyer speaking to a jury knows that the twelve men cannot escape him and that while he lets loose the floods of his eloquence he is under the protection of the court: the minister with the poorest sermon feels secure from personal violence within the
THE MOVING PICTURE WORLD

Whither are we Drifting?

In our last issue, under the heading of "Whither Are We Drifting?" we published a very creditable contribution on suggestions to manufacturers of moving picture films. During the past week we have heard many comments upon that article from all sources, and it act of common courtesy to give space to them. In many instances the people commenting on the article agreed with the main sentiments. They conceded that the film manufacturer should give every attention to the selection and production of subjects. A strict comparison of real critical films is a rigid adherence. One manufacturer has the following to say:

"Your correspondent says that plays have become hits in the theaters because the managers have been particular as to selection and production. That is quite true, but from how many submissions does a producer get his hits in any given year? How many weeks, or months, perhaps, did he give to consideration of it? How many changes and switches in the world? And for how many weeks, or months, was a large force of people engaged in making costumes, scenery, and arranging the stage effects before he decided to finally make the production and score the hit? Then, again, when the production is made the play runs for months, and frequently for years, thus justifying a vast expenditure on the selection and production of the subject moving picture manufacturer into bankruptcy. Many good subjects have made poor pictures, it is true, but this can be accounted for in scores of ways. Many good stories are "lost" because they are given to indifferent pictures only reflect action. When speaking parts can be rendered with the perfection required in conjunction with the pictures the efforts of the producers will be better appreciated.

The question as to whether or not the pictures are in certain parts are in correspondence with the efforts to convey that part of the play that should be done by speeches is a subject for unlimited discussion. It is frequently a very difficult task to pull through a very critical part of a play with pantomime that cannot be retold by any actor to convey the sequence through the pictures. Some latitude must be allowed. A strict comparison of moving pictures with the regular theatrical productions is hardly fair at the present time. When plays and shows in theater have been selected and the moving picture manufacturer into bankruptcy. Many good subjects have made poor pictures, it is true, but this can be accounted for in scores of ways. Many good stories are "lost" because they are given to indifferent pictures only reflect action. When speaking parts can be rendered with the perfection required in conjunction with the pictures the efforts of the producers will be better appreciated.

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Have you subscribed for the WORLD? Only $2.00 per year.
"Caught in the Web" (675 feet).—This is a likely story of a young girl of wealthy parents who falls in love with a workingman and marries him against the wishes of her par- ents. The marriage is negotiated on a visit to a foreign country, but the thugs escape and he is accused of the crime. The young wife snare's the villains and clears her husband's name and effects a happy reconciliation. The story is very well told, but would have been improved and the situations made more intelligible by the addition of at least two more scenes. (It is not often that a manufacturer can be accused of not lengthening out his subjects.) In this case, however, two or three scenes could have been well abbreviated, as the action of some of the characters is weak. The heroine carries her part well, and on the whole this is a film that will be well received.

"The Girl I Left Behind Me" (900 feet).—Much evident pains has been taken with the production of this film and it is not without merit. A fault of this (and several other pictures by the same maker) is the slow action on the screen. The climax is always held too long and is therefore always too slowly developed. An added effect to the action, in this case, is a photographic point of view—in fact, this may be said of all the Kalem productions of late. The comedy effect in the film is rather awkward. In the present state of the art, Kalem has a film that should draw well with the public and have a long run.

"Father Gets Into the Game" is excellent comedy by the Biograph Company. There is plenty of action and the scenes are realistic. The laughter it created all over the house at the "Merry" is on the fourth reel and I think that the people appreciate clean comedy when it is well acted.

"The Frontiersman's Bride" is an exception to the general run of pictures and is highly appreciated as a relief to the silly, exaggerated and sensational films now exhibited. It is usually produced and of a very good photographic quality. If the manufacturers could give us more of this class of work, the moving picture shows would experience a new boom.

"Edge of Sighs" is a highly dramatic film and is of great merit as to the acting, staging and photography, and shows on the part of the manufacturers a marked tendency to improve the work.

"Three Company, Two's a Crowd," is a very vulgar production, poorly staged and acted, much exaggerated, and is an old, repeated story of a business man flirting with his girl stenographer, then detected by his jealous wife.

"A Spanish Romance" has a good plot and would make a good, interesting and amusing picture if more care was given to its photgraphic finish. The society hero goes to a restaurant where a large sign on the wall advertises "kneew stew" at 10 cents a plate. The "comedy" is slapstick work of the very cheapest kind. Such productions do great harm to the moving picture business.

"Keep It Straight."—A joke represented first time, is well received, but when it is repeated over and over again it is a bore. This old joke of locking a man in a trunk has been overdone. In this film the extra rough handling of the trunk shows plainly that no one is in the said trunk, and a picture fails to interest when it is stamped as a fake.

"The Criminal's Daughter," "The Ticklish Man" (one reel).—"The Criminal's Daughter" shows the usual frightful society pictures, and if ladies at a social event have ever assumed a sitting posture like the one shown in this film it must have been at the barmaid's ball or the scrubwomen's reception. The society hero marries and even the director, who has a large sign on the wall advertises "kneew stew" at 10 cents a plate. The "comedy" is slapstick work of the very cheapest kind. Such productions do great harm to the moving picture business.

"An Auto Heroine" is a thriller, and no mistake. It depicts an automobile race in which is intervewed a story of human interest, and the various scenes are enacted with a real dash. The excitement to be had in automobile racing, that the realistic smash-up unexpectedly cost the producers several thousand dollars, as while they planned for the overturn of the car, they did not count upon the actual start. This is one of the most sensational scenes in this creditable production have gone through their paces in the name of the heroine, who now become accustomed to look for in Vitagraph productions, and especial credit is due the lady who so successfully acts the dangerous part of the heroine.

"The Ranchman's Love" (one reel) is a Western drama, although the story it tells savors of the flavor of the French productions. The setting of the scenes are masterpieces of art, and it is possible that with a little more work they would have made it one of the star productions of the year.

"Life of Abraham Lincoln" (one reel).—Fine subject, well staged and fairly well acted, but the story is told in such a disconnected manner that it fails to carry the interest it should. Given well directed this would make an ideal subject for juvenile audiences.

Public Opinion.

An editorial in the Milwaukee "Sentinel," referring to "nicel the moving picture," says: "We are not to condemn these humble playhouses because they are cheap. They are not necessarily 'cheap and nasty.' At their best, they supply (not unprofitably) the demand for some form of inexpensive entertainment for those whose means are small. Sometimes their pictorial features are really clever and instructive.

"They should not be judged in the lump or as a class, but discriminatingly and according to conduct. They must be given a more reasonable regulation from the amusement bazaar. They should not become nuisances by the noisy solicitations of their 'barkers,' and tempt loafers to hang about their entrances.

"The loud complaints in other cities that some of these cheap shows cater to tastes that corrupt youth. Of course the like might be said occasionally of the prurient shows at the expensive playhouses. But the very cheapness of the 'nickel shows' makes it inevitable that its patrons are largely boys and girls—mere children.

"Therefore it must be closely watched as a possible force for demoralization.'

The Rochester, N. Y. "Post Express" says: "Few persons will be disposed to deny that the motion picture might be made a great agent for good, an almost unrivaled means of educa- tion, a source of innocent and inexpensive pleasure. A few persons will be disposed to admit that the moving picture entertain- ment is what it should be. Too frequently it panders to the lowest tastes, is a misrepresentation of life, and is harmful not only in the fake pictures it produces, but also in the way in which true pictures are run.'"

Referring to the effect of the moving picture show on the morals of the younger generation, the author of the above article says: "Some of the commonest and most typical cases of dramatic appeal offered by any form of the film idea is intrinsically false and injurious—it develops the child toward neurasthenia, hysteria, and desire for constant change; it stu- diedly and cruelly instilled and carried on by its mindless excitation of nerve and eye tends to mental and physical injury. A goodly part of the eye troubles so much commented upon in public school children is due to constant attendance at mov- ing picture shows, the flicker and匪use of the eye affecting the eye.

"A still greater objection may be made against some of these shows in Washington—the degrading and demoralizing char- acter of the pictures themselves. Not all of the 'theaters' are offenders in this way, but there appears to be a tendency to present pictures so spaced with action and simulated crime as to attract the biggest crowds. The villain is always worsted, it is true, and the hero is rewarded in the end, but it is a ques- tion whether this rapid-fire, visual presentation of dramatizations, because it gives a cheap and exciting display, is suitable stuff for impressionable and unformed minds.

"A writer in 'The Photo-Era,' discussing the degradation of the motion picture entertainment says that he attended three such shows in an evening, and in each show the principal at- traction was a tragedy. In one the notorious James brothers murdered, robbed and set fire to buildings; in another an old-time party was reversed, a man was caught by a man, and in the third a gang of ruffians kidnapped a child and were killed in the end. On this subject the writer says:

"'One can have a great deal of admiration for the pains and time spent in making such films in the first place—the patient train- ing of the actors, the selection of the proper backgrounds, the hiring of horses, furniture, railroad-trains, steamboats, automo- biles—which anything necessary for the picture; but one can wish
heartily that the effort had produced something elevating, or at least that it had not added instead of the seeming realism of bloodshed, crime, and brutality.

"To see an Indian bind his captive and drag him swiftly at the end of a rope, tied to his horse, over rough and rocky ground, is not a pleasant sight, even for those who are not disturbed for the real man who was tied, and understands that the horse and man are traveling at twice their normal pace because the operator is 'hitting it up' a little with the crank he turns. To see a knife plunged deep into the breast of the man, conveyed by a thousand times as vivid as reading of the act, and, by the art of the pictomaker, the knife really seems to enter the flesh and blood to spurt forth, after which the victim writhes, rolls dead and ragged. Everything is kept up to the scratch. If motion pictures are made, where they are made and for what purposes.

Yet I am free to say that the play I once saw of a kidnapping of a little child made me feel wryly. The interval between audiences, and that different from the scenes of the best staged play ever put on the boards. When you see a ruffian on the stage drag a kidnapped child across a stage rock and then slam him up against a stage door, you will be more excited, but your senses tell you all the time, "This is but representation." But when you see a real ruffian take a real child and drag him over real rocks and through real water, you are not acting as you see pictures. What is that scene, and your emotions are correspondingly greater.'

"Of course, not all pictures are tragedies, nor are all the tragedies projected on the screen of a parous nature; but the fact remains that the majority of the pictures of adventure that the majority of the patrons prefer the man hunts, the sanguinary pictures of revenge, the raids of outlaws, the kidnapping of children, the scenes of battle, murder and sudden death. Should you wish to be thoroughly entertained, read the pictures of travel, feats of men or machines, or scenes from foreign lands are received with undisguised boredom. In view of this fact, it is not strange that the proprietors of these places of entertainment should prefer a railroad hold-up to a scene in the harbor of Naples, or an Indian murder to a picture of Berlin or Paris. The proprietors cater to the tastes of their clientele, which, of course, is a sound business principle. But one of these days some man will open a moving picture theater and through the picture would be the usual melodrama and thunder pictures. Such a man would present pictures that entertain and instruct, and the films would be of better quality than those that are in vogue at the present time. That is to say, they would be more natural, and the characters would be life-like rather than spasmatic automatons."

**THOSE MOVING PICTURES.**

There are a few recent innovations which have come unexpectedly and which, in modified forms, probably have come to stay. The air-ship, the submarine boat, the gyroscopic railway cars, the underwater submarine, and the aerial telegraph are but a few.

It is the latter institution that is best known to the general public, and perhaps it is the germ of a very important development. Whether this evolution is to be good or bad depends upon the way it is extended upon both the manufacturers of moving picture films and upon the governing officials of cities and villages.

The cheap theater in its present condition is not what it should be, even although it is absolutely necessary that it shall be cheap. No rational patron of an Idle Hour or a Vaudeville theater expects to hear a fine vocalist, a clever monologue performer or a really artistic instrumental soloist. Such individual attractions must be super-added to the appeal of picture entertainment in permitting even ordinary performers to sing mushy songs, to tell jokes that are raw or to do anything whatever of a questionable character.

The pictures illustrating alleged adventures of alleged pickpockets, alleged snatch thieves, alleged police officers, alleged rascally boys, alleged members of the demi monde, and so on, are not even interesting because they are so palpably fakes. On the other hand, there are in all respects extremely reprehensible and injurious to public morals. And then, too, those alleged fakes as to the adventures of husbands, wives, lovers and the like are offensive and by no possibility can they serve any valuable purpose.

What shall the picture makers provide in place of these offensive things? Invade the industrial enterprises, the great show the operations, for instance, as they would appear to the eyes of a tiny child, the hoist in the steel mill, the iron rolling mills and any one of a score of other similar establishments. Show the scenes about the wharves of the great trans-Atlantic liners, at the United States Mint in Phila-
NOTES OF THE TRADE.

Dubuque, Iowa.—A new moving picture theater is being constructed on Clay street, between Twelfth and Thirteenth streets.

Howard City, Mich.—W. W. Sigby has sold his theater, the Manhattan, to F. M. May, who will continue the business in the same locality.

St. Louis, Mo.—A new moving picture theater is being built at 3215 Cherokee street, at an estimated cost of $3,000. J. Doles is proprietor.

Topeka, Kan.—J. R. Pollock has leased the Olympic Theater and has installed the synchronoscope, which will be an innovation in Topeka.

Beloit, Ill., is to have a new theater in the near future. The new structure is to occupy the corner of Fourth and West Grand avenue.

Baldwin, L. I.—Wm. Orville, formerly an actor by profession, has leased Birch's Hall for a moving picture and vaudeville house, to be known as "Orville's Theater."

Lancaster, Ohio.—E. F. Sullivan has assumed the management of the Exhibit Theater. The latest and best moving pictures and vaudeville acts are presented.

Frankfort, Ind.—Charles Eckler and James S. Purl have formed a partnership and will soon open a five-cent theater in the Fatzinger Block on North Main street.

Aurora, Ill.—A. Lindstrom has secured a lease on a store in the Dunning Block, on River street, and is remodeling and decorating the interior for a moving picture show.

La Grange, Ind.—The Majestic Theater has been sold by C. E. McClaskey to C. A. Kcr, a local man, who has remodeled the place, added some improvements and is now ready for the Fall business.

Woodland, Cal.—The manager of the Acme Theater has moved his playhouse to the Armstrong & Alge Building on Main street, and will fit it up in the latest style for moving pictures.

Fond du Lac, Wis.—The Arcade, Five-Cent Theater, under the management of B. Smith, gave its first performance to its patrons on Saturday, October 10, with new, interesting pictures and illustrated songs.

Lemars, Iowa.—The Family Theater has again changed hands, when the former owner sold it to Henry Ling, who is now in possession. Ling formerly has been at Sheldon conducting a moving picture show.

Conneaut, Ohio.—The Navajo Theater, on Main street, has reopened after having been closed a few days, during which time it was undergoing repairs. The managers have installed the new Edison machine.

Ft. Smith, Ark., will have another moving picture show.

Meyer Bros., proprietors of the Manhattan Cafe, will convert a part of their cafe into a moving picture theater. Mr. Johnson will have charge of the theater.

Salem, Ore.—An attempt on the part of the city council to levy an license for moving picture shows at $50 failed, also an amendment to make the license $50 a quarter. The license will remain at the old mark—$50 a year.

Oconto, Wis.—Charles Wittkopf and Fred. Ellman have opened a moving picture show in Columbia Hall. They are putting on some good subjects and it is their intention to give a double program for the one admission.

Fresno, Cal.—The Star Theater on J street, near Fresno, opened last week with a high class moving picture show, assisted by the Clayette. The management intend to run a show equal to any in the country. This is the right spirit.

Canton, Ohio.—The privilege of using the Auditorium for moving picture entertainments during the Fall and Winter season was awarded to C. E. Best. Mr. Best leases the Auditorium for every Sunday evening from October 25 to May 16, inclusive.

Oneida, N. Y.—Lloyd Hall has been leased by the England Moving Picture Company, who have started in business there. The company puts on moving pictures, illustrated songs and a vaudeville sketch, introducing a novelty in Oneida.

Ogden, Utah.—The Critchlow Investment Company have acquired a ten-year lease upon a lot on Washington avenue. The lot is 35 feet by 150 feet, and upon it they will erect a two-story cement building, to be the home of a moving picture theater.

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Natchez, Miss.—A petition is being circulated by the proprietors of the several moving picture houses praying the city council to allow them to show films on Sunday during hours that will not conflict with either morning or evening church services. The proprietors only ask to be permitted to operate from 1 to 7 p. m. on Sundays.

Wichita, Kan.—Mrs. J. F. Waterbury has sold the Majestic Theater in East Street to Mr. E. H. B. Freedman and Ma. Laskin. The new owners have taken charge of the theater. Mrs. Waterbury has sold the Majestic in order that she may devote her entire time to the Orpheum Theater, which she owns, at 109-123 North avenue, which is a fine new building.

Savannah, Ga.—Mr. Cannon, who was stricken blind about two months ago while playing the piano in the Criterion Theater, has at last been restored his eyesight. Mr. Cannon, who is only twenty-five, is the best piano players who are now playing for moving picture shows in the south. All Savannah has talked about the way Mr. Cannon handles a piano, and Mr. Bandy, the theater owner, cannot get enough praise for him. He has started to work again and his eyesight is as good as ever.

Sacramento, Cal.—The chronophone, a combination of the phonograph and the Kinetoscope, which throws moving pictures on a screen and makes them talk, was seen and heard for the first time in this city recently at 423 K street. This is declared to be the only machine of its kind running in this State, with the exception of one in operation at Fischer's Theater in Los Angeles.

B. D. STRAIGHT, OF KEWANEZ, IS FORCED INTO BANKRUPTCY.

An involuntary bankruptcy summons was served on B. D. Straight of Kewanee, Ill, by L. S. Marshall Tripp last week, on the petition of the Theater Film Service of Chicago and the Amusement Supply Company, also of that city. Mr. Straight is owner of several moving picture machines in different towns and has failed to pay rental on films and also failed to pay debts he owed the above companies.

[It will be remembered that it was Bennett D. Straight who contributed a stinging article on the oppression of the so-called film trust to a Quarterly Review. No direct connection between the above announcement and the article mentioned. Comment is superfluous until both sides of the story are made public.—Ed.]

THE ACTOLOGUE.

Art struck the chord, and lo! the resonant wire Brought from the moon, where the golden lyre, Symphony in synchrony where with Science lens, Nature supplemented Art's artistic ends.

Mystic Science picturing Art's plays
Added the central element of soul, And Genius smiled and found in devus ways Its shining mantle worthy of the whole.

The World applauded and its kind applaus Was found and well bestowed, the cause— Well done, well won, with wonder all agog The public praise the clever Actologue.

AND THE PEOPLE LIKE THESE VIEWS BETTER THAN TAWDRY COMEDY.

The motion picture theater has an unusual educational value. Among the views exhibited are many that illustrate modern methods of manufacture, agriculture, mining and other industrial activities. The various stages of manufacturing shown in rapid succession are naturally selected with care, and are generally accompanied by brief texts that explain each process.

In this way the public is shown the principal features of an industry in spectacular form and in a few moments, whereas a trip through the plants, even if they are easy of access, would occupy hours. Through the motion picture medium the great mining areas of South Africa and Pennsylvania, the glass manufacturers of Germany, the rubber manufacturers of France and the harvesters in our Western States are now being seen in action.—Yonkers, N. Y., Statesman.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.
CANNED DRAMA IN THE MAKING

A crowd was standing outside a big apartment house at One Hundred and Seventy-fifth street and Bathgate avenue, recently, staring at a momentous event, the windows of which gave evidence of a wedding going on within. Presently the crowd was cheered by the sight of a "wedding coach" that drew up at the curb. Evidently the bride would soon appear.

About then there came among them a veritable queen of tragedy. She wore a bronze velvet dress and a plumed hat; the features under the heavy veil were delicately classic, and as she walked pantherishly toward the crowd, she muttered "things like," also "this marriage day" and "unch chee-it." The women, who a moment before had decided to go home and prepare their providers' supper, took fresh hold on their baby carriage handles and resolved to hang on at any price. A suppressed thrill was felt when the bride and bridgroom from upstairs came into the street, treating before a gathing fire of race.

The velveteen woman promptly took a strange hold on the coach. "Faithless man," she wailed, "I could kill you, but I choose rather to kill this woman's love for you. Behold even now she shrinks from you, and the day will yet come when she will revile you. Aye, my husband, her loathing shall be my r-r-r-revenge!"

The bewildered bridgroom stood spellbound by the imperious creature's splendid scorn. His bride meanwhile collapsed, crying "he left me," as an imperious creature thereofon began to throw a series of fits on the sidewalk. A score of women began to shriek "brute" and "monster" at the bridgroom, and then somebody telephoned for a policeman.

When the bluecoat got there he saw a coach rolling away in the distance, and the velveteen lady talking to a young man with a moving-picture machine. The young man was telling her that she had done her work something fine and that he would slip her the five right off if she would ride back with him to the office.—New York "World."

MONEY IN THE SHOW BUSINESS

Never before was there such a chance to make money in the moving picture show business as there is now. A few of the progressive young men of this city and State have started in the picture show business and have but a very small capital to start with and not one of them has regretted the move. There are a hundred chances to open theaters of this kind in many of the smaller towns of the State, where the first-class theatrical business is almost an unheard of thing, but where a picture show that is open every night and using up-to-date films and song slides could make a barrel of money. An empty store building fitted up with a picture sheet, some comfortable chairs, a very few lights and a picture machine with some one to sing the illustrated songs would make money for any young man who knew his business. Witness the development that has taken place around you and take notice of the people who have a moving picture show, don't they make easy money? The Winter season is coming on and the people who work days are always looking for something to do in the evenings. A first-class, fast, cleaner sort of amusement than a first class picture theater. This business proposition will bear investigation.—Sioux Falls "Press."

THE PICTURE SITUATION IN TOLEDO.

Business as Good as Ever—Camphorphone in Five-Cent House

—Big Houses Use Stock Company for Talking Pictures.

Specially contributed to the Moving Picture World.

By Sydney Wire.

Now that the regular season has commenced, the larger theaters have discarded pictures for the usual form of attraction, and business in the different places has been really good. The vaudeville houses have found the Camphorphone a large source of revenue and have either installed it in their theaters or are planning to do so. Several of the theaters are planning to install the new apparatus under the management of Will S. Bettis.

The Arcade was the first theater here to exploit the Camphorphone, which has since been transferred to the Royal, one of the most successful houses here. The Royal is doing a large business, and the show is well designed to accommodate the public. The theater is well equipped with the necessary apparatus and is a credit to the city. The showing of the show is a success, and the business is good.

The Camphorphone is a great advantage to the theaters, and the business is steadily improving. There is every prospect of a busy winter.

Aye, my husband, her loathing shall be my r-r-r-revenge!"

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AN ATTRACTIVE THEATER FRONT.

In Washington, on Ninth street, stands the Palace Theater, owned by the Interstate Amusement Company, of which A. C. Mayer is general manager. The front and lobby is studded with 1,684 lamps and at night it is one of the prettiest sights in the city. Mr. Mayer, in an interview with a World representative, reported that business this season had so far been very good and that their Summer season had surpassed all expectations. Asked as to his idea of the future of the business, he said:

"The only fault that we can find in this city is that the film manufacturers are turning out too much of the melodramatic kind of subjects. The people here like comedy-clean comedy-

and the authorities are after us every now and then about the character of the films we have to show. It seems to me that the life and future of the five-cent theater in this city, as in others, depends upon the kind of films that the exhibitors will be given. I feel satisfied that the future of the business is up to the manufacturer, and if they give us better subjects and plenty of comedy everyone will be benefited."

Talking and Singing Pictures are being boomed in the South and West by the Aloe Optical Co., 513 Olive street, St. Louis, Mo. The Gaumont Chronophone is well known in the East, and the Southwestern territory could not have been placed in better hands. The Aloe Optical Co. is an old-established concern that has built up a large business in their line, and no doubt they will handle this new department with the same push and attention to the wants of their customers which made for their previous success. Their catalogue and particulars about the chronophone is free to theater owners for the asking.
CORRESPONDENCE.

CLEAR TITLES NECESSARY.

Temple, Tex., October 6, 1908.

Editor Moving Picture World:

Dear Sir—Please allow me to make a suggestion through your columns to the film manufacturers, in regard to small lettering used in reading parts to pictures. In most cases where reading parts are used it is very essential that you catch the reading, so as to understand the picture, and in a great many pictures that I have had it is impossible to read them at a short distance, and in a case where pictures are thrown ninety feet, the people in the back of the house cannot tell one letter from another. Now, this is a defect that can be easily remedied, and I think should be done at once. The following are two examples: "Romance of a War Nurse" and "A Plain Clothes Man." Yours truly,

W. F. LUCAS

The Majestic Theater.

SITUATIONS WANTED.
Good Operators out of work may have their names listed free in this column. Notify us when you have secured a position.

Experienced Operators.
Robert Curry, 1670 Third avenue, New York City.
Ed. Moore, 214 E. Main street, Cottsville, Pa.
F. L. Guilding, York, Neb.
Ed. Lewis, 457 West 66th street, New York City.
J. C. R. Miller, Palermo, N. D., experienced operator; references.
J. W. Hoffman, 710 Market street, Sandusky, Ohio.
Louis L. Bundy, Bloomsburg, Pa. Operator or manager.

Effects, Talking Pictures or Lecturer.
N. Finklestein, 274 Broome street, New York City. Satisfaction guaranteed.

IMPROVE THE PICTURE ON THE SCREEN
by using a high grade projection lens.

Our lenses give a sharper and more brilliant picture than any lens made here or abroad. We will send a lens on approval that makes a picture the size you want.

PRICE $18.00 NET

When ordering state the distance from lens to screen and size of picture. The purchaser of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

CUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

ARTISTIC LANTERN SLIDES
Made to order
Announcement and Advertising Slides
a Specialty
THE OHIO TRANSPARENCY CO.
513 Superior Building - Cleveland, Ohio

New Film—New Subjects
8c PER FOOT
Send for List of New Films
INTERNATIONAL FILM MFG. CO.

General Electric Company

Mercury Arc Rectifier

WHAT IT IS

It consists of a slate panel on the front of which are mounted the necessary coils for operating the rectifying tube and the regulating reactance. In the rectifier tube the process of changing the alternating current to direct takes place through the agency of the mercury vapor. The entire equipment is neat and compact and may be installed in the operator's booth.

WHAT IT DOES

It delivers direct current to the arc at a cost lower than is possible with either direct or alternating current alone. The resulting light thrown on the screen is clear, white and absolutely steady—just the right kind for the best results.

Don't forget that it will cost you less to run this rectifier than the system you are now using. Booklet 3681-P will tell you why.

Principal Office: SCHENECTADY, N.Y.

The Motiograph

THE LATEST THE BEST
Motion Picture Machines

New York and Chicago Approved
Eliminates Flicker, Projects Steady and Far More Brilliant Pictures than any other machine. Absolutely fireproof.

Designed, built and especially adapted for the heavy and exacting work of the

Motion Picture Theatre

We also make the Model B Calcium Gas Outfit, Non-Pop Calcium Jets, Enterprise Lanterns, etc., and are Agents for Ozone, Oxylite, Arco Carbons, Song Slides, etc. Our goods are for sale by progressive and up-to-date dealers.

Write for catalogue and particulars
ENTERPRISE OPTICAL MFG. CO.
83-91 W. Randolph Street, Chicago
never endorses anything unless it has merit, witness: Power's Cameragraph and the Motiograph for which he is sole agent here. There have been many Choke Coils offered as Electric Savers recently but you can build that yourself for a few dollars. If you want a REAL Current Saver, buy POWER'S INDUCTOR. Price to anybody $70.00 each for 110 or 220 volts. Have you tried the SWAAB Film Service?

LEWIS M. SWAAB

340 Spruce Street

PHILADELPHIA, PA.

CAUGHT IN THE MOVING PICTURE WORLD

Stones of the Films

THE VAQUERO'S VOW (Biograph).—The Un-
dying Love of a Mexican Cowboy. —How often does a handsomer, smiling countenance, a gorgeous attire, and an affable manner conceal a black heart. Beauty is only skin deep, and good manners are often artificial, but the heart is the governor of our inward being. Such is the case, it is small wonder if the give-and-take of the screen story should be so true to life. Manuella, a beautiful Mexican girl, is the object of the honest affections of Renaldo, a poor Vaquero, and while she is looked upon by others as a girl of indiscretion, he shows a decided preference for Gonzales, a dashing young cowboy, who, being the best looking and gentlest young man in the West, seems to instinctively feel immeasurably flattered by his advances. Little does she realize that her heart is about to be broken by an unexpected twist of fate, for she is about to learn that the man she loves is, in reality, the son of old Don Julio Ruiz, and Renaldo is his brother. Rejecting Renaldo, she marries Gonzales. At the very moment of their exit, she realizes that her beloved is about to be killed. She approaches and, acquainted with the true nature of the musician, warns him to be faithful to his bride's honor. Gonzales treats this with extreme sang-
froid, and when the guests have departed insists upon opening the marriage box, expecting a good sumy money, but his rage is unconfined when he finds it yeilds but a sheet of paper. "Her husband's love is the bride's best dowry,"—throwing his wife from him, he departs for the wine shop, where he plunges into a whirl of dissipations with his ribald associates. To this place the poor wife comes to beg him to return home, but she is thrown out. Lack of funds sends him to the butcher's, where he discovers a resource on which to raise money for drink. This she re-
tues, but is beset and clouted into insensibility and the valunables taken. Back he goes to his de-
spicable companions. Renaldo learns of this, goes to the tavern to remind Gonzales of his whereabouts and a terrible battle commences. With rapier they struggle, but as the fight progresses they are dis-
carded for more deadly weapons. About the room they struggle, wrecking the place, until Gonzales is bowled over by the inter-
vention of Manuella, spares his life, and leads her from the place. Length, 805 feet.

EX-CONVICT No. 900 (Edison).—Synopsis of a scene: A New Lease of Life.—Convict No. 900 is re-
leased from prison—Handcuffed to a near friend, dis-
grace and weakness—Resolved to begin life anew—
Returns home to his wife and child. Man's Inhumanity to Man.—He finds a position as shipping clerk and doctor. Wife and child's happiness his incentive—Works hard, but detects some his plot, and he is discharged.

TRYING AGAIN.—Undismayed, he starts to find another position. Without friends or influence, it is a hard task—Returns home to do his duties, unable to get medical assistance. "All Desperation."—Every hand against him—Everywhere and work—is well-nigh discouraged—Fight on, bravely, hoping against hope.

A Hero at Home.—He appears on the street—Runaway team about to dash a child to death—No. 900, at the risk of his life, saves both the infant and the modestly named, a nameless hero.

Back to the Old Line.—With weary drag, reduced and wasted, he makes his way against the elements, to a spot where he gives up the fight—Determines to return to thieves—Geta his tools and starts—Locates a house and enters. Caught in a Trap.—In a banker's house—Old in-
structions revisited—Finding the burglar's den—Surprise—Surprised at work—Covered, he is helpless—Banker captures him.

A Friend in Need.—Banker calls up police—
House surrounded—Banker's only child enters the room. "Dollie."—Rescues No. 900. Man who saved her from the horses—Gives him a careful greeting—Banker astonishes—Police awed.

The Helping Hand.—Guided and assisted by the man, No. 900 eats his second breakfast—Comes home—Surprised at work—Covered, he is helpless—Banker stops him.

COMING

A BIG DOUBLE REEL

RELIGIOUS FEATURE

JERUSALEM

in the

TIME OF CHRIST

Kalem Co., Inc.

151 West 24th Street

New York City

Length 675 Feet

RELEASED OCTOBER 25

A striking story of a young girl's bravery

Full of heart interest and lively action

Daylight Savings Time

The moving-picture world

THE IMPERSONATOR'S JOKES (Espanay).—In response to our request for a new joke of the "movie of the week" sort, the late Don Ruiz and others turned out by us, have created more laughter and inno-
cence in our story than any one has ever attempted to offer. "The Impersonator's Jokes," an innocent fun-making material.

We open our picture with the impersonator being ejected from the bank. He needs a place to pay rent, and being of an easy-going spirit packs his few belongings, consisting of wigs, beards, clothes, etc., such as he uses to do his Imper-
sonations. He starts out to have a little sport, and during the course of his peregrinations looks over the window of a bar. The impersonator comes along, takes a look at the man, makes up his mind he will have a machine ride, and hastens to his car. He approaches the owner. He then walks out of the house, jumps into the car, and, after paying the man, demands the keys to the machine. He takes the orders of the impersonator, thinking he is his employer. When the owner comes out and sees his machine leaving in the distance, he gives chase, and the impersonator, after having his ride, leaves the owner chasing after him. The owner goes on getting the benefit of two sweethearts kissing. His friends ask him where he has been. He tells them he has made the best comedy sketch in the paper that a foreign nobleman is going to be honored at a reception. He impersonates a gentle-
man, thus getting the honor of the multitude, who think they are showering their plaudits upon a celebrity, when it is only the impersonator who has been seated at the banquet, a telegram comes from the real nobleman, saying it will be im-
possible for him to attend, and immediately everyone jumps upon the poor impersonator, tearing his beard and wig and giving him a quick exit by the boot and shoe route. Length, 550 feet.

Geo. Meltes issues:

HONEYMOON IN A BALLOON.—The fairest maiden is crowned queen of the May Festival and the dignitaries of the town, surrounded by the cheering populace, music and decoration, are on the huge platform to do her honor. She is entitled to the gift of the man of her heart with public cele-
bration, and the next scene shows the joyous parade of the girls to their appointed home. The bride is apparently beside herself with the joy of the grand occasion, when some one’s decision to accompany an aeronaut who is to make an ascension in a balloon. He makes his way to the faithful wife and in a loud whisper says to her: "He is ascending his bride comes to the scene and attempts to assist in the Pamplona, and one. But she is a few seconds too late, for the air is now filled with a balloon caught by its dangling anchor, and she rides, struggling and screaming. The balloon goes high into the clouds, and as it ascends it takes with it some who now seems a mere white speck bending himself in a desperate effort to realize her dream and try to keep on with the balloon, but find it im-
possible, after suffering many laughable mishaps.

Now the scene changes, and the mayor and digni-
taries of the town are seen gathered round the festive band in a large garden. All is joy, the mayor bountifully proposes a toast and the rather raise their glasses, when the mayor claps his hands in the air and the bride cava in and the bride comes tumbling on the diners. The mayor greets the guests, and the balloon has found its way in.

The gentle couple fall in each other’s arms, she is given her crown of blossoms again, and everybody is happy.

December 21 from DON QUITZOTE.—Always dreaming, Don Quitzote is found fishing reptiles of his skin drops on the ground and at this touch his armor which he had laid aside seems to have be-
come dry, and with other things shows a ring that stretches yards in length. The armor then falls to the ground and a beautiful maiden is dis-
closed, holding a mirror. The mirror is lit by the knight approaches her, the wings of the butterfly-
fer, and it lets out a dance of a butterfly or octopus, which reach out for Don Quitzote and try to catch him. He retreats and hides behind a door, and sides from view, and he awakens only to find himself alarmingly attacked by Sancho Panza, his faithful but bewildered servant.

Past Press Issues:

A LOVE AFFAIR.—A fisherman leaves his little cottage and starts out on a long journey over the sea. It is an uncertain voyage, but he proposes to pollie him as far as the dock and watches him set
EDISON KINETOSCOPIES
Still Another New Model. Most Up-to-date Machine on the Market

UNDERWRITERS' MODEL IN 1060UHM
Approved by the New York Board of Film Underwriters and the
Bureau of Wall, Gas and Electricity

IMPROVED
Take-up, Rheostat. Automatic Shutter, Revolving Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Protector, Picture Lens, Metal Slide Carrier, Film Re-Winder, Steel-Faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shafts, Sprockets, Steel Mill Gears.

With Underwriter's (Type 40 Amp $225.00
Model Rheostat (25 Amp $220.00
Send for Illustrated Descriptive Circular No. 380

Improved Exhibition Model - $155.00
One-Pin Movement
Universal Model
- $75.00
An Opportunity to Change your Two-
Pin to a One-Pin Movement Mechanism
$25.00
Will Improve your Exhibition 50%
Send for Illustrated Descriptive Circular No. 370

EDISON FILMS
NEW FEATURE SUBJECTS:
SHIPMENT OCTOBER 13, 1908.

THE BRIDGE OF SIGHS—Dramatic.
Hood's well known poem of the above title is made the subject of this film. It tells a pathetic story of the life of "one more unfortunate.

No. 6385.
One-Pin. Approx. Length, 1000 Feet.
SEND FOR DESCRIPTIVE CIRCULAR No. 393.

FOR SHIPMENT OCTOBER 16, 1908
EX-CONVICT No. 900—Dramatic.
Released from prison "Convict 900" begins a new life. But every hand is against him. Heeded on every side he takes his old career as a burglar. He is caught in the act of robbing a house, but he is recognized by the little daughter of the house as the man who had saved her life in a runaway accident. Restored to his home, family and happiness.

No. 6386.
One-Pin. Approx. Length, 900 feet.
SEND FOR DESCRIPTIVE CIRCULAR No. 394.

NEXT WEEK'S SUBJECTS:
Release Date Oct. 20, 1908.
MINTREL MISHAPS or LATE FOR REHEARSAL
Low Dockstator, "The Ebony King," the greatest attraction ever offered in motion pictures. Exclusively booked by all members of the Film Service Association. Get on the circuit—quick—get on the circuit.

No. 6387.
One-Pin. Approx. Length, 855 feet.

Shipment Oct. 23, 1908.
A FOOL FOR LUCK or NEARLY A POLICEMAN—A Unique Comedy

No. 6388.
One-Pin. Approx. Length, 900 feet.
SEND FOR DESCRIPTIVE CIRCULAR No. 394.

FILMS
A Live Service For Live Managers
HOWARD MOVING PICTURE CO. - Members Film Service Association
come in and present him with a medal for his bravery, but the young man, knowing that he has only a short term of life left, is feverishly confessing his crime, and begs that it be given instead to his father in prison, as he is the one who will suffer from it. The man of the scarfed and grim, attempting to keep the uniform from disgrace, He then falls in a state of coma, and just before he dies sees, as if it were a dream, the others in his father's cell presenting themselves to the monastery, intending for himself, and realizing that the old man is now free, passes peacefully away. Length, 784 feet.

AN UNSELFISH GUEST (1)—A young man from the country goes to visit his city relatives, and before he has spent very long in the house he makes them feel that they would be the better for not possessing such an unpleasant tenant as himself. Upon arriving he is graciously received by his kind-hearted uncle and aunt, and immediately they prepare to do the dining room to enjoy a hearty dinner which has been especially prepared for their arrived guest. When the latter begins to eat he quickly demonstrates, much to the disgust of his relatives, that he is very much at home in this house. He stuffs everything into his mouth as though it were the first meal in his life, and although he was afraid it would be the last, he does not attempt to drink that is left out of a glass, but puts the bottle to his mouth and pours the contents down his throat. His hosts, unable to endure such conduct any longer, leave him to finish his meal alone. After some time he follows them out on the porch, and to retire they give him a candle and the maid directs him to where they have a made a close survey of the latter and as it does not quite come up to his expectations, and feeling that his relatives are capable of better results, he begins, so to speak, whereby he can be the possessor of their apartment:; dressing his hair and applying powder to it, and makes his way to their quarters, where he finds the company in the room, and finding somnambulism, seems the poor souls out of place, who very kindly rebukes him, he happily picks into their bed and enjoys a peaceful slumber. Length, 272 feet.

THE MIND OF A MAN possessing the power of reading—what is transpiring in other people’s minds is seen water, and, however, comes to attend to his needs. Seeing the girl approaching, he casts a spell over her, and as he reads her thoughts, he is in love with her son. When the young man returns home he gives a terrible bellowing from the old fellow who gives no explanation for his sudden wrath. The old man old to himself, and he is an old man, published in a paper offering his services to the public, and a young lady of wealth who is being courted by a young youth, and the old man dies, and leaves to her over after money. The old man has no time in coming to the residence of the helmet, and is not long in convincing the girl that he is such a social sweet-heart that she degenerates on her large fortune. He is therefore quickly sent on his way.

An old farmer comes to a banking house to de- posit his life’s savings, and when the peeping in at the same time, shows the old fellow that he is making his banks. The old man goes to the banker, for the latter intends spending it to his own advantage. The farmer there- fore, takes his gold and gives him and the bustle of a hurry to his新兴. Next the mind reading is passing a woman with a burden on her head. It is she who can planning is to do with the little wait, that it is to leave it on a doorstep. So he goes and dissuades her from her cruel purpose and gives her some money with which she clamps her little one to her breast and returns home.

Next passing through the woods, our friend comes upon two men, and when he reads over them he reads in their minds that they are going to wash a passer-by. He therefore summons the police, and when the footpads turn off the track they are taken into custody. At this the professor goes on his way, happy that he can be of service to his fellow men. Length, 507 feet.

CROCODILE HUNT.—The picture is sure to impress American sportsmen, who are not a very sport of hunting crocodiles, in the Bengal. In the picture, a monster crocodile is seen as he swells swiftly up the river, with his head raised and his jaws wide open, so that he is threatening to the water, they take aim and fire. When they have killed the crocodiles, they go up river, and wade in and drag them to shore. Next they tie them in a row and start down stream, dragging them, their blood spouting, and their destination, where they load them on camels’ backs to be sent to the market, or to be used in making their hides bring splendid prices. Length, 407 feet.

HEART OF A GYPSY MAID.—In this picture little love story of Bohemian life we see a hand of gypsies in the city. The poor pretty girl who is the woman of the band (the mother) is wearing her usual garb, and as she takes riding among her father’s hired hands, they make a raid on a rabbit den and succeed in hang- ing several, when they are discovered by the peasants. The alarm soon spreads and before the thieves are aware of it they are being pursued by a number of hired hands, who are very strong as they are hastening along the road the girl falls and injures her leg. She tries to stand on her one leg to go to the bottom of the road, but is compelled to lie by the roadside. One of the group then runs to the village, he realizes that it is no use, he descends her hand and carries her to the inn, where she is taken care of by the fortune. One of the pursuers comes upon her lying helpless on the road, and when he is the first man to be her hand and carry her to the inn, where she has now learned to honor and love. Length, 402 feet.

ONE OF THE BRAVEST (Self)-The Greatest Fire-Film We Ever Turned Out.—Our story deals with the life of a fireman. Our title, "One of The Bravest," seems to us to exactly fit the circum- stances of our fireman. When ever recorded have we in the annals of every great city brought to light magnificent and distinguished regard of personal safety in almost every walk of life, but these cases of bravery are usually brought to light only while the fireman is performing the noblest deed of his life. Never has the fireman been so neatly the fireman that he has been a fireman. When the fireman is the individual we are about to save the life of a fellow being, or a fireman, and who the fireman, or he has no need of an Oxford, he is just as brave a fireman as any other man in the city.

Our opening scene is the splendid home of the Wilkesons. The drunkard abuses his daughter and stagers upstairs to sleep off the effects of a debauchery. He sinks sobbing at the table. His chum calls and tries to cheer her up, when a knock at the door is heard, and a man in a rough coat says: "Two is company and three is a crowd, so I'm out with you." The drunkard asks Eleanor to become his wife, and to allow him to take her home of comfort. At this moment the course of true love, which never runs smooth, strikes a rough spot. A stranger arrives and asks an introduction from a gentleman who looks from his peaceful slumber to receive the shock of his life. The stranger produces a document and informs Wilkeson that, through the death of his brother, he stands to receive the sum of one million dollars, and that in the event of his death the said fortune is to be equally di-vided the two. The noble but hale and hearty Jackson Burke, son of the said brother's partner. Burke happens to be the man who has been the character of the present beneficiary, determines to stem the flow of events and prevent any harm to others. The rise of Wilkeson in our next scene finds the Wilkeson family installed in an elegant mansion, among whose illustrious guests is the handsome, plumpish Burke. Burke forces his attentions upon Eleanor, who is the most beautiful woman in the city, and who, when presented to the character of the present beneficiary, determines to stem the flow of events and prevent any harm to others. The rise of Wilkeson in our next scene finds the Wilkeson family installed in an elegant mansion, among whose illustrious guests is the handsome, plumpish Burke. Burke forces his attentions upon Eleanor, who is the most beautiful woman in the city, and who, when presented to the
asks Eleanor if it is her desire that he make no further attempt to conceal a few moments, planning an unexpected farewell. The following evening, in his room, he writes Eleanor a letter, dated with the next morning's date, and gives the former a very sad, tearful, and final farewell. The letters remain a mystery until the day before the man's departure, when they are discovered by the man. The man, seeing that his love for the woman is not returned, decides to go back to Eleanor and tell her the truth. The man's departure is delayed by a storm, and he writes a final letter to Eleanor, expressing his love and farewell. Eleanor, receiving the letter, is heartbroken and decides to return to the man's house. The man, seeing Eleanor, is overjoyed and they reconcile. The story ends with the man and Eleanor living happily ever after.
They return to their leader, lathered and torn, with black eyes and bruised heads, and tell of their encounter.

The Race.—In the Loasto camp at Brighton Beach, on the morning of the race, the inventor is ready for the start. His daughter is with him. The foreigners and their accouterments are seen lurking in the background. As the inventor comes to the starting point he is handed a note stating that a packet has been entered against his car. He leaves hurriedly, goes to the place appointed, and as he enters the room is pinned upon and beaten severely by the villains of our former scene. Meanwhile, several cars have already started and the inventor's is the next to leave. As her father fails to return, the young girl is frantic. She tears off her coat, grabs goggles and cap from the mechanic and dashes off amid cheers, just as the villains arrive and curse their luck. The two thwarted men leave and plan another scheme to defeat the inventor. The car starts at a high speed and at a sharp turn the villians drag out a horse, lay and place it across the road. As the car comes along, hits the obstruction and is turned over, the driver crawling from beneath the machine catches fire. A moment later the girl's car dashes around the corner, narrowly missing the wreckage, swerves around too far and smashes through the fence. The mechanic jumps out and assists in retaining the girl, sending the helper to look for her father. He comes running excitedly. He crawls up, listens, then hurries away. His destination is the hotel where the inventor is held prisoner. He bursts into the room, tells of the plot, aids of his daughter's plight and ventures riding. The two men start for the finishing point, whereas the scene shows the inventor's car in second place. Down the road three machines are coming in a bunch. Amid great excitement, the girl's car passes the other two, and dashes across the line as winner. She drives up slowly, crowd following and cheering. The father rushes forward, takes his daughter in his arms, as the Racing Committee present him with a silver trophy. She shakes her head, points to the girl as the winner, and she is given the cup and declared winner by virtue of her place and daring. Length, 900 feet.

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Vol. 3 OCTOBER 31 No. 18

Editorial.

THE SCHEDULE CONTINUES.

Official announcement made during the past week confirms the anticipation that the schedule of prices adopted by the Licensed Manufacturers under the Edison patents last July, and which has been in force since September 1st, last, is to continue in force until January 1, 1909. In other words, it has been extended for two months from November 1st without alteration. The retail price of films to members of the Film Service Association will remain 13 cents per foot. Under standing orders the price will be 11 cents per foot. The ten per cent. discount will also be allowed to the faithful. Many of the exchange men are disappointed. Notwithstanding the official announcement drifted to the eleventh hour they entertained hopes that in view of the sharp competition in the rental field, and the consequent curtailment of profit, a slight reduction at least would be made.

DOING ONE THING WELL.

In this business, from the showman to the manufacturer, there are some who fail to make a success, either because they attempt to do more than they are capable of or because they do not concentrate their energies in doing the one thing well. Two weeks ago we recorded the failure and bankruptcy of an exhibitor in Kewanee, Ill., who, not being satisfied with running two shows, also opened a skating rink or other outside amusement enterprise, which so drew on the profits of his theaters that he became heavily involved and was forced to declare bankruptcy. In our comment on the failure at the time we said that "there was no doubt some connection between it and a stinging article on the oppression of the so-called film trust which that exhibitor had contributed to a trade paper." It seems that a wrong impression was created by our remark. What we intended to bring out was that if the writer of the article of several thousand words had put the same amount of thought, and practiced what he preached, in the management of his own theaters, there would have been no occasion for bankruptcy proceedings nor for his creditors to suffer. The irony of it all appears in the information which now reaches us that this same man, who wrote so bitterly against the Film Service Association less than three months ago, is now manager of one of the branch offices of one of the leading members of the Film Service Association.

* * *

Talking of doing the one thing well brings to mind a recent American film production, "A Night Out." The producers have given us a film which is good in many respects, some of the situations and action being very clever and highly entertaining. The plot, however, is one on which could have been built a headline—that is, a film which would have been a credit to the producer. It is obvious to any spectator that an attempt has been made in this film to include what would be the most likely things to occur in such a case, and we have a series of incidents which follow each other with such inconsistency that the whole thing is made ridiculous. We mention this particular film because it is fresh in the memory, but too many of the productions of these and other manufacturers fail to score simply because of lack of attention to details or the taking pains to do the one thing well.

* * *

We are not alone in our efforts to raise the standard of the moving picture industry and remove the cause for the stinging criticism which occasionally appears in the daily press and magazines. In the same week that we published several newspaper comments in connection with our remarks, "Public Opinion Controls," the "Cine-Journal," one of the French trade journals reprinted the following item from one of the French daily papers:

"It is apparent that the moving pictures are in the soup. After a short span of glory, all golden ages of song are always faced with the fear of being bracketed with their popularity fade away at a very alarming pace. Last year when a theatrical manager had lost money on a poor play he would at once hang up a bed sheet, give moving pictures, and reap a harvest. To-day it is all over. The investors keep away from such enterprises, founded on what they expected would be an eternal success and would like to be able to cancel long leases and contracts made in a hurry.

Such a failure in the moving picture industry was to be anticipated. The showmen believed that the public was more fool than it really is and, believing it to be the case, exhibited the most silly and stupid pictures.

Read the boards and you are sure to see announced such silly films as: "I Have Lost My Pants," "The Wig of Mother-in-Law," "In Love With the Janiteress," etc. These stupid productions all end with exaggerated chorus in which a man is blown a nurse, a baby carriage, a gendarmes, pastry cooks, etc. Or then such dramatic work as: The Countess married—loses her child—jumps in the river—is rescued by a peasant—18 years after she finds her daughter, whom she identifies by the marks on her linen—all this in one minute, four and three-fifths seconds!

"The public who had given such a hearty welcome to the moving pictures got quickly tired of such foolishness. Such an invention does not deserve such a disfavor. It is yet time to save it, by raising its standard, by making it a real popular educator."

Our thanks are due to the Amusement Managers' Association of Hudon County, N. J., for their kind invitation to be present at their first annual banquet, on Thursday evening of this week. An unfortunate accident, at the last moment, prevented our attendance, not to speak of the inclemency of the weather.
Who Goes to the Moving Pictures?

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

I asked the question of a woman the other day and her answer was: "Everybody." I do not think a better answer could be given. "Everybody"—that means young and old, rich and poor, intelligent and ignorant.

It has been the fashion in certain quarters to look upon the electric theater as chiefly the poor man's amusement. The undoubted friendship between the moving picture and the poor is a fact, on which I love to dwell. Who can tell how much sunshine the pictures have brought into humble homes, where sunshine was unknown before? I have seen the eager faces of the young, chafing perhaps unconsciously under the restraints of poverty, come to the electric theater as keen in their quest for knowledge as any student of the university. I have seen rough, coarse men, blunted in body and mind by the burden of incessant toil, come out of the theater with changed expressions and with a plain touch of the spiritual on their faces. And what shall I say of the uncrowned martyrs of our civilization, the wives and mothers of the poor? Bearing the rough honors of their lords and serving them faithfully, rearing children in poverty and yet teaching them to hope, ever busy, ever patient, ever gentle, these women, who hear no cheering plaudits and about whose deeds the daily press is silent, have found in the moving picture a happy source of enjoyment. There is more hope for humanity, more witness to the divine spark in the human soul in the nickel of this poor world than in the piece of yellow gold which buys the choicest seat at the Grand Opera. Do we not wrong this noble woman in branding her as ignorant and in offering her the very lowest form of moving pictures on the theory that she will neither care for nor understand any other. This woman and her kind, who keep their minds and souls bright even in the killing drudgery of a poor household, are entitled to something better and I think the best is not too good for them.

It is one of the vulgar symptoms of this vulgar age to associate ignorance with poverty and wealth with intelligence, as if they had always walked in pairs and always would. If it is not, such a notion ought to be particularly offensive to Americans. What is the meaning of the present struggle for the possession of the national Government? Never mind the names and slogans and badges of parties, what is the real issue that stirs the masses of the people? Nothing but the widespread fear that some forces of evil are trying to shut the door of opportunity, which is and ever must be the hope of the Republic. I have no patience with the narrow heads who treat the poor as if they were doomed to perpetual ignorance. In this country at least such is not the case. Two of our greatest Presidents rose from the meanest and most squalid poverty, and the march of progress has not come to an end with 1908. These words still hold true:

"Another measure of culture is the diffusion of knowledge, overrunning all the old barriers of caste and by the cheap press, bringing the university to every man's door in the newsboy's basket. Scrap of science, of thought, of poetry are in the coarsest sheet, so that in every house we hesitate to burn a newspaper until we have looked it through."

What the great Emerson said of the newspaper is equally true of the moving picture, with this important addition, that far more people are to-day reached by the moving picture than by the daily press, and while we read the newspaper only in parts, the moving picture was complete.

To me there is nothing more interesting than watching the faces and the actions of the audience in an electric theater in what are called the poorer sections of the city. It is a marvel to observe the imprisoned souls come out of their cells of poverty and care and prejudice and ignorance. While they laugh in heartiest fashion at so-called funny pictures, their real interest centers on the "drama." If you offer to explain the pictures you need have no fear of interruption. They will listen to you with such attention and intensity, that I am sure Oscar Hammerstein would prefer them as patrons to that wonderful "cream of society" which insists on the loudest kind of gossip during the overture and the solos and can only be drowned out by the fortissimo of the anvils chorus. The idea that the poor people want nothing but the very lowest of low comedy and the very cheapest of cheap melodrama is altogether wrong, and those who constantly advance this proposition must be low and cheap in their own minds and either barren or bankrupt in brains and education.

Ambition is the favorite virtue of the poor, and if it were not for their own efforts all the university settlements, all the missions and all the work of the Salvation Army could not lift up the poor. You may lift a stone out of the water and it will fall back the moment you let go; the man that is raised out of the mire must stay out by his own effort.

"... In our proper notion we ascend Up to our native seat; descent and fall To us is adverse. ..." MILTON.

The coming and growing patronage of the moving picture is, let it be plainly understood, by no means confined to what we are pleased to call the "lower classes." There is no theater in the United States that could not be filled with a fine programme of moving pictures and their latest improvements, music, lecture, etc.

I have spoken in many theaters, where quite a fair percentage of the audience came in carriages and automobiles. The number of such theaters is constantly on the increase, and if the present trend toward better subjects and better pictures is maintained the audiences will indeed consist of "everybody," but this will not be until the low men and the cheap are driven out of the temple forever.

MASSACHUSETTS IMPOSES MORE RESTRICTIONS.

Boston, October 24.—Chief Whitney, of the State police has just issued orders regulating the use of moving picture machines, and stipulating what other forms of amusement may be allowed in connection with this sort of entertainment. The last Legislature passed a law prohibiting the use of a moving picture machine for more than two minutes continuously, and requiring an intermission of at least five minutes between each period of two minutes. This statute also provides that some other form of amusement shall be supplied during the intermission.

In this new order, Chief Whitney rules that one stereopticon may be used in connection with the picture machine; there will also be allowed illustrated songs, a talking machine, one bass drum, one snare or kettle drum, one bugle, and a pianist. One person at a time may appear on the stage, in citizen's or evening dress, for the purpose of explaining the views thrown from the moving picture machine or stereopticon. The use of oxy-hydrogen gas, or lime light, in connection with moving pictures is strictly prohibited in the new order, as is also acetylene gas.
NOTES AND COMMENTS.

The moving picture film rental companies report an increased movement of business all along the line. Wm. Steiner, in an interview with a Moving Picture World representative, said: "Business is good and after election think it will continue to do so. The Moving Picture Company have no complaints to put on the market, and are at peace with all our competitors and love everybody."

It is with great satisfaction that the Moving Picture World sees that people addicted to tricky practices in the moving picture industry are gradually but surely eliminating themselves from the business. It is with some adage among merchants, "Don't trust an actor, and get cash from a showman before he leaves your place of business." Everyone knows that this means and unfortunately it is not yet true in a great many cases. The new business, however, is perhaps a majority of just as honorable and honest men in it as any other business, yet each and every one of these men suffers because of the recklessness of irresponsible parties engaged in the same line of business. We think this joy at seeing the tricksters not being eliminated, but eliminating themselves from the moving picture business in which too many of them have been dipping.

The Moving Picture World, with great satisfaction, reports that there was no longer being practiced in the businesses of licenses and that favoritism was being shown in granting certificates of competency to making picture operators.

The book on movement in the moving picture line after the Presidential elections is said to be good. Many new projects are contemplated, not the least of which are several large circuits of houses the owners of which will pool their interests and manipulate their own film bureaus. These are not new, but there is always a little fire where there is much smoke.

A movement has been started among the clergy and authorities in Pittsburgh, Pa., to have a committee appointed to censor film subjects so as to suppress all gruesome murder sensation. It is calculated to call attention to the fact that was being practiced in the issuing of licenses and that favoritism was being shown in granting certificates of competency to making picture operators.

Thomas A. Riley, the manager of a moving picture theater at 154 West Fifty-fifth street, Covington, Ky., has been sued for $100,000 damages by Albert Donnelly, an operator. Donnelly, who is at present employed in a bakery, claims that his eyesight was permanently injured while in Riley's employ while operating a machine which was not properly guarded by light shields. (It was the operator's duty to see that the machine was in perfect condition before running it.)

The Mickeye Projector is a neat little optical lantern for some use in the home, portable, easily connected to the house gas or electric fixtures. The price ranges from $5 to $7.50, with full equipment and one dozen slides. The outfit is sold by Walter K. Schmidt Company, 84 Canal street, Grand Rapids, Mich.

THE OPINION OF AN EMINENT CRITIC.

Commenting on the tendency of the moving picture exhibitor to sometimes show films that are not of the best character, Dr. Hugo Erichsen, writing in the Detroit (Mich.) Tribune, says:

"Even at the — theater which caters to a great extent to ladies and children, one may see now and then films that should have been tabooed by the management, depicting the flouting of women by brutal husbands, terrible accidents and horrible murders, pictures that are certainly calculated to pack the nerves of delicately constituted persons. But side by side with these I have seen such charming films as 'A Doll's Life in Stockholm,' 'A Journey Along the Great Wall of China,' and 'The Headless of Normandy World,' which were as instructing as they were entertaining and still linger in my memory. I have noticed a great difference in the character of the films. Many of the films are good, not only as regards the exhibition of the film itself, but also as regards the subject, whereas some are positively silly. Evidently our American film makers have still much to learn.

"It is a pity there is but one of these shows that is devoted solely to the exhibition of the film itself, and does not confine this feature with a vaudeville exhibition that fairly nauseates those accustomed to the best of talent. While the kinetoscope was originally introduced in vaudeville houses, it now seems the regular prop for modern picture theaters, and I think, to play an important part not only in our amusement world, but in the intellectual development of the nation."

AMONG THE SLIDE MAKERS.

The latest thing in lantern slides for the use of the moving picture shows are lectures on travelogue. Len Spencer's Lyceum reports a growing demand for this class of cutting, and insists that nothing short of a great display of slides is sufficient to secure the desired effect. Spencer adds that in his extensive experience in the art, he has never failed to secure the desired effect, and attributes the success to the fact that he always makes his slides in such a way that they are more attractive than the ordinary type of slides. He also states that he has never failed to secure the desired effect, and attributes the success to the fact that he always makes his slides in such a way that they are more attractive than the ordinary type of slides. He also states that he has never failed to secure the desired effect, and attributes the success to the fact that he always makes his slides in such a way that they are more attractive than the ordinary type of slides.

The Carolina Film Exchange, with offices in the Lyric Theater Building, Sumter, S. C., wants to make arrangements with some large film rental house that can supply them with films for re-renting. R. N. Abbey is the manager.

Astoria, L. I., N. Y.—One of the best conducted shows in the suburbs of New York is that at Schuette Park, Astoria, L. I., easily reached by the Broadway, Flushing, cars which pass the door. Mr. John Conlin, Jr., who conducts the show, has a regular set of regular props, including the regular props now so popular with moving pictures. He is fortunate in his choice of singers and Mickey the Newsboy certainly did please the audience. This week Mickey, another number, number of tunes and dance card, singing "Always Me," a song published by Chas. H. Harris and illustrated by Scott & Van Altena.
"The Army of Two" is a good picture of the early days of the Western War. The story is very good, and the acting is perfect. The company was well selected, and the characters were neatly handled. The" Pirate's Honor" and "A Gust of Wind" (one reel), two Eclair subjects released this week by the Film Import and Trading Company, are worthy of mention. In both, the photographic quality is good and the action easy and natural. The subjects are played and developed with style. Both are entirely outdoor productions and the natural scenes are a pleasant departure from the surfeit of studio work to which we have been accustomed. In "The Pirate's Honor," some of the scenes on the water are exceedingly well handled and reflect great credit on the house of Eclair. As a film production it ranks well toward the top. "A Gust of Wind" is comedy, the effects of a real wind storm, just enough chase to please and nothing to displease. Such films are not "in" today, but leave a pleasing impression and a desire to see more of them.

"The Bloodstone," a get-up that is supposed to be tragic, but which evokes more laughter at the expense of the maker of his effects at camera, is another.

"Hubby's Vacation" and "All on Account of a Butterfly," the latter possesses the novelty of the "chase" and the merit of being only 200 feet long. The former is elevating to the extent that it shows a man's pockets being picked in a dive, his wife coming to him in the same dive for protection, and the open making of an "appointment" with an "artist" of the stage in a cheap concert hall, the meeting in a side room where liquor is served and other scenes which make it an excellent production to keep away from the view of women and children.

"For His Sister's Sake" shows some excellent photography, but the subject is treated in a manner which reflects upon the intelligence of the public. One exhibitor remarked on returning the reel to his rental exchange; "My people never leave another room in that.."

"Chances Proves a Good Detective," one of the first productions, if not the first, of the Crescent Film Company, has been commented upon among the trade as showing remarkably good photography and good execution throughout. We have not seen the film, but judging from the opinion of the "Photographic and Lantern Weekly" (London, England), some of our other American manufacturers will have to look to their laurels. This is what they say: "A subject which in quality is decidedly above the average film from the other side. It is beautifully steady and clear and tinted with good judgment. This plot is one which affords opportunities for many dramatic situations, and these have been well utilized." Good encouragement for a young concern.

"What It Might Have Been" is a forceful story with a good plot. The photography is excellent, as in all Gaumont subjects, as a rule. The film graphically tells a story which is, alas, too often true, of how a young married man neglects his charming wife and child and spends his time drinking and gambling with booz companions. Everything of value, even to his wife's wedding ring, is pawned to satisfy his passion for gambling. At last when his cronies have no more use for him he is carried home drunk, and in his stupor he dreams that his wife has deserted him and eloped with another man. He is supposed to follow them and kill her, but awakes to find that it is a dream and that she is standing over him. What might have happened is so terrible that he takes her in his arms and vows that he will never drink another drop. The story is well acted.

"The Moon's Gift" is another Gaumont subject which shows that this company is well to the front with coloring and trick photography.

"Romance of a Jewess," the story of which was published in our last week's number, is an impressive sketch which presents the pawnbroker in a new light. The various characters are nicely depicted, and the coloring and clear presentation holding the audience in rapt attention. One cannot help noticing in this film the superior photographic quality in the scenes that are taken outdoors over those that are photographed under the roof of the studio.

"Caught With the Goods," a cleverly acted sketch by the Pathé Company, pleased the audience very much, as also did "How Mabel Found a Husband," by the same concern. Some very pretty sylvan scenery is introduced in both subjects.

Melies' films can always be counted upon to please a certain element of the audience, and especially the children, who become spellbound by the magic and clever effects produced by this master of trick photography. This feature is not lacking in "The Duke's Good Joke," and it was also well handled in "The Odd Man Out," the subject which is eminently suitable for a children's matinee performance. "The Helping Hand," by the same maker, takes a wholesome lesson of charity.

"A Voice From the Dead," "Pardon Me," "Song Kiss." These three films were commented on by the board in front of a Sixth avenue place, but I cannot say what was shown on the screen as said screen was hidden from view by a solid wall of the finest display of millinery. The ladies were out of the big hats in full swing of 1890 and the feathers of every bird of the universe were represented. I had just a short glimpse of one of the pictures. As a lady left the show she had much trouble to pass out and created a commotion which made a temporary opening in the solid wall of hats and I saw on the screen a mass accidently sitting down on the silk hat of a gentleman. If this man had walked in the theater and had seated himself on some of the big merry widow hats he would not have been kicked as he was thrown out of the picture, but he would have been feasted by the men present.

These big hats are not only an inconvenience, but they prove a serious loss to the showmen and no attention is paid to the sign "Hats are Not Allowed." "Mummer's Daughter." The subject would have been a good production if the manufacturers had paid a little more attention to the staging. It is regrettable, after spending so much money on artists, costumes, etc., that the producers did not handle the perspective better. In the show scene the participants seem to act and dance on the very heads of the supposed spectators.

"Korea." This is a rather interesting film on the manners and costumes of the Koreans. Although the Americans have invaded the Far East, it would have been better for the producers to suppress the typical Korean scene. When manufacturers show travel scenes, they should, as far as possible, adhere to local coloring.

"A Night Out" is the often repeated story of a man notifying his wife by phone that urgent business compels him to work late. The novelty of a man in pajamas going to the door for his shoes and accidently locking himself out could have been the theme for a much better production. The picture should have been made as a photographic nature history, as it does not come in the morning when the folks are supposed to get up. The producers show us that it was in the morning, as the milkman had left his milk, the baker his bread, the newspaper man, his newspaper, the woman to some milk and bread and had enough daylight to read the paper. The husband, instead of giving his watch, money and clothes to the burglar, should have taken the opportunity of the presence of the burglar in the house, to explain to his wife why he was not in bed. The apparition of the burglar gave the impression to the audience that the husband was going to fight the burglar, a big racket, and that the wife coming down stairs would have praised the courage of her hubby.

"House Cleaning Days." This film is an effort in the comic line, but the producers have missed the mark. It is an exaggerated and poorly acted picture. It is not unnatural that the husband or father can be the way the women are house cleaning, but there is no need of turning it into a house wrecking party, by breaking and smashing everything. I am sorry to notice that the manufacturers of this film have a little . I am sorry to notice that the manufacturers of this film have a little .

"Runaway Mother-in-Law." Two men sitting behind me said: "You will see if they do not wind up by falling in the water." It was a correct guess, as the mother-in-law harnessed to a push-cart jumped in the water, at the very finish of the picture. Two people, a horse and cart, etc., were knocked down by the runaway mother-in-law.

The Moving Picture World
"Crocodile Hunt," is a well produced picture, interesting and educational. If the manufacturers could give us more of this kind, our children as the above named picture will teach more to our boys and girls than the best descriptions in their books of geography.

"Humpty Dumpty Circus" is a reel of mirth-provoking stunts that will draw the pennies from the children, but which is of much interest to old and young alike. It opens with a crowd of children leaving school and marching through the streets to the "Humpty Dumpty Circus." We see them crowd into the tent and at the end of each act they are thoroughly amused by the various acrobatic stunts made by the little wooden toys that are familiar to all, and which are made to perform all the usual acrobatic stunts of the circus performer in a remarkably realistic manner. Some of the scenes are really comical and it is hard to believe that the elephant and dog are not alive.

It may interest some of our readers to know how these pictures were made, where inanimate articles are seemingly given life. The figures are posed in front of the camera, one picture exposed, then they are moved slightly and another picture exposed, and so on. The photographer being careful not to move the figures or their limbs too far at one time or else a jerky movement is presented. When we consider that there are twelve pictures to a foot of film and that there are 885 feet in the "Humpty Dumpty" subject we begin to realize the magnitude of the task. We are not surprised to learn that the producer worked for several months on the negative, almost without intermission.

The negative was made for the Kalem Company by F. E. Dobson, an adept at this kind of work, who was for many years with the Biograph Company. The cost to the Kalem Company of the making of the many difficult and pretentious dramatic productions, in which large companies of actors are employed. On the standing order basis they expect to just come out about even, as it will be especially popular during the holiday season.

The most deceiving subject of the week was another Vitagraph production, "A Dearly Paid for Kiss." Four-fifths of the picture was a plot that was expected to enliven the story of the musician meeting his death, or seeing another kiss-stealer dealt with in a similar manner. To the contrary, the picture tells a story of a different character. A wife catching her husband kissing the mail seems a rather slight violation of sentiment, but in this case it "makes good." The wife takes the discovery, so much to heart that she abandons her home and enrolls herself as a nurse for duty on the battlefield. The deserted husband becomes extremely affronted. His wife, upon the battlefield, brings him upon the same battlefield with his wife, both wounded. Their experiences reunite them. The weak spot of the picture is the jump from the enlistment of the leading characters to their plight after the battle. "A Young Out," had made shorter and something in the form of a departure for the scene of conflict, a battle or something else had been introduced into "A Dearly Paid for Kiss," as a connecting link between the enlistment and the results of the battle, the reel would have been much a better one.

THE HUMOR OF THE MOVING PICTURES.

An elderly gentleman of unmistakable nationalitiy, with keen beady eyes, a weatherbeaten complexion and a long beard carrying a film valise in his right hand, walked into the film exchange, and seeing the manager overwhelmed with business, known to walk to work and bare behind his head, he came he the manager aside for a confidential whisper.

"Meester," he said, "taking the reel out of the valise, "vat is de matter mit 'Ingomar?'"

"I said the manager, "when last heard of him he seemed all right."

"I mean the film," continued the little man. "Git a look."

The practised eye of the manager glanced over the leader and a couple of hundred feet and found it all right. To satisfy himself he sent the reel into the rewinder's room, whence it was returned with the report that it was not scratched up more unusual.

"Why, Mr. Cohen," said the manager, "now growing curious, "what did you think was wrong?"

"Let me tell you," began Mr. Cohen, "mysteriously, "Last night I go to bed after a good night. I sleep pretty good, when I had such a dream. Oy, oy, not a dream. You remember where Ingomar has a fight with his barbers—"

"You mean barbarians?"

"Yes, yes, barbarians. Vell, the biggest one of them barbarers comes to me and says, 'Mr. Cohen, you owe us tree dollars apiece, a supper and a lodging.' A whole lot more of dem barbarers come and holds out deir big hands, hollering: 'Tree dollars, please! I did told them vat I owes dem noodings and dat I couldn't pay it. Dat's why I come to you for,' I'm getting mad. Wid dis the big barbarer chumps on my chest and I wake up wid a scream. 'Rebecca!' I cry, 'count the money; ve' been robbed.' She count the money; it was all there. But I could find nix of dem expensive productions."

"Mr. Cohen," suggested the manager, "why not select a film without war or soldiers, something that will make you dream pleasantly if at all. Have you got your show for to-night? No? Well, what will I give you?"

"Meester," gif me 'The Pawnbroker'."

It was late Saturday night, when two old Irishmen walked into an electric theater. It would have been wrong to say they were shocked by the film. They certainly were not shockingly sober. The attraction on the screen was "Ingomar." It was plain that the more they saw of it, the less clear it became to them. "It's a fine play," said one to the other. "Indace it is," said the other, "it's the finest play of old school Ireland I ever seen."

W. B. S.

COMPETITION THAT KILLS.

Waterloo, Ia.—Fierce competition among the three local moving picture theaters at Cedar Rapids has compelled the Palace Theater, located east of the Masonic Temple, to close its doors. For some time the theater has not been a paying investment. The Miller Bros., who operated the show, had leased the building for a year and on this account it was probably maintained longer than it would have been otherwise. Several days ago they informed Frank Kilborn, who owns the building, that they would no longer operate the business. They left a number of the chairs and other equipment to apply on the rent.
NOTES OF THE TRADE.

Grantsburg, Wis.—Mr. Christ Griswold has been granted a license to exhibit moving pictures.

Arcola, Ill.—Mr. Tait is preparing to open a moving picture show in Lyons room on Main street.

Stoneham, Mass.—A moving picture and illustrated song theater opened in Armory Hall with the latest pictures.

Binghamton, N. Y.—John H. Soler was granted a license to conduct a moving picture show at 407 Chenango street.

New York City.—A moving picture theater is being constructed at 110th street and First avenue by Raffalo Maruzzi.

Americus, Ga.—E. N. Viquessey will open a modernly fitted moving picture show in the Holt Building on Lamar street.

Rockville, Ind.—F. R. Calvert sold his interest in a moving picture show on the east side to James Limeberry and Charles Moore.

Nevada, Ia.—Fred H. Klove has sold his electric theater to Messrs. Coates & Ball, who will add a vaudeville feature to the bill.

Storm Park, Ia.—Messrs. Anderson & Brevik have purchased O. D. Sweet's interest in the Scenic Theater, who had full control.

Youngstown, O.—James McFarlin and E. B. Blott have leased a room in the Hartzell Block to open up a moving picture show.

Sioux City, Ia.—The Olympic is the latest moving picture show to be opened in this city. It is under the management of C. E. Wirick.

Easton, Pa.—S. Lubin, of Philadelphia, is endeavoring to secure the Easton Postoffice building in Center square, for a moving picture show.

North Bend, Neb., is to have a moving picture show, which will be operated by the Opera House. Mr. Hayes and Floyd Haverfield are the proprietors.

Alpena, Mich.—James McDonald has leased the Star Theater on North Second avenue and will run vaudeville attractions with a moving picture show.

Mooreland, Ind.—Will Huffman and Kilmer brothers opened a moving picture show in the Opera House. This is the first of its kind in Mooreland.

Elgin, Ill.—W. J. Freeman and Thomas Freeman, proprietors of the Mechan Homestead Building, are remodeling the old picture theater.

New York City.—Plans have been filed for converting the skating rink at 32 Manhattan street into a moving picture theater. B. Palmer and C. Lozier are the owners.

Charles City, Ia.—A. C. Tingerich and Oren Masters have sold their little playhouse, the Bijou, to J. A. Farrell, who has leased the property to Mr. Prescott, a theatrical manager from San Francisco.

Savannah, Ga.—Last week closed one of the most successful of the Opera House Theater. Senatoria Sherburne, the noted Spanish singer and dancer, was the drawing card.

Dubuque, Ia.—A new moving picture theater opened its doors for business at the corner of Fourthteenth and Clay streets. Jake Rosenthal is the manager of the new enterprise.

Boise, Idaho.—The store room in the Lemp Building on Main street is being remodeled by the Dreamland Moving Picture Company for a high-class moving picture theater.

Norfolk, Va.—Blind & Eastwood's new amusement enterprise, the "Dreamland," at 303 High street, has opened its doors to the public, after elaborate preparations had been made for the opening.

Baltimore, Md.—Pearce & Scheck have closed a deal for the property at the northeast corner of Baltimore and Holliday streets, and will remodel the structure for a moving picture theater.

Sandusky, O.—Mr. Carl H. Bitzer, famous baritone soloist, of Cleveland, O., has been engaged by Mr. Roach, of the Theater here. Mr. Bitzer's singing has attracted much attention and large crowds nightly is the result.

Baltimore, Md.—The four-story warehouse at 5 North Liberty street has been leased to the Liberty Company, who will conduct a moving picture theater there, after extensive repairs have been made to the property.

Wilmington, Del.—Mechanics are engaged installing a handsome electric sign and considerable metal work on the front of a building on Market street, below Third, which is soon to be opened as a moving picture place.

Baltimore, Md.—An ornamental building will be constructed by N. Vito at 626 North Chester street, for the home of a moving picture theater. It will have artistic designs executed in tin and buff bricks. The cost is figured at $1,800.

Ogdun, Utah, is to contain another moving picture theater in the near future. The persons interested in the new enterprise are Mr. Norman and Trent & Wilson Company, who have leased the property on Washington avenue, facing the City Hall.

Fairmont, W. Va.—Mr. Charles E. McCray, Jr., one of the best known businessmen of Fairmont, and George Fletcher, became the sole owners and managers of the Electric Theater in the Skinner Block, which has been successfully operated by L. C. Bly. The theater is known as the Electric.

Postoria, Ohio.—Wm. Stansbury has sold his theater "Luna," to Messrs. Huber & Wright, of Columbus. Mr. Stansbury's address is now Havana, Cuba, where he will operate a circuit of moving picture theaters and establish his own film exchange.

Ottawa, Kan.—Messrs. Levens & Wilber have leased the premises at 121 South Main street and will open a modern moving picture and high-class vaudeville show, to be conducted at a ten-cent price. The interior is being extensively rearranged and decorated for the purpose.

Mooreland, Mass.—The lease exchanged between W. L. Schoonover, owner of Dreamland Theater, on North street, and Mr. H. Sawyer, owner of the Spa, for the transfer of the Dreamland to Mr. Sawyer. Mr. Sawyer intends to run the Dreamland in connection with other enterprises.

Richmond, Va.—City Electrician Thompson has before him applications for permits to install electrical wiring and apparatus for five new moving picture theaters, which will be opened in a week. These amusement places are fast increasing in number. There are now fifteen in Richmond, and all seem to be doing satisfactory business.

Marblehead, O.—Mr. George Upp, the much talked of tenor vocalist and southpaw pitcher of the Columbus American Association League, of this city, has been engaged by Messrs. L. and C. Carr, proprietors of the Auditorium here, for a week, to sing the illustrated song. The seating capacity has been enlarged and the Mayor intends to play to turn-away business.

Sandusky, O.—The officers of the Bijou Amusement Company, under the management of Kissman & Ginge, have been moved to new quarters on South Columbus avenue. These gentlemen are both long experienced amusement managers and promoters, and are always open for propositions, as well as prepared to take up vaudeville and picture theaters and run them to success for the owners.

Winchester, Va.—The well-known lecturer and orator, W. Stephen Bush, presented a special feature programme of music, lectures and pictures at the Auditorium here, which have been lasting very long and are a great attraction. The Auditorium here, for a week, is let as an extension of the Auditorium, which is one of the prettiest theaters in the Old Dominion, has decided to give a moving picture show hereafter every night when the house is dark. The manager of this theater is Mr. Herman H. Hobbs.

Sumter, S. C.—Of the three moving picture theaters here, the Lyric is the best appointed and the S. R. O. sign is frequently seen. The Elite is another finely equipped house and the Bijou is the best. The Bijou, for colored patrons, is an extension of the Elite, divided only by the screen, the same pictures serving for both houses. The Gem has its entrance on a back street and the only additional expense is the ticket and the place of admission. Although the same program is seen in both places, the admission to the Gem is 5 cents, while 10 cents admits to the more finery appointed Elite.

Reading, Pa.—Carr & Schaud, proprietors of the Victor Theatre, 731 Penn street, have leased the entire Boss Building, 738 Penn street, for a term of eight years, and will instal one of the modern moving picture theaters in the State. The front will be decorated with statues, tile and marble, and will be illuminated with 1,000 electric lamps. The interior will be elaborately adorned and will be fitted up with 500 of the latest opera chairs, a women's waiting room and all conveniences of an up-to-date theater. The upper floors will be rented for offices and apartments. The Victor will be continued as heretofore.
Rochester, Minn.—The various theaters within the city, namely, the Metropolitan, the Majestic, and the Bijou, are stringing up their places up so that they will comply with all the clauses of the moving picture ordinance recently passed by the Common Council. The ordinance requires that a license of $100 be paid and also that a warrant be first obtained from the fire warden of the city. Also that the theaters be guarded against and for the extinguishing of fire. It shall have two exits or more, not less than three feet wide; all seats be firmly fastened to the floor, all aisles shall be three feet wide and free at all times. To meet these and other requirements, the managers of the several theaters are exerting their efforts at the present time.

St. Joseph, Mo.—The Lyric Theater has broken all records for attendance at its opening performances. An excellent programme is supplied by the management.

Wilmington, Del.—W. O. Hyrup's Moving Picture Theater, at No. 408 Shipley street, was threatened with extinction one day last week, when a fierce fire broke out in one of the buildings in the rear. As it was, Mr. Hyrup suffered a loss of $1,000 from the smoke and water, partly covered by insurance. The fire did not interfere with the performances.

CORRESPONDENCE.

WHITHER ARE YOU DRIFTING?

New York, October 19, 1908.

Editor Moving Picture World:

Dear Sir—In answer to your correspondent “Manufacturer” I am pleased to see that the manufacturers show a disposition to discuss the different suggestions contained therein.

Your correspondent claims that the manufacturers would go to bankruptcy, if they were to make films that could hold the cards for months and years. This is a wrong idea.

We know that films, after a rather short service, are ruined. As the renters know that the pictures are not of such a standard as to warrant the purchase of new copies, they rent these films until they are a disgrace to the public and many pictures of merit have been thrown away on this account. If the manufacturers were to adopt the proposition, contained in your paper of October 10th, viz.: to lease the films to the renters for only a short period, the renters would not be able to ruin a picture by showing worn-out or ruined films, and, if the pictures were good and still in demand, the renters would then have to purchase new copies.

I am sure that the manufacturers will agree with me, that the profit is in the copies. Allow me to illustrate these facts by plain figures. Do not take the following figures as correct, they are merely an illustration.

Let it be supposed that the manufacturers make a show of 5 films, each film 500 feet long, or together 2,500 feet.

With the quick work of to-day, of hurrying folks in front of the camera, with no or very little preparation and of cutting off all that could be considered hard and expensive work, the said manufacturers do not spend $1 per foot for the negatives.

My idea would be to improve the work in such a manner as would enable $4 per foot of negative. This extra increase in the cost would allow the manufacturers to pay better prices for good sketches and would allow them to engage better artists, to rehearse the pictures several times until the perfection is reached, etc.

Cost of 2,500 feet of negative at $4 per foot...$10,000

If the manufacturers were selling only 50 copies at the regular rate they would make scarcely any profit, but with a good film the manufacturers could sell 50 new copies every two months and if the picture was good enough to run for a year, they would sell 300 copies to the 50 sold to-day.

The manufacturers would not go into bankruptcy, but would make a good deal more money by making only one good picture every two weeks instead of 5 and 6 poor pictures each week.

The expenditure on the negative should not be considered, as, if a good, the manufacturers would always sell more copies than necessary to pay big dividends. The theatrical folks do not hesitate a moment to spend fortunes in one creation. The theatrical folks know they have the proper art-

JERUSALEM

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TOGETHER WITH

DAVID and GOLIATH

LENGTH 1925 FEET. READY NOV. 7

PRICE $250.25 NET

Without a doubt this new religious film will prove one of the greatest drawing attractions of the season.

THE DRAMATIC REVIEW'S CRITIC SAYS: "A great religious film... of a very high order. Nearly 200 people were employed in acting the several scenes... huge painted backgrounds splendidly executed."

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CHRONOPHONE
TALKING AND SINGING
PICTURE MACHINES

The synchronism is perfect! The subjects embrace all the latest stars and feature acts. Over 500 different subjects now ready. Picture theatres, heretofore playing to empty houses, packed and jammed to the guards when equipped with the Chronophone. It is up to you to be first. Write us quick Catalogues Free.

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Aloe Optical Co.
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GENERAL ELECTRIC COMPANY

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MERCURY ARC RECTIFIER

Just assume that your machine is operated six hours per day, 300 days per year, and that you pay 10 cents per kw. hour for current. Of the three systems used the following table shows the

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G. E. Rectifier. ...............26 Amp. on the Arc..... $375.00
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When you consider that you can get better results with 30 amperes direct current from a Rectifier than with 60 amperes alternating current, isn't the above convincing proof that it will pay you to install a

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RECTIFIER

Booklet No. 3681-P will give you other reasons why it will be to your advantage

IMPROVE THE PICTURE ON THE SCREEN

y using a high grade projection lens.

Our lenses give a sharper and more brilliant picture than any lens made here or abroad. We will send a lens on approval that makes a picture the size you want.

PRICE $18.00 NET

When ordering state the distance from lens to screen and size of picture. The purchase of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

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MALE SINGER WANTED
for Theatre in Canadian city of 20,000 inhabitants. Salary $15 per week. Pleasant town to live in. Board obtained from $3.50 to $4.50 per week. Man of good habits and appearance, and of fine, rich voice desired. Address, with references.
CANADA: care of Moving Picture World; or call at World office for further particulars.

FIRE PROOF CABINETS FOR FILMS
The Construction is double walls of steel, with two-inch air chamber lined with asbestos. There are no heat conducting connections between the double wall combination locks.
The Test, in which the outer walls were brought to a white heat, showed the contents to be fully protected and in perfect condition.
The Prices are the most reasonable and will be sent on request.
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the "increase of trade" we were obliged to seek
larger quarters and are now located at 143 North
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we are now in a position to fill orders more
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THE BEST WIRE FOR
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RHEOSTATS
DRIVER-HARRIS WIRE CO.
HARRISON, N.J.

"On the Minute Service"
Is your aim to please
your audiences; have
them say you show the
most interesting pic-
tures; pictures of merit,
carefully selected, not
any and everything
placed on the market?
Let us help you. A trial
is the most convincing
proof. We don't want
your business for a
month, but as long as
you are in business and
we know our service of
selected subjects will
keep you in the front
rank of exhibitors. Don't
delay; write us imme-
diately. You understand
we furnish two highly
colored, and artistic
posters with each reel.
SEND FOR RENTAL RATES AND LIST.

Machines and Parts (all makes), Carbons,
Condensers, Tickets. Everything pertaining
to the Cinematograph trade. We can furnish
you with any size lens desired.

Southern Film Exchange
146-148 West Fifth St.
CINCINNATI, - OHI0
AMONG THE TRADE.
Yorkes & Co.'s office at 53 West 28th street, this city, is well worth a visit by any manager of a moving picture theater, if only to admire the many excellent devices for imitating the various sounds to accompany and give reality to the pictures. Hardly any sound effect which is likely to be wanted could be mentioned that they do not have a device for—and the natural sounds of some of the effects are marvelous. There is quite a lengthy list to choose from and the prices are very reasonable for the quality of the goods. Send for list to Yorkes & Co., 53 West 28th street, New York City.

The Fireproof Steel Cabinets for storage of films which have been installed by Willis H. Chamberlin & Co., of 150 Nassau street, New York, are spoken of by the purchasers in the highest praise. The cost, compared with that charged by the safe builders, is nominal, and where a large stock of reels are carried this would soon be covered by the saving in insurance rates. One reenter in New York has already had his insurance rate materially reduced since adopting the fireproof cabinet. Double steel walls are separated by an air space and asbestos board, and the severest test has failed to show injury to the contents. Besides, they are a great convenience and space saver. The interior arrangement can be adjusted to suit the purchaser. One man has his reels on edge, separated by steel rods, and a blank space at the side receives the reels that are booked.

Films Renewed
Old rainy films wanted. We'll fix one-half of film, and let you see the difference. Address FILM RENEWING CO., Wm. Bullock, Mgr., 716 Superior Avenue, Cleveland, O.

Keith, Proctor & Poli are using these chairs in their best theaters. AUTOMATIC FOLDING AND REVOLVING OPERA CHAIRS The Haydesty Mfg. Co., Canov Dover, Ohio.

MEN AND MEN
The Moving Picture World

Stories of the Films.

BIOGRAPH COMPANY.

THE CALL OF THE WILD.—"Wild the forthling if you try to tangle with the Redman. Civilization and education cannot bleach his tawny epidermis, and that will always brand him as distinct from you." Thus say it, for his condition is indeed deplorable; elevated at best to the level of savagery, truly does not fully realize his extreme condition. This was the plight of George Rockefelder, the hero of this filmography made on the screen. He is not only uneducated and a brute but is also a complete pariah to the rest of the reception given in his honor by Lieut. Penrose, an Indian agent, the heroine, Helen Ellis Davis, the lieutenant's daughter, and falls desperately in love with her. You may be sure he is indignantly repulsed by Gladys and ordered from the house for his presumption by her father. With plaque he leaves and is humiliated for deeds of valor. He is in great and terrible despair. What was the use of his struggle? As he reasons, his long suppressed nature asserts itself and he turns his gun on those who fear his cruel hell of a life. He is not their master and his crude weapon is no match for their impetuous power. Here he sits; this untasted youth growing more inanimate by the minute, he endeavours to tear one of the conventional clothes he wears, donning in their stead his suit of leather, with blanket and feathered headband on. He is embittered and a broken man. He leaves his whisky, he makes his way back to his former associates in the wild. This is when the opportunity presents itself, when he surprises Gladys on her bower, riding. She is a young girl of tender spirit and considers holding her captive. She can see in George's eyes the very presence of the All Powerful Master above, who knows and sees all things, and who is even now coming to do His work to the heart of this Higher Voice, and helping her to her saddle, watching as a true friend. Gladys is most thrilling in situation, beautiful in photograph and thoroughly Western—typical.

CONCEALING A BURGLAR.—Here the Biograph Company presents a subject with a decidedly ingenius plot—in fact, at cross-purposes. No one being the most unique in construction, it is intensely thrilling in detail. Mr. and Mrs. Brown are preparing to attend a banquet, and Mrs. Brown takes from the jewel case a beautiful pearl necklace, to be worn with the dress. She notices its absence while seated at the banquet bead and is very much worried up to consequence. But, Mr. Brown assures her that she will find it safe upon their return home. As one of the guests, there is a party named Wells, who, unknown to all, is a gentleman burglar. Hearing of the forgotten necklace, and believing that the wearing of the same is leaving the banquest hall, makes his way to the house where the Browns are with the object of finding the jewel and camp with the loot, when the Browns return; so he comes later that night, finds the cover, and when he enters the room Brown retires. Wells seizes this opportunity to get the jewel, but, finding it in the possession of Mrs. Brown to hide him, or he will pretend to her that the necklace is not his. Now, Wells is very cautious, and sudden conspirator. It is not the usual "wants the entire" and "will wreck" which might be easily waited for in confidence but Wells is a real burglar. He makes many reasons, before you pass on it. In the presence of these reasons from large ship are registering themselves at an inexplicable exercise. The captain of this ship a gentleman where a young man resides with the captain's daughter, who is served by the sweetheart of the pirate chief, when appears and observes the advances of the captain to the girl. The inaudible of the captain are severe the voice of the young pirate lover, though he is suddenly by the mood, which comes to the rescue of the captain. The captain with his wife and child sleep after embark on a voyage and the young man follows his man when the appearance of the beans after a terrible conflict between the two ships wherein is partly destroyed the pirate ship, the British naval encounters at close range in a deeper hand-to-hand struggle, which closes with a struggle once more against the pirate on the other side. Now comes the final conflict. The remarkable part of this production lies in the fact that in no part of it is there even the least hint of artifice or mannerism, and canceled among ships and daringly portrayed as actual warfare.

GIFT OF WIND.—Lively and skilfully come in which the sun is good and the breeze is strong. While the current of wind is a star, before the bodyce, it was true. Right! Just right in length, just right in style, and right in simple story. Picture art—nothing but the simple story.

LUBIN.

THE MOUNTAIN MAN'S REVENGE.—A young man rides to the mining camp to spend one day an automobile drives up in front of the cabin, the man is beaten with a club and club and child. The young man falls in love with a mountaineer's wife. He brings his wife and child
hls home and returns to the mountain cabin while the woodman is busy at his work. Accidentally
he makes a return to his cabin. "Will ye save him, sir?" inquires the woodman, and the "Will ye save him, sir?" inquires the woodman, and the
sends him home in a hurry.

G. MELIES.
A LOVE TRAGEDY IN SPAIN.—Before an inn in
the mountains a Spanish danseuse does a wild turn. A brandl falls in love with her, and she pledges her love. She then enters their chamber, her name is presently discovered by their landlord
who has heralded her coming by throwing into her window a box of roses while she was asleep. He falls upon his knees and bowers her to marry her. But while he is pressing his suit, the belle disappears, and it is immediately a jealous
quarter ensues. The two suitors repair to the frontier station, where the young woman, who promises love, is hurled over a precipice to her death. The smuggler then returns to the chamber of the dead
woman to claim her. When she learns of her brutal crime she refuses him. In his disappointment he
seizes the+ woman and rushes to his body. He bounds to his body while executing his own hands reddened
by her touch.

PATHE FRERES.
TROUBLES OF A COAT.—A painter perched on
a high ladder is busily engaged in painting a sign
when a man happening to pass under him gives the ladder a jar, thereby upsetting the pot of paint
which comes pouring down all over the peddlar’s coat. The man is so infuriated that he insinuates upon the painter changing coats with him which he reluctantly consents to do in order to
avoid further trouble. But as the garment does not fit him and it is therefore of no use to him he
seizes the sign, shows it to a dandy on the bench with his coat. He makes a fine exchange, and is soon
on her merry way again. Awakening, the man discovers the trick played on him and gets even by changing with a woman. We next see her painting it off on an intoxicated soldier who is under the impression that he has the best of the bargain. It is quite a comedy, and the artist has no time in making a trade with a cadet, who in
turn turns some that he has not the worst of the bargain, so he hastens to make a deal with a boy
who is pumping up the tire of a wheel. When the latter turns his back the cadet utters a
furiously in order to ride off on the bicycle. The boy, dis
gusted at the idea that he has been such an ass,
gets a rather stout gentleman to change coats with him. The porter person, after fruitless attempts
finally entombed.

EDISON KINETOSCOPES

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IMPROVED Take-up, Rhoostat, Automatic Shut-off
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EDISON FILMS

NEW FEATURE SUBJECTS:
SHIPMENT OCTOBER 27, 1908,

THE ARMY OF TWO. Historical.
An incident of the American Revolution, where a British force was repulsed on the Connecticut
shore by the two Pontiac brothers. The British commander was wounded and made prisoner. He
was nursed by one of the girls, and became an officer in the Continental Army.

No. 6389. Code, VENDICANZA. Approx. Length, 900 feet.

SHIPMENT OCTOBER 30, 1908

A FOOTBALL WARRIOR. Dramatic.
The story of "Strongheart" an Indian college student who is the idol of the football team. He
becomes a rival with a fellow-member on the team for the affections of a girl. The rival makes
two attempts in his life while playing football, but both fail, and finally "Strongheart" wins both his life and
the girl.

No. 6390. Code, VENDICAR. Approx. Length, 900 feet.

SHIPMENT NOVEMBER 4, 1908

SAVED BY LOVE. Dramatic.

No. 6391. Code, VENDICOM. Approx. Length, 900 feet.

THE JESTER. Romantic.

No. 6392. Code, VENDIDICO. Length, 900 feet.

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“STAR FILMS”
All our subjects bear our Trade Mark. Our Films fully protected by patents and supplied only by members of The Film Serv-I Association.

JUST OUT
A Tragedy in Spain
A thrilling episode in the style of Bizet’s “Carmen”

LENGTH 544 FEET

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FILMS
FOR RENT
Wanted—First Run Customer
We carry everything pertaining to the Moving Picture Business, and if you are in need of anything in the above line
We buy all kinds of machines and song slides.

DEALERS!!—Write for Special Prices
WALK—PHONE—WRITE or Run
All orders are shipped the same day as received C.O.D.

THE MOVING PICTURE WORLD
way be of great service to the general public. We first see two officers who are endowed with hypnotic power starting out on their hunt. Their first experience is with an intoxicated fellow, who is having his troubles trying to navigate, and as soon as the magnetic cup hots into his eye, the tipsy one regains his feet and starts away at a great rate. A horse attached to a rig comes rolling down the street and the officer rushes out in front of him and immediately the animal is hypnotized and goes to a sudden stop and backs down around the corner from where he came.

We then see two other officers coming down the street, who at first appear like the ordinary guard law of the peace, but we soon find that each has tucked away under his shirt bosom a complete law force. A passing citizen taking advantage of the courtesy offered him by the officers, makes his toilet and goes on his merry way. Next we see another officer carrying in the same way a full lunch basket, of which some ladies partake, not even seeming to think of the approaching cops. Finally we see an officer appear carrying a writing down on his back for the use of the public. A woman, taking advantage of the opportunity, writes a letter to a friend. The officer then supplies her with a stamp and she puts the message in a box attached to another officer's back. Length, 328 feet.

**SELIG POLYSCOPE CO.**

**LIGHTS AND SHADOWS OF CHINATOWN.—**

This drama is one of the most interesting stage pictures ever presented, and now seen for the first time in moving pictures, forms one of the greatest novelties ever turned out by a film manufacturer.

While all the characters are Chinese, the story of the drama is one of tremendous heart interest, and the emotions are of great dramatic strength.

The pictures presented give one a true idea of life in the Chinese quarter of a metropolitan city. The street scene where Kim Soo attempts to fly to her lover's arms by jumping on his back, is the most attractive glimpse of oriental life. Here are seen the merchants plying their trade: fish dealers selling their wares; vegetable vendors carrying enormous baskets suspended from their shoulders; fortune tellers practicing their mysterious rites to secure a nickel of the "white devil's" money; tourists moving amid the stream of humanity. The Chinatown scene, where the hatchetsmen subscribe to an oath to kill Chon Yet, in complete with interesting objects literatly displayed. The drama has its climax as well as pathetic side, and much fun is provided by an Irish policeman and a mysterious Chinese box named See-see.

More than fifty people, all Chinese, are employed in the pictures. They show nineteen excellent scenes, the whole forming a series of views which for attractiveness and interest never have been excelled. Length, 1,000 feet.

**VITAGRAPH COMPANY.**

**Vitagraph Company Issue:**

- **THE MUMMER'S DAUGHTER.—** A French drama of the time of Louis XV. Length, 700 feet. Released October 27.
- **HOUSE CLEANING DAYS; or, No Rest for the Weary.—** A lively comedy. Length, 272 feet. Released October 27.
- **THE STAGE-STRIKED DAUGHTER.—** Length, 605 feet. Released October 27.
- **THE RENUNCIATION.—** A melodrama with some very pretty scenes and good action. Length, 370 feet.

---

**A Drawing Card for any Moving Picture Shows is a Card Printer**

in the lobby. It is always surrounded by crowds. The Card Printer is a slot machine, and prints cards, 5 cards for 1c or 12 cards for 5c. Special price if you mention this paper.

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We are after YOUR BUSINESS.

We have made a specialty of laying out the most attractive programs for your show. Just the right amount of comic, scenic and sensational subjects.

We have had more extended experience than any other house along this line.

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The saying that "Conscience makes cowards of us all" is verified in the timidity shown by the renters and exhibitors who have been subpoenaed to testify in regard to the graft methods practiced by the men connected with the License Department. Threats and intimidation should only inspire those who have been imposed upon to come forward and tell all they know and assist the workers for good government in exposing and punishing the idle grafters and political leeches who extort unlawful tribute. By keeping silence the tempest in a teapot will soon blow over and things will revert back to their former condition. By bringing to light all evidence of guilt and pressing the investigation to a finish, the result could not have been other than permanent relief to all concerned. * * *

All talk of consolidation, absorption, combination, etc., etc., has dwindled to less than a whisper. Even "the best informed" are as silent as clams on the subject. If any overtures towards the combination of certain film manufacturing interests are still under way they are under cover, out of sight and beyond hearing of all except those who have them in hand. To all appearances further combination is a thing of the past. What will be the next sensation? Out with it, for the moving picture arena is certainly very dull at present and there are many in need of something of inspiration to keep the pot of gossip boiling.

Why should the mooted merger of the Edison and Biograph companies have furnished such a fund for gossip to the newsmongers? When it is accomplished it cannot affect the business to any appreciable extent. The present film output is equal to the demand, and, as several manufacturers are engaged in increasing their facilities, it does not appear likely that the supply will be lessened. Manufacturers, renters and exhibitors, alike, ought to be happy. The renters are certainly getting theirs. We meet fellows rolling around in automobiles who a year or two ago were drawing salaries no greater than their office boys, and from one end of the country to the other we get satisfactory reports from the exhibitors. Mergers, associations and conferences will do much to safeguard the business which is now so well established. We are glad to see that the exhibitors of New England are getting together to form an association for their mutual protection. In union there is strength. In conference there is wisdom. The likely and the most needed effect that would follow any combination of interests is the wholesome restraint that would be effected upon the avaricious and narrow-minded, who jeopardize their own and others' interests by their peculiar business methods. * * *

Conditions in the moving picture business remain practically as they were a week ago. If there has been a change it cannot be classed as advantageous to those vitally interested. It is reported that some of the film exchanges are reducing orders. To an extent the report is true. The reductions referred to are so slight they seem hardly worthy of notice. The question arises: Are these reductions the forerunners of more serious results of a condition which is complained of by the film exchanges with considerable feeling? The situation can be summed up briefly as follows: All the manufacturers of film subjects must admit that orders for film are practically at a standstill. Standing orders remain stationary and sales outside are very, very few. The film exchanges are dull and sour, especially the Film Service Association men. Sharp competition is being waged to meet cuts in rates offered to exhibitors, but the price of subjects keeps up. If there is anyone in the business inclined to smile it is the exhibitor. He is getting the films, and he is not paying high prices for them. This is especially the case in and about Greater New York. A few weeks ago the exhibitor was the most disgruntled individual. He withered under the chain, as he called it, that bound him hand and foot to the conditions that required him to rent films from the exchange with whom he had a contract, at the price agreed upon, regardless of service rendered. He had only one alternative, to jump over to the independent service. That was the one weak point in the New York local organization rules. Had provision been made whereby a member who could not or would not furnish the service required by the contract, could be forced to surrender the customer to a member who could and would fill the bill, there is no doubt that the New York Local would still be in existence and conditions in that territory would be much better than they are to-day. To say the organization could not possibly exist on account of certain members being unequal to the duty of keeping faith with their fellow members cannot alter the merits of the conclusion. The members who were guilty of this were the same men who were unable to live up to the contracts with their customers. The members who remained loyal were those who had the goods to fulfill the contracts. Had the provision referred to been in force the members who could not keep faith with either their colleague or the exhibitors would eventually have been brought to a realization of what they were obliged to do, or been forced to the wall.

However, the organization is dead and good and bad are in hot competition with the inevitable result that each succeeding week shows one or the other is forced to lower prices to hold his trade and the gamut is tossed to the manufacturers. Complaint is made that the
prices of all association films are too high and some manufacturers are too frequently guilty of "padding" subjects to give them length.

Nickelodeons are multiplying daily. It would seem that such conditions should benefit both the manufacturers and the film exchanges. They did last year, but thus far this season they have had no such effect. The exhibitors appear to be the only people on the move.

Among the latest film productions of the past week is "For His Sister's Sake." The story is not without interest. It is well produced, the scenes are admirably selected and photographically it is well up to the average. There is one unpardonable fault, however. The subject is padded so much that it is tedious. Its length is very close to double what it should be on this account. Had it been turned out as, say, a 500-foot subject it would be entitled to most favorable criticism. When titles are unnecessarily doubled and representations of newspaper announcements are made so that the audience, reading with deliberation, can go over them twice it is time to make a protest. It is a pity that such a subject should be spoiled by tactics of this character, and it is an injustice to the purchaser.

Under the heading of "Criticism" a brother editor tries to discredit our efforts to clear the atmosphere of the rumors and gossip which certain contemporaries have published as facts. We have refrained from taking notice of such petty attacks because personal animus is so apparent, but the inconsistency of the malingerer and the incompetency of the "critic" is so apparent in this instance that the joke is too good to pass. It is obvious that the ill-drawn conclusions only reflect, as in a looking-glass, the condition of the writer. It is also painfully apparent that he cannot even write correctly the language of his own country, however accomplished he may be with "the gift of the gab." Those who may have noticed his carping remarks on the report of our Paris correspondent on the color photography of Albert Smith must have smiled when they read in his latest issue a confirmation of the remarks in our article to which he had taken exception. Our readers will kindly pardon this digression, as it serves as an excuse for emphasizing the fact that the Moving Picture World is "there with the goods," to use a slang phrase, and when you see it in the World it is so!

Twenty-eighth street, between Broadway and Sixth avenue which so recently was the hooting place of popular music publishers, has been almost entirely deserted by them. In their stead has come the Moving Picture Film Exchange and the lantern slide rental bureau and the slide maker. Two new places were opened there this last week and more are to follow. This is a desirable location for film and slide men, as Twenty-eighth street has stations of both the Third and Sixth avenue elevated roads and the Subway on it also, it will soon have a station of the Hudson Tunnels at Twenty-eighth street and Sixth avenue. Among the firms now doing business on the block between Broadway and Sixth avenue are: The Imperial Moving Picture Company. Len. Spencer's Lyceum, The Henry B. Ingram Company, The New York National Film Exchange, Arthur Wells Amusement Enterprises, and it is announced that two other firms will open there next week or the week after. This block bids fair to take the palm away from Fourteenth street as a center of moving picture exchanges.

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Hints to Exhibitors.

By W. Stephen Bush.

Specially contributed to the Moving Picture World.

It is one of the cheerful facts in the moving picture business that within recent times the exhibitors are abler, better educated, more intelligent and experienced men than ever before. The great boom which followed in the wake of the novelty of the moving picture has passed away, the business rests on more solid foundations and the exhibitors, like water, have found their level. However, money has been spent in which theaters by the ill-judged enterprise of the incompetent it is hard to calculate, but I fear the aggregate amount runs into the hundreds of thousands. Even at this day the percentage of failures is large. In this business no man has success thrust upon him, he must achieve it by hard, steady work. The man who wants to make money out of amusing the public with moving pictures must, among other qualifications, possess tact, knowledge of the business, judgment, and he must understand the public in general and his own little public in particular. His personality must count for something with the patrons. He cannot leave the conduct of his business to others and expect to thrive. He is the head of affairs and for him there are few idle moments. Once he succeeds in convincing his employees that his supervising eye never sleeps, he has made a good start on the journey, whose goal is success. It will not be long before the patrons will have the same conviction, and with that conviction comes confidence in the place.

The Fallacy of the First Run Craze.

Good pictures are of course essential, but the notion that success lies entirely and solely in winning the race for first runs is wrong. Some exhibitors evince mental disorder on this subject. If they can only get the coveted first run, they are convinced that success must follow. I do not dispute the value of first runs: it is perhaps a royal road to success, but if it is, it is a very costly road. In the present state of the market first runs are few and far between, considering the number of electric theaters, and in time the pictures will come around to all. they will have a choice, which in the matter of a first run they surely have not. When a new picture comes out and some exhibitors proceed is that every new picture is good, just because it is new. We all know different. Every picture, like every play, is an experiment until it has stood the test of public criticism, and when you strike a general average failures are more numerous than successes. It is a sorry spectacle to see two electric theaters in the same neighborhood trying to beat each other with first runs. Either the neighborhood will support two electric theaters or it will not. If it will, both can live, and they will gain far more by co-operation than by competition. If it will not support two, all the films in the world will not work a miracle, and the winner will be like the Roman general, Pyrrhus, after he overcame the enemy. "One more such victory and I am lost."

Failure of the Premium Gag.

There are many ways in which the business of an electric theater can be improved and stimulated. One place in Trenton, last Summer, handed out free ice cream to its patrons. It happened to pass the place, and, always curious, went in to see. When I came out I felt they were
giving the pictures away free and selling the ice cream under false pretenses. Such stimulants will never help. Souvenirs, premiums, coupons, lotteries, are all right in their way, but what the people chiefly want is the good picture. Here I must revert to what I said before—the question of choice. It is more important that the picture be good and suitable than brand new. Avoid everything that is in the least vulgar. I like many of the Essanay comics, not because they are always refined, for they are not, nor need they be at all times refined. You will find that these comics never depend for their effect on the degradation and the humiliation of men or women. A saint must laugh at the man who suddenly loses his balance and falls on his back. It is not a degrading spectacle! it is good-natured fun, calling for good-natured laughs. The moment, however, the thing is carried too far the audience feels the reaction, and then quickly follows disgust. The so-called comics of another manufacturer are, almost without exception, of this objectionable type. The rough, coarse and vulgar laugh. Speaking of the audience of the orator Emerson says: “If anything comic and coarse is spoken, you shall see the emergence of the boys and rowdies, so loud and vivacious that you might think the house was filled with them.”

It is not the noisy element that pays and makes the solid foundation of an electric theater’s patronage. Take no picture that was made for this element alone. The rough and the vulgar are in the minority everywhere, and the moment you begin to cater to them you place yourself on the sliding board. The Moving Picture World will keep you posted in this respect and will do its very best to kill off vulgarity, cheapness and garbage generally. Next to vulgarity avoid anything that is at all suggestive, and if you are in doubt resolve the doubt adversely to the picture in question. The Pathés were at one time open to objection on that score, but they certainly have reformed and taken a new tack. Everything they have turned out recently has been absolutely clean.

I state with pleasure that all exhibitors realize the importance of catering to women and children, without whom, indeed, the electric theater could not long exist. Special matinees for women and children, which really do show special features, are as a rule paying arrangement. The fairy tales of Pathé’s, the children’s stories of Edison and Essanay, are rich in materials for such a programme.

THE EFFECT OF MUSIC.

No picture was ever made that could not be improved by music and effects. This fact is being more generally recognized than ever before. I have been in theaters where the piano player helped the success of the pictures almost as much as the operator. There are many places where an occasional operatic will come in very prettily and effectively. A good piano player is essential to the success of the progressive and successful electric theater. Do not idolize the illustrated song as if it were a fetish. It easily grows tiresome because of its monotony. Instead of allowing some cheap singer to inflict himself upon the audience night after night, do without any song for a week or two and then hire a really competent singer, one who possesses tried merit, art and talent, and give him a week. The illustrated song, I am sorry to say, has developed a breed of “singers” in the cheaper theaters that in many cases calls for suppression by either the police or the board of health, or both. The “illustrated singers” need never fear the coming of the wolf to their doors. All they have to do is to sing one verse and the wolf will make haste tracks back to the forest.

VALUE OF THE LECTURE AND EFFECTS.

There are films, some of the very best, that should not be put on without a lecture. If for any reason you cannot secure a trained lecturer, take an encyclopedia, look the subject up, write out a short story of the thing, get a man who can read English, and whose voice can plainly be heard, and then before you start the picture give the people an inkling of what it is about. No matter how poor the effort, it is better than no effort at all, and your patrons will appreciate the explanation.

In the matter of effects too great care cannot be taken. A good effect will go well with any audience; a bad one is likely to create a demand for the “hook.” The imitation behind the screen of the murmur of a mob growing by degrees into a roar is a splendid effect, but it is a very difficult undertaking, and in the process of rehearsal a good stage manager would be too frequently tempted to do bodily violence to the “supers” composing the mob. I have seen productions of Julius Caesar, where the mob around the rostrum was as interesting as anything Mark Antony said or did. A touch of that great art would help such and similar scenes very much. Attempt no effects that have not been thoroughly rehearsed. In the famous dagger scene in “Macbeth” (I am speaking of the Vitagraph film) a grand effect can be introduced at the end by having someone strike upon the bell three times—the signal by Lady Macbeth to her husband to go and murder Duncan. I lectured on the picture one night in a theater not a thousand miles from Philadelphia. The young man who had charge of effects was enthusiastic and determined, but a fine perception of dramatic possibilities was not among his strong points. I gave him the cue. “Remember,” I said, “three strokes upon the bell.” The fatal moment came. The audience was spellbound and listened intently for the “stern alarum.” The bell rang—it rang loud and hard and long—it might have called Macbeth to his supper, but never to midnight murder. All effects that work well and are skilfully prepared will delight, all others will disgust.

ITEMS OF INTEREST.

Mr. J. Stuart Blackton, of the Vitagraph Company of America, is combining business with pleasure on a trip to Europe. With him goes his bride of a few months. The World wishes them a pleasant, if belated, honeymoon trip.

The Riley Optical Instrument Co. have removed to 3 East Fourteenth street, this city. Their specialty is lantern slides for lecturers and their stock is so large and varied that there is hardly a subject that can be mentioned for which they cannot supply an adequate number of suitable slides.

Max Gluck, who managed the Laemmle New York office until he was dismissed, paid us a visit last week on his return from a lengthy European tour. He leaves for Chicago, but expects to return to New York and engage in business. He would not admit that it would be in the moving picture line.

The First Annual Banquet of the Moving Picture Association of New Jersey will be held in Jersey City, in the latter part of this month. Members from all parts of the Hudson County, and from New York will be present. The banquet will be held at the Grand View Hall, Jersey City, N. J.

The Kleine Optical Co. have recently received a remarkable consignment of film subjects from the Urban Eclipse studies of London and Paris. The collection consists of thirty-five different subjects, depicting famous French actors and actresses in their most popular plays, such as Sarah Bernhardt and her company in “Hamlet,” and others of international reputation. It is of peculiar interest that these films were taken eight years ago and only now has permission been obtained for their public exhibition.
Comments on Film Subjects.

"One of the Bravest" was on the screen in a Fourteenth street theater when we entered with a couple of friends. Not knowing the manufacturer, they remarked that it must be a Pathe production, and complimented the photographic quality and execution of an American manufacturer; and in this instance it is well merited. In this film the Selig studio has scored a headline, the plot and action is naturally hard to tell, but the scene highly realistic. The film has a very pretty ending.

"Ex-Convict No. 900" is of thrilling interest and the scenes are acted and produced in a manner that upholds the Edison style. The way of the world is clearly shown in the story, which depicts the personal tragedy of a hardened convict, destined to lead a model life, but who is lured by the police and ostracised by his fellow man until he is driven to desperation. In attempting a burglary he is recognized by a little girl whose life he has saved and her wealthy father provides for the convict's family. The audience in Keith's showed the keenest interest and approval of this subject— pity that there were not more productions of this kind. One thing we could not understand—the master of the house switched off the lights when the family retired for the night, but neglected to turn on the light during the sequence with the burglar, which presumably takes place all in darkness.

"Heart of a Gypsy Maid" and "The Mind Reader," two Pathe productions. The former is a finely acted plot of dramatic interest, the latter a comedy—good, clean comedy.

"Lover's Guide" is not what can be called as high standard work as "Ingomar" of the same manufacturer, but is better received than the former. To make this film, an amusing, well produced, comic picture with some good photographic effects. The falls, tumbles, incidents are natural, are not forced, exaggerated or silly, as so commonly shown in this class of comic work and for these reasons is more pleasing and well received. The manufacturers have abandoned the long chases, the common knocking down of peddlers' wagons, of pastry cooks, of crotchet, etc., but have introduced novelties in the form of women, men-dents, as the falls from the cherry tree, from the hay stack, in crossing the creek, etc. The manufacturers found the way to create laughter without being silly.

"The Result of Eating Horse Flesh" is another comical picture just released but has no real novelty; it is in fact the same long chase with the same results of knocking down the same so well known nurse and her well known baby carriage, the knocking down of the same peddlers' wagons, the same fall in the water, etc. Novelty is the very same dining room and furniture shown in so many films of the same manufacturer and the finish, although laughable, is unnatural. The Doctor, taking a long butcher knife, opens the man as we would a fish; it makes the boy inside a large wooden horse. The man shows no sign of the operation while his little girl rides away on the wooden horse. It brings out the laughter of the audience, however.

"Puritain Life's Big miniature" is a very amusing film and will surely please the children, as it is acted entirely by boy and girl actors. They are very cute and amusing, even the little gendarme is a good reproduction of the well known French police officer. The picture is well staged and makes a good picture.

"For His Sister's Sake" is a very poorly acted picture, the actions are exaggerated and ill timed. The plot is a poor one and very hard to follow even with the numerous sub-titles. If our friends who have not produced such complicated plots, they should have programmes given to the audience with a synopsis of the pictures.

"Pierrette's Talisman" is a finely colored film, but too long for a plot of no interest. The film contains some good vision work and the color work is used to advantage to the eye, it is tiresome and for this reason is not as well received as such artistic work should be.

"Basket Party" is a comical affair with the well known and so often repeated bicyclist running his wheel on sidewalks and knocking the tables in front of a café. We have the habitual falls in the water, the same old gendarme. The fire scene is effective and is a little diversion to the monotony of so many common incidents found in most of the pictures.

"Lew Dockstader in Minstrel Mishaps" requires smart care on the part of the operator to prevent the audience from going to sleep. At the Dewey Theater, the other night, the operator turned the crank as slowly as possible all through the long-drawn-out and meaningless chase. Obviously the camera had been operated at top speed, and the result was "comedy" at the expense of the manufacturer. Why should the silly chase have been doubled in the printing? It is a pity to see such work emanate from a studio from which we have become accustomed to look for the best.

"Salome and the Devil to Pay." This film is a deceiver of the punishment for persons hunting for something naught. With such a title the public expects to see the famous Salome and the Devil to Pay. But the story is an instance of an elementary rule that a poem which has no dramatic action but depends for its effect on the mind on sentiment alone, is least suited to adaptation in films. Where a concern like the Biograph Company failed to score a hit with a poem so rich in action as "Ostler Joe," it was not to be expected that a poem like the "Bridge of Sighs," with but a very slender thread of action, could be a success in any hands. The poem tells the story of a tragedy and I am glad that in this respect at least the film maker has shown very good respect for this poet. The poem, but while he has to that extent acted in sympathy with the poet, I regret to say, that he has patched a piece of cheap melodrama in front of the poem, thereby lengthening the story, but also weakening the poem irresistibly. The sentiments are throughout up to the high Edison standard. The acting is good. What the film maker has done to the poem itself is almost a tragedy. When he gets through with it, it is indeed a thing of shreds and patches. To this film the sub-titles is not a bad idea, though in the average local electric theater the machine is run so fast that the audience never goes beyond the first three words. By the way, the attempt of the film to rob "The Ballad of Vitamin," with which the Essanay Company have played a second master stroke in securing the services of Henry E. Dixey, who has starred in the leading role of "David Garrick" around the world. Supposedly a charm in is not affected by the film from which it is claimed has never before worked before the lens of a motion picture camera. The result, we are informed is perfect action, and, as the Essanay Company spare no expense in providing the stage settings, we look forward to seeing a film that will be a headline for many days. We have heard it remarked that the Essanay Company approach nearer to the finished work of the French actors in their color reproductions than any other American manufacturer. It remains to be seen whether increased orders for "David Garrick" will justify their latest attempt to raise the standard of American work by employing high-priced actors.

The uplift of the world's plan is notably illustrated in the news which reach us from our Chicago correspondent that the Essanay Film Manufacturing Company will release early next month a filmed representation of "David Garrick," a comedy-drama that has held the boards in the leading the actor both sides of the Atlantic. The film, which the Essanay Company have played a second master strokes in securing the services of Henry E. Dixey, who has starred in the leading role of "David Garrick" around the world. Supposedly a charm in is not affected by the film from which it is claimed has never before worked before the lens of a motion picture camera. The result, we are informed is perfect action, and, as the Essanay Company spare no expense in providing the stage settings, we look forward to seeing a film that will be a headline for many days. We have heard it remarked that the Essanay Company approach nearer to the finished work of the French actors in their color reproductions than any other American manufacturer. It remains to be seen whether increased orders for "David Garrick" will justify their latest attempt to raise the standard of American work by employing high-priced actors.

Theater managers who have been clamoring after Indian and Wild West subjects have their opportunity in the film "The Half Breed," a story of the days of '70 in the gold fields, which is released this week by the Kalem Company. The splendid photography and stirring scenes are alone sufficient to hold the interest of the audience, which can be made doubly effective by the reading of the descriptive lecture which will be sent free to every manager on application to the Kalem Company, 131 West Twenty-fourth Street, New York.

Religious subjects have been a scarce commodity in the film market, and we are pleased to note that the Kalem Company will release early in November a double reel subject that comes as a timely offering and which should be in great demand for the Christmas season. We were favored with a private view of an advance copy and rose with a feeling of relief and satisfaction—relief because we had entertained
NOTES OF THE TRADE.

Sutton, Neb.—The Lyric, lately retilted, is doing a fine business, under the management of Saule & Batterson.

Argenta, Ark.—J. W. Enlow has his picture show in Main street completed and expects to open in the near future.

Tulsa, Wash.—F. E. Harris will open a new nickelodeon in the Bean-Burger building on Willamette street in a few days.

Louisville, Ky.—A negro theater is being constructed in the Colored Odd Fellows hall under the direction of Edward Lee.

Manchester, N. H.—F. H. & F. W. Schulte have recently purchased the Family Theater on Memorial street from A. B. Shucum.

West Unity, Ohio. —The Chambard building is undergoing repairs for a moving picture show, to be owned by Herbert Par.

Bonner Springs, Kan.—A new theater has been constructed in the Clark building on the corner of Cedar and Oak streets. George Peters is proprietor.

Goshen, Ind.—A. L. Bradford, of Eaton Rapids, Mich., has bought a moving picture show, and intends to open it to the public in a few days.

Sioux City, Ia.—Wirck's new amusement house, the Olympic, opened publicly with the latest improvements and the latest moving pictures.

Ottawa, Kan.—Messrs. Levins and Wilber have leased the Fraser building on Main street and will start a new moving picture and vaudeville show.

Bellwood, Pa.—Mr. Fees, proprietor of the Bellwood moving picture theater, has leased the Ford lot on Main street, where he is going to build another moving picture show.

New Orleans, La.—Mr. Rupert L. Allison has engaged in the running picture business, by setting up a cozy theater in the Chase building on Railroad avenue and Second street.

Philadelphia, Pa.—A new moving picture theater is being built at 508 South street. A. L. Levis is owner of the new enterprise and the cost of its construction is estimated at $500.

Sandpoint, Idaho.—Fred B. Walton, of Spokane, a member of the Walton vaudeville troupe, has taken a lease of a building here and will start a moving picture and illustrated song theater.

Butte, Mont.—The Empire Amusement Company has a new building under way on Montana street south of Park which is to be the home of a moving picture theater. Mr. L. M. Quinn is manager.

San Francisco, Cal.—An ordinance has been adopted by the Board of Supervisors, forbidding the establishing of moving picture and vaudeville shows, within 200 feet of schools and churches.

Springfield, Ill.—In order to prevent accidents in nickelodeons and theaters, operators of moving picture machines in Springfield purpose to form a union and insist that the city licensees to only competent men.

Georgetown, Del., is to have a moving picture show with new pictures every night in Odd Fellows Hall on Market street. The company who have taken hold of this amusement house are the Laurel Amusement Company.

St. Johnsbury, Vt.—Under the direction of Mr. Oliver, the Stanley Opera House has been opened as a moving picture and vaudeville house and is doing excellent business. It needs, as the program is being changed every night.

Trinidad, Colo.—J. W. Neffzeiger, of Pueblo, has leased the old Wyman jewelry store building at No. 108 W. Main street and will open a moving picture show at that place in a short time. The building will be reconstructed and a new front will be installed.

Hammond, Ind.—L. Polina, proprietor of the South Chicago Theater, 6230 Commercial avenue, is making preparations to open another five-cent theater just opposite his present stand. Alterations on the front of the building will begin in a short time, and the improvements to be made will consist of all the requirements of the city building department.

Dayton, Ohio.—What is believed to be the largest exclusive moving picture theater in Ohio will be opened in a few days in the old Y. M. C. A. building on Fourth street under the management of Ben Wheeler and Walter Grafton. The theat-
ter, with a seating capacity of one thousand, will be known as the Bijou.

Baltimore, Md.—An ornamental one-story brick addition will be built by N. Vito at 626 North Chester street. The addition will be used as a moving picture theater. The picture parlor, which will have artistic designs executed in tin and stained glass, will be heated by steam. Modern appliances will be installed and many exits made. The cost will be about $3,000.

Spokane, Wash.—Dreamland, a handsomely equipped theater, opened on October 4th, is reported as doing big business. The projectors seem to be the delight of the patrons. The managers are busily engaged on other new places. J. C. Arnett is manager of Dreamland and he is testing out the efficacy of an expensive phonograph for the illustrated songs and electrical features for musical entertainment.

Chehalis, Oreg.—Constables visited the moving picture theater of Harry Woodward, East Fifty-fifth street and Standard avenue S. E., and, after viewing the show, seized the machine on an attachment sworn out by Miss Gertrude Hitz, the piano player.

Miss Hitz claims that Woodward owes her $20 for two weeks’ salary. She says she began work there two weeks ago and has never been paid for her services.

Bellingham, Wash.—The temporary receptionist on the Bell Nickelodeon Theater on Holly street was closed by order of the(Constables) and the district court, H. C. Bond and Edward Glatz, settled their differences out of court. Glatz buying Bond’s interest in the house. A. C. Senker, the receiver, has surrendered the properties of the two citizens who own a share of this city to open an up-to-date moving picture show here, and an option to secure a suitable room on Holly street has been obtained.

Pottstown, Pa.—George W. Bennemuth, of Reading, has leased from the Fegely estate the southeast corner of High and Holland streets and will open on Saturday, October 5th, one of the finest moving picture parlors in the State. The entire front will be lighted with electric lights and a handsome arch with side wall mirrors will constitute the entrance. The interior contains two of the finest equipped moving picture parlors in Reading, one called the Parlor Theater, at 437 Penn street, and the other the PicturYale, located at 615 Penn street. Only the latest associations and independent films will be shown. He promises to give the moving picture patrons of Pottstown a service equal to any shown in Philadelphia or any other large city. The place will be known as the Victor Theater.

Philadelphia, Pa.—A new moving picture theater is being built by H. W. Wochlecke. A member of which, Adolph H. Wochlecke is general manager. This will make the fifth house in their circuit, with more in view. The house is located at the southeast corner of Eighth and Columbia avenue, and has everything of importance about it. It is owned by Wm. H. Hamilton, president of the Philadelphia Exhibitors’ Association. Much praise is due Mr. Wochlecke for his foresight and ability in the amusement field, many of his places having been taken up by him as losing proposition and by skillful management turned into paying investments. He has been connected with the motion picture business for the past ten years and has kept pace with the times. He has been constantly on the alert, while others are hesitating he is Johnny on the spot. He is an enthusiastic member of the Exhibitors’ Association and is always there with some suggestions for the betterment of the business.

Savannah, Ga.—If you want to get twice the value for your money, why come and buy from Ludden & Bates’ Southern Music House. This is the advertisement that they are running in the daily papers of the city. Following is the way the advertisement reads: “And now comes the House of the next door, which will go away during the coming week to every customer who makes a cash purchase of fifty cents or over a free ticket to the Orpheum Theater on Broughton street. These tickets will be good for all shows and may be used in conjunction with this advertising. October 26th, October 27th, October 28th. Tickets now ready. Come and buy from us and get twice the value of your money.

The Arcade, which has been closed all Summer, has opened its doors again to the public. The Arcade, which is under the management of the Southern Amusement Company, has a strong backing and will do its share in giving to the people of Savannah good moving picture and vaudeville. Before they closed for the Summer they were running over three thousand feet of film, but this will be done away with and only a thousand feet will be run along with vaudeville.

Kingston, N. Y.—Mr. Edward Belling, formerly agent for the Imperial Film Exchange of Troy, is said to have closed his business in the show business. During the Summer he took hold of the Kinodrome in Schenectady, but business did not materialize for him although the playground is one of the best equipped and most comfortable in the State. He then rented the Novelty, in Kingston, and although this theater did a land office business during the hot weather, the advent of fog, wind and rain and the strong opposition of the managers of the other houses, the manager realized that Novelty was not the first man who has failed to profit by its lessons. Neither will he be the last. Our sympathies are with Mr. Belling just the same as they are with every other theater manager who has been ‘out of joint’ in the field of crime. Experience is a great teacher and Mr. Belling is not the last one who has claimed its lessons.

The Novelty Theater in Kingston was from the beginning an ill-advised enterprise. It was started only two doors from the Bijou, one of Wilmer & Vincent’s enterprises. A night that housed them to be closed for months because of the small-pox epidemic which swept over Kingston last Winter, and with the intent of splitting the patronage of the Bijou which had the favor of the best people in the city. Then, again, the rent was prohibitive, $1,500 per year being paid for a store that had never brought over $900 before. The Novelty was hardly open a fortnight before one of the partners accused the operating partner of welching on the money they had invested. At the time of the collapse of the association, the retiring partner claiming that he had lost a large amount of money in the enterprise. Neither of the partners had had any previous experience in the show line and it is said that they sold the Bijou for $40 standing room, and when the city was crowded with strangers, by their moving picture operator getting drunk and leaving them without an operator at a most vital moment. We advise Mr. Belling that they will do better next time. There are some smart fliners and clannish place and strangers who try to establish their productions nowhere; and all patrons of the Novelty who have been watching them closely in their transactions. It is said that a certain resident of Kingston circulated the report that the Novelty was closed by the city. The recent winter has been a hard one and this may have had something to do with the falling away of patronage.

CHURCH FINDS MOVING PICTURES SUCCESSFUL MEANS OF AWAKENING INTEREST.

Tuscola, Ill., Oct. 14.—Moving pictures, as an aid for turning men from the forbidden ways, have been introduced into a reviving being conducted in the Christian church in this city.

Last night the pictures showed the persecutions of the Christians under Nero. “The Soldier’s Last Drink” will be portrayed on canvas to-night. The innovation is proving very successful. The church is packed nightly.

NEW ENGLAND EXHIBITORS ORGANIZE.

The moving picture men of Maine are soon to organize for the protection of their mutual interests. A meeting was held in Portland for the purpose of forming such an association. The project has been on foot for some time, and it is said that all of the Maine managers, who attended the Portland meeting, expressed themselves favorable to the proposition.

Representatives of Boston moving picture houses were also present and were in full sympathy with the Maine managers in the movement to organize. Another meeting will be called in the near future which also will take place at the Savoy in Portland. Manager McGuiness was appointed a committee of one to communicate with all moving picture managers of Maine in regard to the movement.

BAD EFFECTS OF MOVING PICTURES.

Under the above title, Dr. J. Gater contributes a long article to the Los Angeles “Examiner” on the probable damage to the eyesight by regular attendance at moving picture shows. The doctor brings no evidence in support of this statement, but says that it has been held in Portland for some time that pictures have an injurious effect upon the “flicker” and the strain of trying to follow the details of the picture when streaks and flashes of light on the screen almost obliterates the image. The curious effect of these streaks and flashes is that they are most pronounced in the best equipped machines in which the period of movement is reduced to a minimum and in the refusal of the exhibitor to accept films that are scratched and otherwise damaged. It seems to us that the idea that moving pictures are bad rather than entitled “Effects of Bad Moving Pictures.”
PETITION TO THE MOVING PICTURE EXHIBITORS OF NEW JERSEY.

Gentlemen: It is unnecessary to review in detail the many obstacles that have been put in the paths of moving picture exhibitors of New Jersey.

One of these we have smashed, and a big one too, but that isn't all; it's only a beginning. We refer, of course, to the decision of Vice Chancellor Garrison in the test case of the State of New Jersey vs. Wm. H. Van Horn, that the age limit law for children entering places of amusement is unconstitutional.

We knew this all the time, and we never doubted the outcome. Some did, but a few of us kept our shoulders to the wheel and at last won out. We knew at the time that we were working for the benefit of all and we felt sure that those who benefited by our work would come to our aid when it came to the final word. We were right.

You have seen the results, but you must realize that it all costs money and we ask you moving picture exhibitors of New Jersey to come to our assistance. Very few of you have not benefited by this decision at least a dollar a day.

Send us a dollar for each of the first ten days your business increased and that will put us out of debt. If you can't send ten, send five, but don't be a piker. Don't sit back and smile over your increases and at the same time declare that the decision has done you no good.

Remember that Mr. Van Horn spent three long days and nights in jail for the benefit of us all, and we want to reward him handsomely for that.

AMUSEMENT MANAGERS OF JERSEY CITY

Jas. Petropolis Chas. Kabe H. A. Fishbeck Wm. Laterman Hugh Hoffman Ben. Richardi Frank Pennino Dr. Chas. Hespe J. Austin Fynes

Below you will find our names and what we have contributed, but it will take a good deal more than that. We are proud of what we have done but are willing to do more, and there are some big propositions to handle yet, such as Sunday Opening, Electric Light, Political Unity, Film and Slide Service, etc.

Yours sincerely,

THE MEN WHO BROKE THE CHILD LAW IN NEW JERSEY

When the picture show develops it will require larger quarters, because it will appeal to all who keep in touch with the world's doings. It will be patronized as the daily newspaper is patronized and will feel the pressure of competition strong as the daily newspaper finds it to-day. It must have the real pictures and have them fresh. When it does the latter entrance will need new thresholds often. —From an editorial in the Marshalltown, la., "Times-Republican."

DETAIL SPELLS SUCCESS.

Attention to the FormerEssential to the Latter.

Talking moving pictures seem to be the vogue in certain localities just at present and it is safe to assert that one of the most popular forms of this class of entertainment are the TA-MO-PIC moving and talking pictures as furnished by O. T. Crawford, of St. Louis. Aside from carefully selected moving pictures and well balanced companies of actors and actresses, Mr. Crawford pays a great deal of attention to details, which has played no small part in his success.

It was the detail work in "Sherlock Holmes" which made that a wonderful success, and a similar comparison may be made with Mr. Crawford's TA-MO-PIC moving and taking pictures. There are nine companies on the road at present and ten more companies are rehearsing this week to play circuits commencing next week.
CORRESPONDENCE.

WILLIAMS, BROWN & EARLE INCREASE THEIR FILM OUTPUT.

Philadelphia, October 20, 1908.

The Moving Picture World:

Gentlemen—We call your attention to the fact that, owing to our greatly increased business and the demand for our subjects, we will hereafter, starting with the week of October 26th, release two complete reels of film per week, our release days being Monday and Thursday.

We have added to our agency, the Walter Tyler films, and we are now the sole agents in America for the Hepworth Manufacturing Company of London: R. W. Paul, London; Cricks & Martin, The Graphic Cinephotograph Company, British Colonial Company, and the Walter Tyler films.

Yours very truly,

WILLIAMS, BROWN & EARLE

THERE ARE ALL SORTS OF PEOPLE TO PLEASE.

Philadelphia, Pa., October 12, 1908.

Editor Moving Picture World:

Dear Sir—In your issue of the 10th inst. a correspondent bewails the making of such films as "Ingomar" on the ground that Mrs. Murphy cannot understand them and therefore fails to persuade Mrs. O'Brien to go to the electric theater. I do not stop to ask by what mental process the correspondent has chosen himself as the champion of these two estimable ladies, but for the sake of argument let us assume that the ladies aforesaid do not approve of this film. Must we others, who do like such subjects, conform to the standard of Mrs. Murphy and change our taste? I am sure Mrs. Murphy is willing to let us have films to our liking and the moving pictures are numerous and varied enough to accommodate us all. This twaddle about the sacred melodrama for the tenement is getting tiresome and I am not at all certain that Mrs. Murphy liked the "Pawnbroker" any better than "Ingomar."

Yours truly,

W. S. BUSH.

FROM AN EXHIBITOR.

Sutton, Neb., October 19, 1908.

Editor Moving Picture World:

Dear Sir—I am always interested in the Moving Picture World and read it all, especially the letters from the different exhibitors, but I would like to hear from the exhibitors from some of the smaller towns.

Everything seems to be written for the benefit of the "first run man," but when the final crisis of "Whiter are we drifting?" comes to pass, what is going to become of us "little chaps"? Don't you think, friend Moving Picture World, that the village exhibitor has some consideration due him? I should think a Question and Answer column in the Moving Picture World would be a fine thing for the picture men.

Yours truly,

W. M. BATTENSON.

[TThe columns of the World are free to all exhibitors to air their grievances, give others the benefit of their ideas and ask questions which will be answered by experts on any subject desired.—Ed.]

THEY ARE UP-TO-DATE OUT WEST.

Conway, Ark., October 17, 1908.

Editor Moving Picture World:

Dear Sir—In your October 10th issue under caption of "Comments on Film Subjects" you speak as though these critics have made the rounds recently. If so, why do they see "Beatrice Cenci," "Dischared by the Foreman," "Crazed by Jealousy," and "Reg Pardon" subjects, some of which I have shown as long ago as six months, and I do not get films either until they get a little old.

Why is New York showing these pictures now? Are they so old to New York that they can be run again as new?

Yours truly,

W. N. OWEN.

[The theaters on the main thoroughfares in large cities, whose patrons are transient, can and do run films that are not only aged as to date of issue but also out of condition. As a rule our criticisms are on up-to-date subjects. Where old subjects are mentioned it is for a special reason.—Ed.]
SITUATIONS WANTED.

Good Operators out of work may have their names listed here in this column.

Notify us when you have secured a position.

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F. L. Giddings, York, Neb.
Ed. Lewis, 157 West 66th Street, New York City.
J. C. R. Miller, Palermo, N. D., experienced operator; references.
J. W. Hoffman, 710 Market street, Sandusky, Ohio.
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never endorses anything unless it has merit, witness: Power's Cameragraph and the Motiograph for which he is sole agent here. There have been many Chase Coils offered as Electric Savers recently but you can build that yourself for a few dollars. If you want a REAL Current Saver, buy POWER'S INDUCTOR. Price to anybody $70 00 each for 110 or 220 volts. Have you tried the SWABB Volat Film Service?

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ROMANCE OF A JEWESS (Biographic).—A Conflict Between Love and Duty, and the Result.

Lest it not be our wedding ring from her finger and leaving a note of farewell, she closes with the serpent. At that moment the siren enters, seeks the love and determines to save her at any cost. Donning her riding bloomers, and armed with a revolver, she enters a bank of long grass wildly after them, they happening to escape in a phase, politely on, and dolefully holding the distance between them until, the hunger breaks on the horse of the clippers and they proceed to a point to get across the river. Down comes the siren, and leaving from her horse, dashes to the landing, and with the aid of her gun delivers the services of the old boatman to row in pursuit. Making her face, that her identity will be unknown, she fires at the decaying couple, causing them to leave to. Coming astir and flourishing the gun, she compels Roland to leap overboard and swim off. Then she commands the wife to bound her boat, and at the land to return home. She makes herself known, and in a struggle the wife gets possession of the gun, when is rushing Roland and seizing the siren is choking her, when kind तू मेरे जीवन में मेरे जीवन में a $rac{964}{964}$

EDISON MFG. CO.

LEW DOCKSTADER IN MINSTREL MISKAPS: or, Late for Rehearsal (Edison).—Synopsis of averages.

Foreword.—Seated in a comfortable opera chair, watching an invisible screen, with a glass of beer in one hand and "End Man's." jokes, one rarely realizes that there may be more than one such screen, or that the same jokes run through the lights, that surpass any seen from the front. In "Minstrel Miskaps" we record that which belies a reputation.

"Better Late than Never."—Lew Dockstader was billed to take the "late" in place of the "End Man" of the train—Helping a "special," he makes good time, but then he runs into a "Tramp—Engages an ancient back and buckman—Horse would rather sleep than work—Take a benefit to start him moving upon him. He expires in one of the war-

"A Run for His Money."—"Dobbin" wakes up, strikes his gait, and up the street "Betsyaptal!"

"Dobbin."—Looked like a runaway—At the critical moment a wheel comes off—Dockstader finishes on a run.

"On the Fly."—Arrives at the Opera House out of breath—Band playing—Show about to go on—Dockstader hurried—Begins on the run—Dresses in a hurry—"Making up" at the same time—Rushes on the stage to find an instant, "redhead-managed friendship"—Begins to scuffle with various sources and reporting Dockstader's progress.

A Musical Creation.—Dockstader and manager sure a "serious" "talk-off!"—Almost come to blows—Manager has his hands full—Dockstader goes just the same—Manager causes him all over the stage—Actors take a hand—General tumult.

"A Long Chase."—Out the stage door—Cross town—Dockstader runs—Dresses on the run—The dressers—"Dockstader goes in for the same—Manager causes him all over the stage—Actors take a hand—General tumult.

"The Alarm."—Dockstader "Leaves Last."—Dockstader getting unable to dress because of running—Manager"—"Dockstader goes without the same—Manager causes him all over the stage—Actors take a hand—General tumult.

A FOOL FOR LUCK (Edison).—"A Bee in His Bonnet."—Begins as a slight "Aladdin" and culminates in a skit of Detective Correspondence School in "The Farmer's Friend" and takes a course in—
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EDISON FILMS

NEW FEATURE SUBJECTS:

SHIPMENT OCTOBER 20, 1908.

LEW DOCKSTADER IN MINSTREL MISHAPS OR LATE FOR REHEARSAL. Comedy

An unusual film and one that must prove a great drawing card. The principal character is Lew Dockstader, the famous minstrel, and it tells a mirth-provoking story of the mishaps that betell him while trying to reach the Opera House in time for rehearsal.

No. 6387.

SEND FOR DESCRIPTIVE CIRCULAR No. 396.

LENGTH, 880 FEET.

SHIPMENT OCTOBER 23, 1908

A FOOL FOR LUCK. Comedy

Hiram Ploewboy has taken a correspondence school course and becomes a "detective." He arrives in New York with diploma, badge, handcuffs and revolver. Naturally he gets into trouble with the police, but by a bit of pure luck, he captures three noted crooks and is made a detective sergeant as a reward.

No 6388.

CODE, VENENDOL. APPROX. LENGTH, 900 FEET.

SEND FOR DESCRIPTIVE CIRCULAR No. 397.

NEXT WEEK’S SUBJECTS:

SHIPMENT OCTOBER 27, 1908

THE ARMY OF TWO. Historical

No. 6350.

CODE, VENIGANZA. APPROX. LENGTH, 900 FEET.

SHIPMENT OCTOBER 30, 1908

A FOOTBALL WARRIOR. Dramatic

No. 6390.

CODE, VENECAR. APPROX. LENGTH, 900 FEET.

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Unfortunately, when Clay and Ethel are seen walking along the sandy beach that night, they are too busy in their own affairs to notice the trapdoor beneath the fence and the second-story window of the old house. The hero returns to the beach, frenzied with anxiety, and searches the house for his beloved, but finds it deserted. Ethel has escaped, and the whole village is in a state of fevered excitement.

When the police are unable to find Ethel, the hero returns to her father's house, where she is staying. Her father tells him that Ethel has gone to stay with her uncle in another town. He promises to look for her, and the hero leaves, determined to find her. The film ends with the hero making a pilgrimage to the girl's former home, where he finds her, safe and sound, but now engaged to another man. The hero accepts the situation, and the film ends with a scene of the village wedding, as the hero watches from the distance, content in the knowledge that Ethel is happy and in love.
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THE RED BARN MYSTERY (Williams, Brown & Earle).—Few tragedies have ever stirred the
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tally the desire, was early Summer of 1826.
Just eighty years ago this week.
Wm. Corder, a young farmer, is engaged to be
married to a warward young woman, Martha Marti-

n, and he calls on her at her home and makes an
appointment for her to let him in her attic
at the old Red Barn. Finding that he is to be
is disinherited by his wealthy parents if he
persists in his marriage with this girl, and in
the end it was one of the consequences of not marrying her, by
her brother and sister, he lures her to this lonely
spot, where he has gone before and dug an impro-
natural trench. The frantic efforts of the girl
get from his clutches and escape with her life are
shown, and finally the actual murder.
Wm. Corder then leaves the vicinity, and writes
twenty times to the parents of Martha Martin how
happily they are together. The little girl
is taken very ill, and during the course of her
illness is seized with delirium, in which a dream
appears, vividly portraying the actual scene of
the crime. This dream is later confided to her
aunt; she pleads with the officers to investigate, when
the matter is disclosed and Corder is brought
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The picture is exceedingly fine photographically
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Threatened vengeance.

An Error in the Law.—A week later—Evading
The happy family—a knock at the door—The
"Idler's" vengeance.—A warrant for an innocent
man.—The brother believes him guilty.—Swears
to find the guilty.—A wife's affection.
A Plot for Freedom.—Brother and wife—The
plot.—Films and saws concealed in a box of bread.—The
brother.—Perpetrators of the game.—A warrant
knows no law.—Wife secretly passes bread to
imprisoned husband.—A well-fed plan.

The "Wolf" Makes an Enemy of His Accomplices.
A good heart.—The quarrel.—A cowardly blow—
A change of heart.—A warrant for the "Wolf"—The
brother.—his Penna. love

Is—A once happy home—
The watching sister—wife with wounded hus-
band—House surrounded.—Caught.—The interroga-
tion.—Brother with witness.—Happiness once more—
The prayer.—A coward's last play—The
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<th>$375.00</th>
<th>Direct Current</th>
<th>30 Amp. on the Arc</th>
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<tr>
<td>G. E. Rectifier</td>
<td>30 Amp. on the Arc</td>
<td>$420.00</td>
<td>Alternating Current</td>
<td>40 Amp. on the Arc</td>
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<td>Alternating Current</td>
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GROWTH OF THE EDUCATIONAL IDEA.

An encouraging feature in connection with motion pictures is the fact that they are being more and more looked upon as an educator as well as a means of entertainment. Men who are engaged in educational work are discussing their possibilities and the general press is not slow to take up and even to recommend their use. An editorial in the New York "Independent" of October 29th even goes so far as to advocate "Municipal Nickelodeons" and suggests that the Board of Education should open their schools in New York and other cities for "nickelodeon performances in addition to the more serious lectures that have already proved so successful. Thus the children will be reached as well as a class of older people who do not now attend the lectures." The wisdom of such a course would no doubt be attacked by those who have invested capital in the cheap show places, but, be that as it may, the moving picture is slowly but surely forcing its way into the educational field. While in the office of a manufacturer of moving picture machines this week, we were shown a letter from the Board of Education of a foreign country—Japan—asking for quotations on eight projecting machines to be used for class purposes. In justice to ourselves it is but fair to remark, in passing, that the writer mentioned The Moving Picture World as the source of his information.

WITH THE FILM PRODUCERS.

Last week was another of those periods in the moving picture line wherein most of the manufacturers drifted into similarity of subjects. This time it was a trend to the melo-dramatic. "Wrongly Accused" was offered by the Essanay Company, while Lubin contributed "The Mountainer's Revenge," and "Lights and Shadows of Chinatown" was the Selig offering. There was a marked absence of comedy subjects, but to those who like the good, old blood-and-thunder, the scarcity of comedy was of little consequence, the gap being filled to their satisfaction by the Essanay, Lubin and Selig subjects.

Edison's "Army of Two," based upon an incident of the Revolutionary War of '76, was a very desirable subject well presented. The same company also issued "Football Warriors," an interesting story with very clever situations. It follows the play "Strongheart" very closely. The only real fault with the picture is that it was drawn out too much. It would have been very much better at half its length.

Pathe essayed a novelty in "Bear Hunt." In photography and wild color it was a success. In other respects it fails to meet expectations. Too much time is consumed in getting to the hunt and the hunt itself is woefully short. The realism of the climax to the hunt is also marred by the camera being at too great a distance. This leaves room for a doubt that the bear was really brought down by the hunter before the camera, although a close observer, particularly one who sees the picture more than once, can see that this part of the picture is genuine.

The Vitagraph people had a staff of photographers at the Vanderbilt Cup Race again this year. Such subjects have taken their places with yacht races, athletic sports and like topical subjects. If they arouse any interest now it is short-lived, and the subject must be served while it is hot. For this reason the race course did not attract a large representation of moving picture producers. We believe the Vitagraph people alone were on the field. It is understood that they did not seek views of the race itself, but had their men scattered over the course to watch for sensations. In other words, it was sought to secure an American Dieppe circuit. While expectations in this direction were not realized, a very good subject was produced. A finish to the race and a better view of Robertson, the winner, would have been a desirable improvement.

Lubin releases on November 9 a whole reel subject of educational value, "The Cotton Industry of the South." We have not seen it, but judging from the advance description the subject is thoroughly treated and we can expect the photographic quality to be up to their high standard. Exhibitors should feature this film and encourage the maker to essay other work on the same lines.

For those who want a thriller Kalem announces "The Railroad Detective." We saw an advance copy and as a "thriller" it is a success.

AMONG THE FILM RENTERS.

Now that the Presidential election is over (and four years of prosperity ahead) we hope to hear more encouraging reports from renters and exhibitors as to the condition of trade. Mass meetings and parades have been charged with deterring patrons from the amusement places the past several weeks. We hope this has been the cause of poor business reported by so many. The trade has certainly been in a most inactive condition. The only activity shown has been on the part of Association exchanges trying to get customers from each other. This has by no means had a tendency to better conditions on the part of the exchanges. The exhibitors have not complained on this score for obvious reasons. It would seem from the reports that New York and Pennsylvania have been the hotbeds for price-cutting during the past six
or eight weeks. All the exchanges claim they are holding their own (and some of the other fellow's), but the most enthusiastic hesitate when asked if the revenue under existing conditions is in proportion with that received before the price-cutting started. It can be reasonably inferred from this, that while the exchanges have good lists of exhibitors, and larger lists than they had a month or six weeks ago, they are taking in less money. This condition cannot be attributed to the effects of the election campaign, nor is the close of the campaign expected to have a bearing upon it.

An exchange man said the other day that a big mistake was made in starting the general cut in prices and there is nothing in view at present that looks like a remedy:

"It is mighty easy" he said, "to reduce the rental prices and lead from the range. I really do not see how some of the exchanges exist. I have been expecting every day to hear of some of them throwing up the sponge. Honestly, I believe there is a sort of enchantment that holds them to it. But definitely I think it is not the money too much, can it be? See how the exchanges have multiplied since the last Licensed Manufacturers' meetings and see how price-cutting has grown in the same time? No, I am not crying calamity, nor do I entertain the thought that the pictures are not worth the same. The facts disprove this. What I intend to say is that the present condition of the trade is such that some of the men who are conducting exchanges and when they do, there will be less demoralization and the exchanges will gradually settle down to a legitimate basis."

"Do you mean that the rental prices will then be raised?"

"I mean that at present the film exchanges are becoming the Devil and the deep sea. The manufacturers fix the selling price of films and the exhibitors fix their prices for the hire of them. Could anybody be in a worse position? The exchange man is not a free agent in any sense of the term."

"Why course have you in mind?"

"Only to pursue the even tenor of my way, get all the customers I can at the best prices possible, and live in hope that some good fairy will ultimately point out a path that will lead from the bondage."

"Do you think the relief you say is needed can be secured through organization?"

"It certainly does not seem so. The exchange men operating on licenses now have an association—the Film Service Association. And yet I think a well-organized body of good men could accomplish something. The trouble in the past has been that numerical strength alone has been the theme. Now, forming such associations if more attention is given the character of applicants for membership and, following the same standard, some members are weeded out. I do not think the exchange men should be much different in arriving at an understanding with both the manufacturers and exhibitors that would better their condition. At the present time there appears to be absolutely no community of interest. The manufacturers are after the exchanges to buy more films and the exhibitor is after them to get more. The result is that most of the time the exchange man is calling the manufacturer an oppressor and the exhibitor a cheap skate; the manufacturers say the exchange man is squeezing them too much out of the old films and not giving the exhibitors what they want; and the exhibitors say they are in danger of losing their patronage because the exchange man won't give them the right kind of films. It is a regular free-for-all with the exchange man as the underdog."

"Suggest a remedy."

"I wish I could without running the risk of being exterminated. If I suggest that the exhibitor pay more for his films under the Edison licenses, and say the associations should reduce the price of films to meet the conditions I am declared an outlaw. No, I can't suggest anything. But, honestly, isn't the condition a stunner? I would like to come across some good suggestions."

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

THE CONDUCT OF THE SHOW.

The day before an election, a film renter said to us: "Don't fail to vote for Chanler to-morrow. Every moving picture man, even if he is otherwise in favor of the straight Republican ticket, should vote for Chanler in preference to Hughes. "Why not Hughes?" we asked. "Well, as you know, Hughes' policy is to enforce the laws to the letter, and this would greatly hurt the moving picture business through the exhibitor."

"What is this that is being cherished among the trade? Can law-breaking be good for any business? The advantages that may be obtained by evasion of any law that is for the welfare of the community can only be temporary, and exposure and punishment is always certain to follow. We are sorry to say that the persistent tendency on the part of many exhibitors to violate the laws has greatly injured the standing of the moving picture business and has made it all the harder for even the law-abiding citizens to do business."

One illustration of this law-breaking tendency and its effects is reported in our "Notes of the Trade" of this week, where a theater in Brooklyn, whose license only permitted it to show to 300, was caught with over 500 crowded into the place. More than this, the inspector said that he found the aisles and exits to be littered and blockaded with lumber. Result: A motion to have the license revoked and more strict attention being given to other places. Another instance is recorded from Lynn, Mass., this week, where two theaters, the Olympic and Novelty, have been closed by the police on account of overcrowding in the aisles. In our correspondence of the week are reported two similar cases in Western cities. Even if those places are permitted to re-open, they have been given a black eye among the authorities and the effect is far-reaching.

Another absurd remark, which only displayed the ignorance of the man, was made to us last week when commenting on the unctuous appearance of a theater on the East Side. Said the manager of this place: "The more filthy the place is, the better the people around here seem to like it. Two other witnesses were present when this remark was made, but we refrain from mentioning the name of the place, out of sympathy, not out of respect for the manager. In every business or profession can be found people who have missed their vocation, but the moving picture business, with its novelty and possibility of large returns from a small investment of money and brains, seems to have attracted a larger proportion of misfits than any other calling. The man who is catering to the public and who cannot see the advantage of keeping his place as clean and attractive as possible, is not even fit to be in charge of a hog-pen."

As if corroboration of these remarks were needed, a letter has just come to hand from a man who is not in any way connected with the moving picture business and only interested therein as an occasional visitor at the shows. We append his remarks as an example of how the public may feel in regard to the matter. Many men have their opinions and may express them to others, but few care to go to the trouble of putting them in writing:

FITTING UP NICOLETS.

No matter under what name they go, they are all substantially the same. A long, narrow room, with a gallery at one end and a screen at the other. Most places of this character have only one aisle down the middle, and two, three or four seats down each side. Of course if the place is wider they have more aisles, and the arrangement depends...
more upon the fire department regulations than upon the individual taste of the patron.

It is to be seen that whatever else the proprietor might wish to do he would make the place comfortable. But the writer was in one a few nights ago where absolutely no ventilation had been provided and the closed man cannot sit straight in them. One would see that this is poor policy. The nocket should be comfortable for visitors, at least, and this comfort will attract further custom and cause those who attend to tell their friends and bring others. The entertainment of such shows is done largely by those who go once and then again and tell their friends what good pictures can be found at such a nocket. Consequently, if a proprietor desires good patronage he should make his place comfortable. It doesn’t pay to crowd the seats. Eventually it will tell against the place.

Another point can be made against the crowded seats. In case of fire it would be impossible to get out of those seats. Men would become wedged in despite their most frantic endeavors to get out and what would happen to women and children one can conjecture. It would require the reality to give actual results.

It may be said that proprietors cannot afford to invest much capital in a place of this kind when they get only 5 cents for their admissions, but this view is erroneous. If the proprietor has a place which is well patronized and is crowded all the time and that means steadily expanding profits. The better the show and the more comfortable the room the larger and more constant will be the attendance.

Few people nowadays have more than a general notion of the mechanics and operation of these machines, which are so self evident that it shouldn’t require reiteration. Every one who opens a nocket should follow these simple rules without being told.

Next the place should be kept perfectly clean. It seems strange that it should be necessary to throw slides on the screen admonishing men not to spit on the floor, but in numerous nockets this has to be done, otherwise under some seats huge pools of tobacco spit will be left to spoil the skirts of the lady who happened to be unfortunate enough to sit there. In any case the place should be kept clean.

This said, too, knowing full well the fact that the cheap shows are quite likely to attract those who are not in any way interested in the art, it is certain that all things considered, require to be admonished to do things which should, apparently, appeal to every man with any of the instincts of a gentleman.

Perhaps no more helpful or suggestive words can be left with the men about to fit up a place can be given than this: To make them comfortable with ventilation and easy seats and then keep them clean. The liberal patronage which will surely be yours will compensate for anything you may expend in this way.

"NOT ALL THE MOVING PICTURE SHOWS ARE OPEN TO OBJECTION!"

Collier’s hands out the following as an apology, instead of printing some of the letters which they received in protest against the biased and unreasonable article which recently appeared in their Weekly. It would only have been fair if they had printed in full the letter from Carl Laemmle, from which the quotation of Miss Jane Addams is taken.

One side of the moving picture show was vivaciously presented by Miss Alice Minnie Herts in our paper recently. A correspondent who agreed much her quotes from a letter of Miss Jane Addams thus:

"It is unfortunate that the five-cent theater has become associated in the public mind with the lurid and unworthy. At Hull House, however, we have left no doubt in our minds that in time moving pictures will be used quite as the stereopticon is at present, for all purposes of education and entertainment, and that schools and churches will count the films as among their most valuable equipment.

The same correspondent points out that the moving pictures often exhibit subjects in history, methods in industry, geographical scenes and works of art. Miss Addams says that many people feel even as some patrons of the drama argue against vaudeville, but that is a large subject, and to regret an invention is at least waste of time. What use is made of the invention is another question, and it is only fair to say that not all moving picture shows are open to the objection of presenting anything which could demoralize or revolt.

AMONG THE SLIDE MAKERS.

The latest bunch the slide copyist has given the business is to copy a certain man’s slides which he made for one of his own songs and then had the gall to write to this man for free copies of his music to send out with their copied slides.

There was a rush Election Day at the slide makers for campaign slides. As usual some people put off getting the making of the slides until the last minute and tell their nocker they wanted them. One slide maker was kept busy all Election morning cutting glass lantern slide size for special notice writing. There is no sense of people waiting until the last minute to get their slides. This is the way to make everybody who runs a show that they need, especially on Election night, pictures of the successful candidates.

We understand that the singer in the Albany theater who was accused of running a slide rental bureau on borrowed uses, would begin in by several music publishers and that he will get no more free slides.

Quite a business was done Election night in several of the dime theaters in the city with advertising slides. We venture to caution the owners of these places, however, that this advertising the theater, the crowd, the stores in their neighborhood will in time drive the people away from their shows. They come there and pay to see moving pictures and hear illustrated songs and not to get quotations on green apples from some local grocer.

A MARVELOUS AND NOTABLE SUCCESS — A WONDERFUL MACHINE.

We are glad to be able to mention the absolute success of a wonderful magic lantern constructed by Mr. Walter Palmer, the electrician, and Mr. Archibald Seixas, a reporter on the New York Times. This lantern uses a roll of transparent silk film feeding in front of and across the condenser lens and being in projection up the screen. The printing of the election returns was done with the Tel-autograph in full sight of the audience of 25,000 people gathered in the street, the shadow of the Tel-autograph syphon being thrown on the screen as the ink flowed from the point on the screen across Forty-second street. The instrument that did the writing by electricity was located on the fifteenth floor of the Times building and communicated with the reproducing machinery in the lantern on the second floor of the building on Forty-second street across from the Times building. When the returns, written by the Tel-autograph, appeared on the magic lantern screen it seemed just as if somebody was writing them with a giant fountain pen. It was a most wonderful performance and has added new laurels to the marvelous system of electric telegraphy which reproduces a man’s handwriting over a space of thousands of miles.

In the rear of the Times building, near Forty-third street, Mr. Charles and Mr. Walter Palmer had a slide operating. This did not use the electric Tel-autograph to write the bulletins, but used slides five by five and a half inches in size. It was a most marvelous success also and is well worth mentioning in detail. The slides were made by covering the glass with a coat of red opaque mixed with ether, which dried instantly on being applied. The bulletins were rapidly written with a sharp pointed steel stylus, cutting through the opaque and leaving clear glass. Never were such clear bulletins shown in New York before as those shown by the Times on Election night. The only thing that marred the exhibition was that the photographer who had made the portrait slides being able to overexpose. He had been so anxious for his transparencies had used negative plates and they had fogged. This deficiency was remedied early in the evening, however, by Mr. Seixas spying Henry B. Ingram, the slide maker, in the crowd watching the bulletins and soon Mr. Ingram furnished him with a collection of handsomely colored portrait slides of the various candidates, which were used for the balance of the evening in a special case.

All together the exhibition of bulletins at the New York Times office were the most satisfactory of any manipulated in New York. Messrs. Palmer and Seixas, who set up the exhibition were delighted with the success of their exhibition and, as Mr. Palmer described it: "They had them all beaten to a frazzle!"

Have you subscribed for the WORLD? Only $2.00 per year.
"After Many Years."—The subject is one strong enough on which to build a very dramatic and pathetic picture and the sketch contains some very fine characters, but the production is poorly treated. The little girl is the best actor, at least among her own people; and the lanter and his dog are too exaggerated in the sentimental work. I entered the hall on time to see the last scene and as I was favorably impressed, I remained to see the whole picture, but I was disappointed as the first scenes were not so well acted as the last two.

"The Youthful Benefactor."—A good theme for a picture, as a kind action on the part of a child is always favorably received. The action could be more natural.

"Little Wait."—Another very fine subject with a boy hero also suffers from poor action. The boy is very clever in his acting and if the captain and some of the men had done as well the film would have been a great success. The spectators always a deep interest in pictures in which children have a leading part and their actions are, as a rule, natural, but they should be supported by a good company.

"Saved By Love."—As "Ex-Convict No. 900," of the same manufacturers, this film is another illustration of the work of the future: A dramatic production in which the actions are not overcrowded but natural and well timed. As the spectators could follow the plot without the help of a lecturer, they were deeply interested and the different comments were highly favorable to the work.

"Ascending Mt. Pilatus in Switzerland" is a travel picture and a very fine specimen of good and sharp photography. The landscape is not impressed as were wonderful views from the top of Mt. Pilatus, as: The Lake of 4 Cantons, Lucerne, Righi Kulm, the Bernese Alps, etc.

"Ex-Convict No. 900" is a remarkable production in which the manufacturers give ample time for the actions and as the scene is not hurried, as were the wonderful views to be had from the top of Mt. Pilatus, as: The Lake of 4 Cantons, Lucerne, Righi Kulm, the Bernese Alps, etc.

"The Power of Labor."—Although not in fancy with the subject, this film is a great improvement in the work of the Selig Polyscope Co. The story is forcibly told, the staging is very good, the acting could not be better, and the photography is up to the standard of the said manufacturers. It is regrettable that when manufacturers go to such expense, trouble and pains, they should not more carefully study the sketch. It does not seem very plausible that the furnace should be kept going when we are told the mill is on a strike of several weeks, unless the superintendent ordered the fires to be kept burning to accomplish his purpose of getting rich. Aside from these observations, "The Power of Labor" is a very good credit to the manufacturers and is well received.

"Fortune Hunters."—This French picture is too American. The young lady has the independence of our American girls and is minus the traditional "French character." The film would be American if it was not for the scene of the cafe, which is a typical French scene, as also the challenge to a duel. Although the picture is well acted and staged, the subject is not a very natural that a young man, appearing of good family and openly received by the parents of the girl as a desirable suitor, should resort to an attempt at kidnapping the girl.

"Mabel's Beau in Trouble" is a very good, amusing and effective film, well acted, well staged and of good photography. This picture is minus door trickery, by the same manner the long chases, minus the well-known nurse and her baby carriage, the gendarmes, bicyclist, the same old falls, etc. The film shows conclusively that good pictures can be produced without always turning around the same plot.

"The Magic Flute" is a good production, very well staged and acted and with some very good photographic effects. The subject is interesting and amusing and the plot is easy to follow.

"A Dumb Hero."—The photography is fairly good, but the action of the figures is very jerky. They seem to hesitate and then suddenly leap forward as though they had just arrived after a long journey. This film is made up before they forgot. Of course, this does not apply to the dog. He does his part perfectly. The last scene, with the children seated on each side of the dog as he rolls with his mouth open and his tongue hanging out, is realistic and natural.

"Nations of the World."—A film which has some claims to originality, but scarcely anything else. It creates a wrong impression in the minds of those who see it and the nationality of the subjects is not reflected in a reason to resent such caricatures as are shown on the screen.

"David Garrick."—A reproduction of this famous old play by Henry E. Dixey and a capable company. The action is rapid, but is accurate, as it would naturally be in the hands of a company of trained actors such as Dixey would gather about him. The photography is good; only in a few instances does it become dim and difficult to understand, but this is due to the rapid movement of the actors too near the camera. The play is too well known to require a repetition of its plot. However, the entire reproduction is satisfactory and the audience is invariably pleased with the pictures. Those who have never seen the play will enjoy the film because of its excellent qualities, while those who have seen it will enjoy it because it reproduces the play so faithfully.

"Benvenuto Cellini."—The action is spirited. The photography is good, and save for some minor defects like too much rushing about on horses much out of focus, which do not seem to bear any particular relation to the play, there seems to be nothing to be criticized. And overall it is beautiful. Most of the characters do their work well and the film is certainly sufficiently good to deserve a long run.

"The Actor's Child."—Certainly did hold the arrest attention of the audience in the Dewey Theater, in spite of the fact that some of the situations are rather long-drawn out, this would not have been noticeable, perhaps, if the operator had turned the handle of his machine at the proper speed. As a rule, operators put on too much speed, but the operator at this theater errs on the other side. On several occasions we have seen subjects rendered ridiculous by the projecting machine being run at slower speed than that of the taking of the negative, and that occurred in this case. The producers probably had this in mind when they thought of it—clearly and the film is one that will appeal to any audience.

The Kleine Optical Co. will issue during the week of November 9-14, a number of film subjects of the now famous Urban-Eclipse Educational Series. Among the titles are: The Lake of Garda, Italy, a half-reel subject which is remarkable for its photographic quality and the rapidity and interest of the scenes shown; "A Tyrolean Paradise," pictures secured in the popular health resorts of the southern Tyrol; "The Gorges of the Tarn," scenes in one of the most picturesque districts of the southwest of France. Such subjects are a welcome change from the artificial dramas and comedies, which are in danger of becoming monotonous in their sameness. The Kleine Optical Co. also announce the release of "The Strange Old Man," a subject of interest to both the older and the younger—"The Prehistoric Man" and the "Quick Change Mesmerist," and a number of excellent dramatic and comedy subjects by other manufacturers.

The standing of the film of Pathe Freres as producers, may be seen from the fact that during the month of October they released 17 films, of which 16 were in the "Short" section and one in the "Feature." Of these, 17 may be described as "comic," 10 as "dramatic," 5 "scene," 2 "industrial" and 1 "trick." Among the dramatic films were some very powerful subjects, such as "The Sailor's Sweetheart" and "The Lone Hero," and "For the Love of a Uniform," while the industrial, and some of the scenic films, were of some value and beauty.

The Moving Picture World leads in circulation, in news gathering and information. When it comes to results, the World has them all beaten to a "frazzle."
NOTES OF THE TRADE.

Mobile, Ala. — The Victor Theater has been ordered closed by an order of the city department on account of deficient exits.

Canton, Ill. — A new moving picture show is under way in the Herbert building, which will be managed by Messrs. Bell & Kelso.

Youngstown, Ohio. — A new moving picture show is rapidly being constructed in the building on Liberty street by Thomas Dempsey.

Baltimore, Md. — At a cost of $8,000 James W. Bowers, Jr., will erect a spacious moving picture theater at 930 and 932 West Baltimore street.

Peru, Ill. — The Lonzen building is being remodeled for the opening of a high class moving picture theater under the proprietorship of J. W. Campbell.

Baltimore, Md. — Plans have been completed for the opening of a new moving picture theater to be erected by B. Bloch, at the corner of O'Donnell and Potomac streets.

Sterling, Ill. — A room in the European Hotel building has been leased for a moving picture parlor, and the interior is being remodeled to accommodate the purpose.

New York City. — Plans have been filed for the remodeling of the building at the corner of Third avenue and 49th street into an amusement hall for moving pictures.

Washington, D. C. — A new moving picture theater is being constructed on the site of the old Plymouth Theater, to be operated by the Brown Baum Amusement Company.

Dubuque, Iowa. — A new five-cent Dreamland Theater has opened for business under the management of Hid Mulvey, who also owns a string of show houses in Illinois and South Dakota.

Baltimore, Md. — Ade Bros. will erect a moving picture theater at 1600 North Washington street. Extensive improvements will be made, and hundreds of electric lights will be installed.

Hartford, Conn. — The Firemen's Hall, on Prospect street, is being converted into a moving picture theater. The Bijou is to be the name of the new enterprise and S. Foster is proprietor.

New Castle, Ind. — Ivan Cranmer is now the proprietor of the Star Theater, having purchased James Wrightman's interest.

This is Mr. Cranmer's first adventure in the moving picture field.

Denison, Texas. — L. R. Carr, who recently purchased the Idlehour Theater and made a vaudeville house out of it, will again open up the Arcade Theater and run it as a moving picture house.

Louisville, Ky. — Work on the Casino Moving Picture Theater, which will be located on the east side of Fourth avenue, near Green, is progressing rapidly and the management intends to open up in a week.

Omaha, Neb. — An ordinance licensing public amusements has been passed. Moving picture shows in halls and permanent places will be taxed 50c a year. When given in tents they will cost $3 a month.

Akrum, Ohio. — The room formerly occupied by the Boston Store Company, 30 South Howard street, is being remodeled into a Star Moving Picture Theater. This theater will present high class moving pictures and vaudeville.

Catasaqua, Pa. — Young & Wentz, proprietors of the Nickelodeon, have purchased a lot adjoining their building on Front street where they will shortly begin operations on a building for the purpose of showing moving pictures.

Bellingham, Wash. — Another moving picture theater is planned for Bellingham, which is rapidly becoming one of the greatest amusement centers in the Northwest. The new enterprise is located at 103 West Holly street.

Pittsburgh, Pa. — Members of the "World in Motion" in the Academy of Music, have leased the Lyric Theater in New Britain, Conn. The Lyric was closed in order that extensive alterations and improvements be made.

St. Joseph, Mo. — Two weeks of grace have been given owners of moving picture machines in which to comply with the recent ordinance requiring them to be enclosed in fireproof, iron booths. After that time Fire Inspector Joseph McBeth will make a final inspection and cause the arrest of any person who fails to comply with the law.

Montreal, Canada. — Fairlyland Theater, on Notre Dame street, West, has been remodeled and 350 more seats added to the original 400. This is a step in the right direction, as the signs of the times seem to point to the larger theater as the best proposition for the exhibitor. The Fairilyland is owned by Sperlakis Bros. and managed by Fred H. Leduc.

St. Louis, Mo. — The Casino, on Fourth avenue, near Green street, another link in the circuit of the Princess Amusement Company, and in which O. T. Crawford, of the Crawford and Exchelld Exchange, is interested, opened last week. The new house is a revelation to St. Louis patrons of moving picture theaters and represents an investment of over $15,000.

Savannah, Ga. — The Morocco, Frank and Herbert Bandy have moved an another house to their long string. This time it is in Macon, Ga. The Lyric, which has been running all summer, was for sale and the Bandys bought it. With the new theater they have now over seven theaters in different parts of Georgia. The Morocco, which has been the subject of a rebuild for the past month, is now very near complete and when finished will be the finest in the South. The house can hold now from 1,500 to 1,800 people and the finest motion pictures are shown there along with the best vaudeville acts that are brought South.

Brooklyn, N. Y. — The Atlantic Garden, at 628 Broadway, was granted a permit some time ago for show purposes, providing for 300 spectators. The overcrowding of the place was avoided during the past week by permitting the Building Department and an inspector declared that he found 519 persons crowded in the place, besides the aisle and exits being obstructed. An order to close the place has been asked for. [It is stated here that the proprietors of shows are being constantly worried by the authorities, when they persist in such flagrant violations of their privileges as this instance shows "A word to the wise is sufficient," but the unwise do not seem to mind a kick. — Ed.]

This was taken at the meeting of the Humane Society, in Springfield, O., last week, condemning the practice of exhibiting pictures at the moving picture houses that are calculated to influence children for evil and interfere with their moral welfare. It was the opinion of several of the members that a great many of the pictures displayed are designed to the children because they show the burghul and the villain as a hero. T. J. McCormick was instructed to enter a formal protest with Mayor W. R. Burnett against such pictures and request him to notify the managers that this practice must be discontinued.

Chicago, Ill. — Never in the history of moving pictures have there been so popular in this city. In front of the Pasteur Theater, in the heart of the business section, it is no uncommon sight to witness a crowd on the sidewalk waiting to get admission. This is especially at the noon hour. Business men while at their lunch get into the habit of dropping in to watch the show for awhile. The present pastime craze is attributable to the man on the street. This exhibitor owned a fairly well patronized place on West Madison street. The outlook was not as encouraging to him as he desired and he sold out the place to a greenhorn operator who got control of the place and raised the rent up a swell front, increased his seating capacity to 500, spending more than $5,000 over his original investment of $600. To-day he handles more business than he can take care of. New theaters are being opened in the suburbs also and throughout the State the same hopeful aspects are obtained. In Elgin, a place of 10,000 inhabitants, not far from Chicago, there are four large theaters devoted to moving pictures and several small shows. The Temple Theater is the favorite, pictures are shown successively, and it is frequent by the best society in the city.

LAEMMLE FILM SERVICE, MINNEAPOLIS, MINN.

The Laemmle Film Service have enlarged their quarters in Minneapolis during the past week. Last May the company leased Suite 1121-22-23, Lumber Exchange building, but on complaint of the express company, Mr. Laemmle was informed that he would have to change his quarters to lower floor, where the shipping facilities are much more convenient. The branch now occupies Suite 100-101 balcony floor and have fitted up one of the most beautiful and well supplied film offices. The Laemmle Film Service office has the distinction of being at the top of the building and the branches in increased business during the past two months. James V. Bryson has been connected with the office ever since its opening as manager, and is still retained in that position by Mr. Laemmle.
MOVING PICTURE SUPPLIES FOR NORFOLK, VA.

The International Moving Picture Supply Company, which was formerly located in the Law building, has moved to larger quarters in the Carpenter Building. The business in supplying films and accessories to the moving picture business made necessary the securing of more room. A full line of color, lantern, lamps, projectors, reels, etc., will be carried in stock.

FREED ON GRAFT CHARGE.

Judge Droge on Friday last discharged Gaetano D’Amato and Frank E. Brown, who were accused of “oppression” and who were, until a month ago, deputy chief of the Bureau of Lighting and chief electrical engineer of the Bureau of Gas, Water and Electricity, respectively. The specific charge was that the men had collected, unlawfully, $110 from Michael de Cristoforo, who runs a moving picture show at 233 Avenue A.

THREE-CENT THEATER.

Schenectady, N. Y.—The Mohawk Theater has changed its policy. On Monday of last week Messrs. Weber & Rush inaugurated a scale of cheap prices and offered four big weekers. The acts ordered sold out and further releases of date motion pictures. The price of admission is five cents for adults and three cents for children. The acts for the Mohawk will continue to be booked through the Keith & Peller booking office. A continuous performance will be given and patrons go when they like, stay as long as they like and take any seat they like.

[The outcome of this cut-rate policy, whether instigated by competition or in an attempt to bolster up a fallen patronage, will be watched with interest.—Ed.]

THE BANQUET OF THE HUDSON COUNTY EXHIBITORS.

Moving picture theater managers of Hudson County held their first annual banquet at Grand View Hall, Jersey City Heights, on Thursday night of last week and thoroughly enjoyed themselves in a program which promised and planning for the future betterment of the moving picture business.

Benjamin Richadi, manager of the Academy on Central avenue, Jersey City Heights, was chairman of the committee of arrangements and he and his associates saw to it that nothing was left undone to make the banquet a success.

Rain kept some of the expected guests at home, but the managers themselves were out to the number of nearly fifty.

H. Charles Hepsé, manager of the Hippodrome on Central avenue, Heights, was the toastmaster. The speakers included himself and Rev. Dr. Emil A. Mertly, pastor of the Second Reformed Church, of Hudson City.

Pastor Mertly said he was free to confess that when the move was first put forward and the first appearance he regarded them as a sort of necessary evil, but since they had become popular he had found that they were really a means of education. He said he could speak only for the Hudson City section, but he presumed it was the same all through the county, when he said that he had found the managers only too ready to accept his advice as to the moral worth of the film shown.

“Moving pictures for both education and amusement,” was the watchword of the evening. Mr. Hepsé dwelt on this point and said that one object of a strong association was this very end.

“It is not our contract for a dozen or eighteen films a week we have to take what the film houses send us under present conditions,” he said. “Sometimes we cannot show these pictures because we do not consider them right. If we can get a good strong association we can have some say in this matter.

“This is only one of our objects, however. We shall have other legal battles to fight. Those who do not know what we are doing but assume us industrious and not give up the fight to put us out of business. We want to be in a position to fight this outcry through education and in the courts, if necessary. We cannot do much unless we have a strong association.”

Miss Nellie Kullman, phenomenal baritone singer at the Academy, sang two solos, which were applauded to the echo. Some of the guests told some good stories. Others contributed to the entertainment in many ways.

Fifteen new members were added to the association and all in the affair was a complete and enjoyable success.

NOTES AND COMMENTS.

L. D. Brown, Plattsburg, N. Y., asks us to state that he is prepared to make repairs on all kinds of machines and furnish supplies.

James J. Kinsele, deputy chief of the License Bureau of the city, has tendered his resignation to the Mayor. Kinsele has been under investigation for receiving graft from moving picture showmen for renewal of their licenses.

Essanay Film Mfg. Co., will release, on November 18, a comedy that is quite timely in its appearance, “The Tale of a Thanksgiving Turkey.” While they have scored successes in other lines, this firm is at their best in comedy and their special production for Thanksgiving Day should be in great demand.

The Pittsburg Calcium Light and Film Co’s Cincinnati office is now located at the corner of Fourth and Main streets. Their stock of films, which was damaged by a fire in the Neave Building last week, was immediately replaced from the Pittsburg headquarters and their customers received the usual prompt service.

Centaur Film Co. have been quiet for some time, but will now begin to release a series of lively comedies. First comes “The Doll Maker’s Daughter,” followed with “The Parson’s Thanksgiving Dinner,” which will be released during the Thanksgiving week.

“Simpson’s Saunterings” are the latest in the slide line. These are sets of twelve pictures and a 15-cent slide strip. It is accompanied by a short printed lecture, which are being exploited by A. L. Simpson. A number of sets covering New York City and vicinity are ready and others are in preparation. These are made for each show. A continuous performance will be given and patrons go when they like, stay as long as they like and take any seat they like.

“We have already called attention to several of their productions which were of more than ordinary merit, and the more we see of them the more are we inclined to believe that merit is the rule and not the exception. Their leader for this week ‘is The Pilot’s Daughter,’ a class of subject that they have handled with success. The reels, which were shown some advance copies of other subjects which will be released in the near future, in which the photography, coloring and acting were equal to anything we have ever seen.”

“Curtainline,” writes a Western reader, saved me buying a new screen. It is like the difference between night and day to see a picture on a screen covered with this preparation and on one without. “The simile may be rather overdrawn, but we have heard very well reports of the improved effect of the picture when the screen has been given a coating of “Curtainline,” whatever it may be. If it is really such a good preparation, we know of many places where it could be used to advantage. We have some old screen has done duty, week in, week out, and accumulated a deposit of dust and grease which takes all the life out of the picture. At any rate it does not cost much to try a dose, as we notice in the “Voice of the People.” Swansons & Co. offer to send, for $5, enough of it to cover 150 square feet. Swanson would not be selling it if it was not all right.

HALLBERG 550-VOLT DIRECT CURRENT ECONOMIZER.

Mr. Chas. Rarik, proprietor of The Thetorium, Sandusky, Ohio, has just installed the Hallberg Direct Current Economizer to operate on a 550-volt circuit. The saving in this case is about 60 per cent. of the bill, and as no rheostat is required, a better light and perfect safety from fire is guaranteed. This installation opens up the field to those who can only secure 500 to 700-volt direct current from street railway and power companies. When the “Hallberg Economizer” is used, the operator does not handle any part of the line current, therefore he can never get a shock, and the lamp is perfectly safe.
CORRESPONDENCE.

AN EXHIBITOR’S VIEWS.

Philadelphia, Pa., October 26, 1908.

Editor Moving Picture World:

Dear Sir—It is seldom I take advantage of the press to give voice to my sentiments. I am one of the men who are disposed to leave well enough alone and deal with conditions in a more practical manner, but the developments of the past few weeks have compelled me to speak and protest. Most seriously and emphatically object to the staid club tactics that are resorted to at the present time by some of the film manufacturers. I have heard a number of renters complain bitterly of being compelled to pay for film subjects that are from 25 to 40 per cent. longer than the working material affords. In plain language—too many manufacturers are resorting to too much padding, and if they do not stop the practice they are going to feel the effects right at home. Some of the guilty parties are prostituting the business by the most glaring tactics. The results are even commented on by the patrons of the shows. It is nothing less than an imposition, and the practice should be stopped. I have read a lot of writings in which it is claimed that it is easier for managers to get plays than it is for moving picture makers to get subjects, because a successful picture is made up of action. I agree with this, but at the same time I maintain that prolonged or repeated action will kill the pictures just as quickly as a lack of it. I do not exaggerate when I say that some of the reels that are handed out to me are so bad that an almost forced to the conclusion that it is a case of deliberate imposition. A few nights ago I heard several people in my audience say, “Why don’t they change the scene?” “That’s enough of that,” and so on. It is actually hurting my business, and the renter can give me no satisfaction. It says it is up to the manufacturer. I suppose it is. The funny part of it is that this padding was practically unnoticed until the past two months, and, according to the film renters, is the period in which the film manufacturers raised the price of their films. If such is the case, the outrage is aggravated and there should be some means for a remedy. As an exhibitor I do not propose to be imposed upon by having thrust upon me subjects that are practically still pictures on account of the manner in which the scenes are drawn out. If I wanted stereopticon views I would go and get them. I suggest that the exhibitors get together and take some action on this and other matters. If we cannot get satisfaction through the renters, then let us put it up to the manufacturers direct. The party I rent films from tells me I cannot exhibit independent films with Association films. He is a good fellow, and I believe he gives me the best service he can, but as good as his intentions and acts may be, he is not going to bind me hand and foot with amalgamation pap. If he is tied up by the manufacturers and must take the padded stuff and pay his good coin for it, then he won’t be getting what he should get, that is his misfortune. I sympathize with him, but charity begins at home, and I will not have stuffed goods forced upon me. I think a few renters with backbone could soon put an end to this padding imposition. If something is not done mighty soon I’ll quit my present exchange, and I’ll keep on quitting until I get what my money calls for. The best plan would be for all the manufacturers to get together and put it up to the manufacturers with the battle cry, “Give us the goods for our money.”

C. M. S.

MISINFORMATION.

New York, November 2, 1908.

Editor Moving Picture World:

Dear Sir—In your issue of October 17, an article entitled “The Misfit Amusement Parlor” hit the nail on the head in regard to the conduct of nickelodeons, but it seems to me that there are misfits all along this line of business, not excepting the editorial chair. In the Moving Picture News of last week appears a long article, clipped from some newspaper, which is so ridiculous and so far from the truth that it is plain that the newspaper reporter let his imagination run wild and the editor of the News did not know any better or did not take the trouble to edit the article before reprinting it. I refer to the misrepresentation of the Selig studio and especially to the untruthful description of the film “A Four Star.”

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Footed Hero," which the Selig Polyscope Company produced just one year ago. It is evident that neither the writer of the article nor the editor of the News ever saw the film "The Four Footed Hero," as the only thing they have got correct is the name of the dog, "Caesar."

In describing the rescue scene, the article says: "Caesar turned around, took a look at the ladder he had just descended and then trotted off across the lot in search of a bone. Ethel removed her nightgown and seated herself on a property stone bench to await the arrival of the nurse girl and the policeman who had left her in peril."

The grandest scene of "The Four Footed Hero" is the dog coming down the stairs carrying the child. He did not "come down the ladder." The maid's lover was a plain young man and not a "policeman." Ethel does not "remove her nightgown and sit on a stone bench to wait." The fact is that the father and mother arrive on the scene just in time to receive the child from the dog. The dog does not "trot off across the lot in search of a bone," but into his own quarters in the engine house where he had a good meal awaiting him. All this I know, because I happened to be behind the door directing the steps of the dog. The article also says that the bed was "afire," whereas the fire was confined to the next room and after the child found escape by the door cut off she covered herself up in the bed clothes to escape the smoke. The producers were not "working in their undershirts with Panama hats." The film was made in November, and Chicago is a cold place at this time of the year.

The article also gives the credit of the production to "Stage Director Otis Turner." Now Mr. Turner may be a talented gentleman, but he was not present on this occasion nor did he have anything to do with the production. It was Mr. Selig who arranged the subject and who spent much time to train the dog. Mr. Thomas Nash, as manager, had full charge of the production. Mr. Boggs and myself, as producers, helped Mr. Nash. Mr. Persons was the man at the camera, while the scenic effects were built and managed by Messrs. Pollock and Moore. It is only just that the men who worked so hard on so difficult a film should have the proper credit, and not a man who was not present.

The Selig Polyscope Company have perhaps the most modern and best equipped studio and factory for the production of motion pictures, and I think that the public would have been more interested in a great description of the dimensions of the studio, the well equipped developing, printing, washing and finishing rooms, than in the mere statement that "dressing rooms had been provided." The readers of the article would have been interested to know how the Selig studio has achieved a reputation for good, clean photographic work and splendid scenic effects. That the secret of this is to be found in their well equipped factory and in the personal attention and enthusiasm of the managers of the company are facts that are overlooked by the writer of the unreliable article to which I have referred. Yours very truly.

JOHN M. BRADLET.

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Roy J. Cady, Arcade Hotel, Decatur, Ill.
Rex Durand, Lansing, Mich. (References.)

Ed. Lewis, 222 East Eighty-second street, New York.
G. E. Barton, Coutesville, Pa., operator or manager.

Wm. J. Schouler, 24 Bourne St., Providence, R. I.

Robert Curry, 1670 Third avenue, New York City.

Ed. Moore, 214 E. Main street, Coutesville, Pa.

P. L. Giddings, York, Neb.


J. W. Hoffman, 710 Market street, Sandusky, Ohio. references.
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THE DOLL MAKER’S DAUGHTER. — A clear, refined, comic picture, well acted and staged and photographically perfect.

C. O. Muriel, the doll maker, becomes possesscd of the idea that he can make a large-sized doll that will exactly resemble his dear wife and then giving the finishing touches to the doll in his work-shop, assisted by his clumsy apprentice boy, who finds it a very difficult thing to get out of his own way without getting someone else’s way.

He attempts to make the doll look like his wife, “making a date” with her steady beau to go to the dance that afternoon. He packs up the doll and as they are standing at the front gate a mask particle centering on a high candle, adding another opportunity for the apprentice to get into hot water, which he takes advantage of.

We see the doll, under its own volitional stock of clothes trying to find a suitable costume for the dance; she is a very unhappy subject to them. She proceeds to the work shop, where they rob the doll of its dress and slippers, which Minnie dons, to the delight of Hi, and they proceed to the dance, where we see the high jinks of the merry-makers taking place. The doll, just as a thunderstorm breaks, and as they are dryly laughing at her, she begins to express the old man descending the stairs, as this is the physiological moment for him to bring the doll to life, and the old man and the doll separate from the storm.

Hi and Minnie are panic-stricken and run screaming from the house. They find the doll, but hearing the approach of someone they realize that it is the return of the old man. Hi conceals himself behind the work bench and Minnie stands in front of the doll, trusting to the general excitement of the moment to get the doll and be frightened half to death. Then, to their surprise, it is the old man, who is making his escape to the chimney in the other room, and pleads with them not to harm the doll with the "devil," finding the chimney too hot for him. Minnie, being a stickler for propriety, pushes the doll into the scene, to the great consternation of the old man. However, they are united in sympathy and pleads for forgiveness for their pranks and for Minnie’s hand in marriage, which the old man grants with only one condition — that the devil take the first one that goes between you.” When the apprentice, alive to another opportunity, stumbles against the old man, pushing him through between them.

Release date, November 16. Length, 825 feet.

EDISON MFG. CO.

SAVED BY LOVE. —Synopsis of Scenes: Love is the father of adventure; travel is the sport of the day; the court, the camp, the grove, and men below and above, all rejoice in the discovery of “Love.” Our picture illustrates the influence of love in moulding character.

A certain old uncle, whose niece refuses to marry the man she selects, leaves a clause in his will requiring that she marry in his lifetime or lose her inheritance. The girl, therefore, plans to marry the man she loves, and proceeds to do so.

In the course of her travels, she is taken in by a contemplative, melancholy old man, who, after a few weeks, is found dead on the shore. The old man’s niece then marries the man she loved, and the story is ended.

Release date, December 10. Length, 825 feet.

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A HOUSE OF CARDS.—A beautifully hand-colored, full-length, full-length, full-length picture. The history of a royal family, the magnificence and splendor of its hands, and the beauty of its life. The picture is an artistic representation of the life of a royal family, the magnificence and splendor of its hands, and the beauty of its life. The picture is an artistic representation of the life of a royal family.

The Spanish Majesty makes his appearance in a sumptuous and in a most comely manner, and to the accompaniment of the most delectable music, in the presence of the whole court, is seen in all his glory. The picture is a perfect representation of the life of a royal family.

Urban-Eclipse: A CHILD’S DEBT.—An admirably conceived plot through the eyes of a little child, and no more than adequate return. The picture is an artistic representation of the life of a royal family, the magnificence and splendor of its hands, and the beauty of its life. The picture is an artistic representation of the life of a royal family.

The story is told through the eyes of a little child, and proves to be a delightful and interesting experience for the child.

Essonay Film Co.

HE WHO LAUGHS LAST LAUGHS BEST. —Synopsis of Scenes: The story of a man’s love for a woman, and of the ultimate triumph of love over hate.

The picture portrays the story of a man who is loved by a woman, and who, through his love, is able to overcome his own personal problems and achieve happiness.

The story is told in a humorous and light-hearted manner, and is sure to please the audience.
new love for her is unabated. An old maiden of tyranizes over the girl and forbids the girl receive him when he calls. Of course, the girl obeys; the hero is enjoying a brief love with the girl when the aunt appears and is horrified. She tells the girl to her room, in spite of her pleadings, and forbids the hero to look at her. She of intercepts a note the girl has written to her hero, offering an engagement to meet him at the same time and be married. The aunt conceives the idea of wearing the girl's clothing and very well, meeting the young man and marrying a bride.

The hero goes to the girl's room, makes her take off her clothing, puts some on and locks her in the room, then sets out to keep the engagement with the young lover. The girl in the meantime, opening her window, discovers a tramp escaping; awakens him, gives him some money and instructions. The tramp hurries away, delivers the letter to the hero before the aunt arrives. The trap, appeased of the aunt's scheme, turns tables and broken down by dressing the tramp in his clothes, and leaving the tramp to meet the old lady. Then he releases the girl to the mercy of a stranger. The lovers hurry to the church in time to witness the marriage of the aunt and the tramp. The hero are then united in marriage and go to meet aunt and her husband. The aunt, discovering the trick, is wild with rage; but concludes a man's man, and the object of the tramp refuses to ease him. The subject abounds with absurd situations, and proves a great laugh producer.

P. D. D. "LET IT ALONE."

The scene can readily be seen by the title why the above is one of our masterpieces of comedy. The story, while not complicated, is a series of delicious absurd situations, into which a man and a girl are plunged as a result of an exodus to lend a helping hand to their fellow-beings, really when it is least desired. Our hero gets the worst of it, but, nothing damned, pursues the same course of his way. We see him gallantly going to the rescue of a good woman who is being abused by her husband. The interference is not appreciated, he is applied to flee from their united wrath. Our hero sees an immense amount of coke falling behind a fence. Being unable to find a fire-arm he secures two balls of ten, rushes madly back to the scene and throws water over the fence. Amahas his efforts are appreciated immediately. The very wet and fiery cocoons climb over the fence and give him such a thrashing. Seeing what he supposes to be a runaway horse he discovers, he risks life and limb to stop the rascals from receiving the coachman, who has been firing in the back seat, a chastisement.

We hope a very small boy valiantly going to g a doorbell which is beyond his reach, he daily offers to assist the younger. The history of the house, who has been much annoyed the youngsters, the older brother, rewards our hero's kindness.

After various misadventures, the climax comes when the hero appears at the stage and a theater. He is the shadow on a window shade of a man and a woman. He becomes decoy. He gains admittance, he rushes to the nearest policeman, who takes into the theater and observes a rehearsal. Our hero is then arrested and sent to jail disturbing the peace.

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The queen's jester, an ugly dwarf, is in love with her regal mistress. His love becoming known, he is cast into prison. The gods take pity and transform him into a beautiful youth. Again he sings to the queen, and is brought before her. She acknowledges her love and they are married.

SEND FOR DESCRIPTIVE CIRCULAR No. 399.

No. 6392. Approx. Length, 900 feet.

NEXT WEEK'S SUBJECTS:

SHIPMENT NOVEMBER 10, 1908.

LOVE'S TELEGRAPHIC CODE. Comedy

No. 6393. Code, VENDIFUMO

SHIPMENT NOVEMBER 13, 1908

"SHE." Dramatic

Code, VENDILMAO

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THE MOVING PICTURE WORLD

367

their new servant. The old man looks him up and immediately puts him on the job, and the young fellow, in order to avoid trouble, has to make do. Just at that moment the man gets a wire from a relative on a business trip, so makes the valet pack up all his belongings and accompany him. The young fellow, decided to death but his wife, telegraphs her that he has to go once to Troy on important business. As soon as she gets the message she decides to go to the station to see her husband off, as she has become little single-minded. When they meet the under-man, young man is terror-stricken and makes a way to his wife not to make a fuss, but she is so easily disposed of, and follows them out to waiting train. Here the old fellow invites him into his compartment and makes the let to go behind in the servants' coach.

We got a look into each compartment as the train speeds on, seeing the old valet enjoying a lot's company, while the youth in the set's quarters suffers torture. When they arrive at their destination the old fellow invites his prevailing companion to dine at the hotel, where a newfangled valet is compelled to wait on them all stand by and see his efforts in the attention of his Showcase acquaintance.

Enable to stand it any longer the youth gives a hotel keeper to understand that he is entering a man who has been accused of murder, the former loses no time in putting the couple off. Satisfied now that he has had his revenge, the young man quits his job and takes his wife and starts for home, a wiser and better man.

April 507 feet.

THE PEER'S FANCY — A very beautiful woman, he is married to an old blacksmith, attracts the attention of a nobleman, who wants his servant, Ignis, to deliver a note to the girl, telling her to come to a ball at the palace, which he intends to give in her honor. While the old blacksmith is busy shoeing the monk's donkey the boy slips the note to the wife, which, after reading, she carelessly, drops on the floor, where several help find it. When her husband finds the letter to be a woman makes her escape and marries the peer to the appointed place and goes with him to the palace, where she is received with great pomp and ceremony.

When the husband awakens and misses his wife he starts in search of her, and the helper then asks him the fatal note. Swearing vengeance, he goes to a great camp, disguises himself as one of them, and leads the band to the palace, where he has been honored as his own master. In his height, he gypsies enter and were made to entertain the troops with their music and dancing, and all at the moment the blacksmith throws off his disguise and confronts his wife. The woman becomes hysterical, and the attendants seize the husband and carry him off to a dungeon while the festivities continue.

The woman, realizing her folly, goes to the prison and gains admittance to her husband's cell, where she falls on his knees and begs for forgiveness, but he, merelently, strikes her down in his rage and smashes her. The peer enters just at this moment, the heartbroken 'smithy takes a dagger from his belt and ends it all, falling over the lifeless form of his faithless wife. Length, 557 feet.

PUSH CART RACE — A fellow places a poster on a fence advertising a great event, in the form of a push cart race, and when the people of the town read the announcement they hasten away to procure their wagons and enter the race to compete for the coveted prize. The next picture shows the starting line and every sort of a push cart and perambulator is entered and ready for the battle. When the signal for the start is given, away they go down the street at a terrific rate and bump into everything that happens to be in the way, clearing the path like a cyclone. At one place along the course they run into a nurse maid who is pushing a perambulator and upset the entire cart. As soon as she 이것 equilibrium, however, she also joins in the race and is one of the most excited competitors. Next we see the leader dash through an obstruction in the street, clearing the way for his followers. They then pass a building in the course of construction and carry away the scaffolding as they hurry along. Finally we see them coming down the home stretch, and the aforesaid nurse maid leads by a good many lengths, but the end of the contests protest when the prize is about to be awarded to her, so it ends with a free-for-all fight. Length, 348 feet.

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THE ACTOR'S CHILD — A popular young actor and leading man of a New York theater is married to a beautiful but selfish woman, buzzed by a life of gaiety and the pleasures of "The Great White Wonder," she allows herself to drift away from the protecting influence of her husband, whose loving care does not permit him to exercise the watchful care that he should over the companions chosen by his young and foolish wife.

Little Evelyn, the only child of the couple, adored by her father, is sadly neglected by the wayward mother, who in her pursuit of pleasure
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leaves the child to be looked after by the ag
mother of her husband.

A smooth, unscrupulous libertine, Carroll Hew, the kind of moral leper usually to be found where life and beauty reign, recognizes the beauty a giant of Lawrence Grey’s, the actor’s wife, which determines in his black heart to drag her down by marriage, and to make a fortune out of her, as he used to do with Laura. (Say that she soon falls a victim to lies, and is buried by the town, to save the victim of the (evil musician), she allows herself to become infatuated with him that she forgets all duty to her faithful husband and expect and with reckless abandon allows her name to be handled from month to month in connection with that of her unprinciplled friend.

Such news travels fast and soon reaches the
ears of Lawrence Grey. The outraged husband staggered by the blow but will refuses to hole in his wife’s absolute disloyalty without un

such proof. That soon is forced upon him by the to the theater for the evening performance. He accidentally comes upon his wife and father
driving off from a city and entering a car. Although the friend who accompanies him dives into his pockets, and is pointed out by the man in the uniform, it is been in called in by the frightened warden.

Hewitt is soon hustled out of the room, the wife and husband alone. “Go,” says the act“Follow that man and do not let me see you for again.” Then, sinking with emotion, he hurries in his hands another springing visit. With a near the unprinciplled woman, saying that it is at an end between them, leaves the room.

We are next taken to the divorce court, a decree is granted the actor and the custody of Evelyn is allowed him. The wife, on hearing, stresses the judgment but is not. The child, and leaves her own unprincipled husband.

We are next given a glimpse of the stage his of the scenes, also the dressing room of the actor. So fearless is he that the mother will carry a little one away, he hardly allows her out of his sight. Consequently for a while she accompanied him to the theater. The wife, hearing on arrangement, strikes a stage hand to kidnap the child and deliver it into her hands. The time comes, and little Evelyn is taken to an apartment, where the little Evelyn is awaiting the return of her guilty mother.

Soon after the kidnapping the actor’s valet discovers the little one’s absence, and rushing to the wings conveys the Intelligence to Grey, who that time is in the midst of a dramatic scene. Without a moment’s hesitation the anxious father dashes to the stage door and there leaves the true hero a car be and the faithful valet are soon on the pursuit of the fleeing woman. Arriving at the home where the child has been taken, Grey turns in and confronts the destroyer of his peace. Little Evelyn rushes to him, but is seized away by the guilty mother. Then ensues a de

perate fight between the two men. A lamp is overturned, the room takes fire, and by a well relected bow the actor is left unconscious on the floor. Rushing from the room, heartless couple leave our hero to be burned death, and entering a car driven away. They are not seen, however, for the faithful valet watching without, and springing on the back of the car is taken with them to a poor quarter the city, where Hewitt enters an old rooker carrying the struggling child. There she is turn over to the tender mercies of an old hag, who agrees for a consideration to keep her safely. From the father. While they are agreeing up terms the faithful valet is back to the burning house, where he finds his master, who revolving has fought his way through the flame Colling a cain they are easily driven there is a rooker, and breaking in the door, arrive last time to rescue the poor struggling struggle with Hewitt and his villainous accomplices. The police soon arrive and the police heads her out of the door, and the criminals are a placed under arrest, while the happy father on his faithful servant rejoices over the return of the little one. Length, 900 feet.

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Real Hunt in Canada. Scenic. 920 ft. Edison. Oct. 27
Ambulance Dogs. Drama. 920 ft. Edison. Oct. 27
Ideal Policeman. Comedy. 920 ft. Edison. Oct. 27
Magic Alum. Trick. 920 ft. Edison. Oct. 27
How the Pair Busted. Comedy. 920 ft. Edison. Oct. 27
Saved by Love. Drama. 920 ft. Edison. Oct. 27
Antony and Cleopatra. Drama. 920 ft. Edison. Oct. 27
Tragedy in Spain. Thriller. 920 ft. Edison. Oct. 27
After Many Years. Biography. 920 ft. Edison. Oct. 27
Gerrit Garlick (with Henry E. Bissey). Drama. 920 ft. Edison. Oct. 27
Shenandoah Cattle. Drama. 920 ft. Edison. Oct. 27
Don't Pool Your Wife. Drama. 920 ft. Edison. Oct. 27
Maple Sugar. Industrial. 920 ft. Edison. Oct. 27
Clearing the Mountains, Horse Trunk Scene. Drama. 920 ft. Edison. Oct. 27
The Key Under the Mat. Drama. 920 ft. Edison. Oct. 27
Actor's Child. Drama. 920 ft. Edison. Oct. 27
Lunch Time. Comedy. 920 ft. Edison. Oct. 27
The Joker. Drama. 920 ft. Edison. Oct. 27
The Peer's Fanci. Drama. 920 ft. Edison. Oct. 27
Barbara Friedrich. Drama. 920 ft. Edison. Oct. 27
You Yenose, or, Mistaken for a Bad Girl. Drama. 920 ft. Edison. Oct. 27
The Pillory. Drama. 920 ft. Edison. Oct. 27
Sold By His Parents (Hilltop). Drama. 920 ft. Edison. Oct. 27
Child of Destiny (Rash). Drama. 920 ft. Edison. Oct. 27
The Moor Baritone (Italy). Drama. 920 ft. Edison. Oct. 27

The Young Trounc (Bash). 530 ft. Kleene. Nov. 2-7
My Daughter Will Only Marry a Strong Man (Hades). 530 ft. Kleene. Nov. 2-7
A House of Cards (Gaumont). 530 ft. Kleene. Nov. 2-7
The Legend of Prometheus (Gaumont). 530 ft. Kleene. Nov. 2-7
Thou Shalt Not Love (Gaumont). 530 ft. Kleene. Nov. 2-7
The Fair Young Lady's Telephone Communication (Gaumont). 530 ft. Kleene. Nov. 2-7
The Tight (Gaumont). 530 ft. Kleene. Nov. 2-7
The Necklaces (Gaumont). 530 ft. Kleene. Nov. 2-7
The Cotton Industry of the South. 1000 ft. Melies. Nov. 2-7
Wonderful Charm (Trick). 530 ft. Kleene. Nov. 2-7
He Who Laughs Last Laughs Best. Comedy. 530 ft. Kleene. Nov. 2-7
If I Don't Consent You, Let It Alone. Comedy. 530 ft. Kleene. Nov. 2-7
The Doll Maker's Daughter. Comedy. 530 ft. Kleene. Nov. 2-7

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Mention the Moving Picture World in your correspondence.
ASSOCIATION OF FILM MANUFACTURERS.

Many members of the Film Service Association have expressed their desire to handle the products of certain independent manufacturers, not because they want to increase their expenses, but because their customers have demanded the use of these films. It is a well-known fact that films from both Edison and Biograph licensees are being shown in some theaters, but it is not clear whether the dual service is being given by an independent or F. S. A. renter, or whether the exhibitor is dealing with two rental firms. No matter how it is being done, it presents an unfavorable condition to the renter who is restrained from handling competing films by conscientiously trying to live up to the by-laws of the association. The associated renters supply the majority of the leading theaters and if they were in a position to select the programs for these places from all of the world's best producers the increased public patronage would enable managers of high-class shows to pay a much higher rental rate for the special service. Such a condition would also tend to promote the increase of the business and ensure its stability.

Excellent reports of the condition of the trade are coming in from all over the country, and renters have increased their standing orders with the manufacturers in many cases. To meet this growing demand, several Edison licensees are preparing to increase their output. This is business enterprise. One of the eight Edison licensees remarked to us that he “considered that group of manufacturers well able to cope with the demand for years to come, therefore he could not see the necessity or wisdom of taking in any other manufacturers.” This may be laudable ambition, but it is not sound business policy. Neither is it best for the future welfare of the business.

COLOR KINEMATOGRAPHY.

A demonstration of the G. Albert Smith process of color kinematography will be given before the Royal Society of Arts (London, Eng.) on December 9, and the public (permanent) exhibition will commence on December 14 at the Palace Theater, London, under the auspices of the Charles Urban Trading Company.

To get at the truth of the conflicting reports that have been circulated in regard to this process, and of Mr. Urban's interest therein, a representative of the Moving Picture World interviewed Mr. Charles Urban last week and was assured of Mr. Urban's satisfaction with the results that had already been obtained, his confidence in its future and active interest in its development. We will have more to say on the subject in next week's issue.
WITH THE FILM PRODUCERS.

The recent issues of historical subjects, classic dramas and industrial scenes are giving a tone to the moving picture business that will convince the doubtful ones of the great possibilities. It was feared by some that such subjects would not hold the audiences that want to see comedy or sensational subjects, but the productions have dissipated the fear.

The past week fell a little short of the preceding one in point of standard attractions in moving pictures. We visited a number of places and in all of them saw some good pictures, but in none of them did we see the equal of the headliners that were put on during election week, when everything seemed to be bunched. Of course, some very good films were put on during the current week, but none of them seemed to embody the peculiar identity that several of the previous week’s productions did. “The Cotton Industry of the South,” a Lubin, was a very creditable piece of work, showing the industry from seed to web. The audiences evinced keen interest in it. The manager of the show (including ourselves) thought a 1,000-foot film illustrating a part of Dixieeland life that is so universally interesting should have some minstrelsy with it. With a good musical programme and one or two good “coon” shouters the subject should capture an audience. Try it.

The Selig Company put out a very cleverly contrived dramatic story, “The Actor’s Child.” The title itself is a catchy one. “An Actor’s Life,” “An Actor’s Wife,” etc., etc., always arouse an interest. Titles must be given the same attention as the subjects themselves.

Comics are becoming a little more plentiful. We need them.

THE QUESTION OF VAUDEVILLE.

An article entitled “The Misfit Amusement Parlor,” which appeared in a recent issue of this paper, seems to have created considerable discussion among the exhibitors. The article was not written to decry good vaudeville, but as a protest against the crimes that are committed in the name of vaudeville by people who should be otherwise employed. We have had several inquiries from out-of-town exhibitors, asking us for the addresses of vaudeville agencies from whom “good vaudeville acts could be obtained,” and many more have asked if, in our opinion, it is wise to combine vaudeville with the moving picture show.

This question is undoubtedly bothering more than one moving picture man, and upon its answer will depend, in some degree, the success or failure of the shows where it is accepted or rejected, as well as the profits which can be derived from a particular show.

The question is one that will appeal to different exhibitors in different ways. Perhaps, in some localities, vaudeville is strengthening to a show, while in others it weakens. Where vaudeville has always been successful, or where vaudeville theaters have been transformed into moving picture theaters, as they have been in a number of places, a portion of the regular patronage of the new show will be those who have been in the habit of going there to see vaudeville. Under such circumstances vaudeville undoubtedly will increase the attendance. Probably the ones who have been going there regularly will continue to do so, and the moving pictures will increase the attendance. These matters will, therefore, have a double patronage.

Where a moving picture theater starts in a new place, unused to vaudeville, the proprietor will do quite as well to allow the show to proceed without resorting to the questionable methods of introducing vaudeville to strengthen his show. In most instances it will not do unless the acts are of especial merit, perhaps more expensive than the average moving picture man can afford to procure. Considerations of this character should enter into all these propositions and every phase of the matter as applying to the particular locality in which one is to do business must be gone over carefully before the choice is made.

Much depends upon the town where one is to start the show. If vaudeville is a favorite source of amusement, it would, perhaps, be wiser to introduce a little of it for variety’s sake and to attract those who may delight in it especially. Otherwise it would be a needless expense and add little to the patronage. Unless the acts are quite likely to increase the patronage of a show it is useless to introduce them. It increases the expense of the show without a corresponding increase in the patronage. When such an event as this occurs the proprietor is actually giving the public the vaudeville out of his own pocket, a situation which few would care to face.

If vaudeville is demanded and seems to increase the attendance, then by all means the management should provide it, but, inasmuch as these exhibitors are in the business for the money there is, one can scarcely see any reason for introducing vaudeville unless it should chance to be demanded.

The difficulty with the average vaudeville act that appears between the reels is that the management has obtained it cheap. Consequently it isn’t always of the best. Unless it is of the best it fails to attract, and the money has been expended for nothing. However, the situation can be developed by each exhibitor separately. It is impossible to lay down a hard and fast rule which will apply to all sections alike. Audiences are different. And different audiences require different amusements to satisfy them. Moreover, these audiences change frequently, and what is attractive and popular one month may not be the next. The effect of this is that the exhibitor must watch his audiences carefully and determine when the time arrives to change his policy. Undoubtedly many shows will run quite as profitably without vaudeville. It is equally certain that others will be benefited. But this much can be said with positiveness, an exhibitor should not put in the vaudeville acts unless he is forced to do so to hold his audiences, and in most cases this could be better done by spending the additional money for better film service and presenting the subjects with sound effects.

MISREPRESENTATION.

A correspondent complains that a theater on Fourteenth street is in the habit of displaying posters outside their doors announcing many film subjects which are not included in the programme. We have experienced this disappointment at the same place and at another house on Sixth avenue, and as it was always the latest subjects which were announced and not shown, we have come to the conclusion that the managers of these places adopted this method of keeping their adjacent competitors from procuring and exhibiting these subjects. A pretty smart trick, but we know that it so riles the would-be spectator that it is a question whether such hoggishness does not hurt the house more in the long run than if their competitors had exhibited the films.
N APPARATUS FOR PROVIDING A LARGE NUM-
BER OF MEDICAL STUDENTS WITH A COM-
plete view, and for securing Pho-
TOGRAPHS AND MOVING PICTURES
OF OPERATIONS.

By Charles H. Duncan, M.D.

In the best-planned surgical theaters the provisions for
demonstrating an operation are woefully inadequate. The
visor can see very little (and that little imperfectly), except
the backs of the surgeons and nurses, unless he be one of a
several few who may be allowed to sit at the table. Here he
has an inconvenience to those who are working and
danger to their asepsis.

A view of all the details of an operation can be obtained
only from the position occupied by the surgeon and his im-
mediate assistants, i.e., from just above the field of operation
itself. To provide that view to a large number of observers
is the purpose of the apparatus here illustrated.

If a camera be vertically suspended, lens downward, di-
rectly over the field of operation, a picture of the latter can
be focused on its ground glass, where it may be
viewed by an audience in a room above, through an opening
in the operating room ceiling. By means of a prism, how-
ever, the rays of light may be made to be reflected from the
operating field into a camera horizontally suspended, and
focused on a vertical ground glass screen.

To accomplish this, the author employs a large lens and a
surface mirror, which are to be fastened in a fixture about
our and a half feet above the patient. Around the mirror
is a glass shield five feet in diameter, the periphery of which
is supplied with lights arranged to provide a uniform, bril-
liant illumination without any shadows. The part of
the body to be operated upon is brought under the mirror.

The illustration in general shows the aim of the invention.
It is not constructed on optical and mechanical detail. The
apparatus, as shown, would give an inverted image on the
screen in regard to right and left, which, of course, is not
focused on the vertical ground glass. If the camera screen
is set in a partition separating the operating theater from a
distant room, a large number of students may be allowed
to see a view of practically every step of an operation
as it progresses. A megaphone set in the partition, and pro-
jecting into the operating room, will provide means by which
the surgeon can talk to the visitors.

The apparatus will in no way interfere with the operating
room personnel. Its intended uses and advantages may be
thus summed up:

To provide to a body of visitors the same view of an opera-
tion, though each of them had his eyes directly over the
field. (Obviously operations in certain cavities of the
body, e.g., the nose and rectum, do not lend themselves to
this method.)

To completely separate the visitors from the surgeon
and his staff. This eliminates the danger of contaminating
the operating room by dust from street clothes and shoes. It
eliminates distraction of the operators by the going and
coming of visitors, and distraction of the visitors' attention
from everything but the operation itself. It saves the
audience from the fumes of narcotics and the steam of sterilizing
apparatus. It affords a means by which visitors may have
perfectly clean, fresh air to breathe.

To conveniently photograph any step of an operation on
a large plate.

A moving picture of an operation for preservation may be
secured by attaching a moving picture apparatus to the
apparatus. By this means the operation can be reproduced
again and again for teaching purposes in medical colleges.
Arranged on the plan of the "mutoscope," such a moving
picture can be studied at leisure and may be recorded by
means of it he can have a particular surgeon perform a
particular operation for him over and over until he is thor-
oughly familiar with its details. Thus the technique of
our master surgeons can be studied and compared at every clinic
and preserved for future generations.—"American Journal of
Surgery."

Exposition and Convention.—From December 19, 1908, to
June 3, 1909, an exhibition of talking machines and moving
pictures will be held in Berlin, in the Hall of the Zoological
Garden. During this exhibition four conventions will hold
sessions.

"The Squeal of a Pig," which P. D. Armour said was the
only thing which went to waste in the stock yards, now has
a commercial value. A man with a camera and a phonograph
recently presented himself at the stock yards in Chicago
and obtained permission to take some pictures to illustrate a
lecture entitled "A Day at the Stock Yards." After making
the pictures he set the phonograph working and caught
squeals of the hogs as they were being hoisted to their death.

Newspaper writers do not always stick to the truth when
criticising moving picture shows, and it is amusing to note
the narrow-minded views that are sometimes expressed. On
the other hand, it is encouraging to find in the daily press,
more and more frequently, expressions like the following:
"The entertainment furnished by these theaters so far has
proved not only acceptable, but very amusing, and if the
standard of excellence that has been maintained in the past
is to be taken as a criterion, there can only be predicted
for the future an overwhelming success for the theaters
mentioned and incidentally a clean form of amusement for the
people."

"Hannah Dustin" is a historical subject that will be re-
leased in another week by the Kalem Company. The story
is historically accurate and depicts scenes that actually oc-
curred in the early history of the country when the red man
was the enemy of the settler. The facts and the sketch of
the story were sent to the Kalem Company by the proprietor of
a moving picture theater and the scenes were enacted and
produced on the beautiful estate of the well known author
Ernest Seton-Thompson, who lent his assistance to the
work. We have not seen the film as a whole and therefore
cannot judge what effect it would have upon an audience,
but we have seen sections of it in the process of manu-
facture which contained some realistic scenes of Indian
camp life and a scene showing the Indian chief pursuing
Hannah Dustin in a canoe, in all of which the photography
was superb. A synopsis of the story will be given next week.
Comments on Film Subjects.

The preparation of these film comments has entailed upon us an enormous amount of work and we are indeed grateful to those theater managers and owners who have offered to send us their opinions on some subjects. Their opinions we have no doubt be of value to other exhibitors and those who write articles and reviews. The comments in this number are a few from two theater managers. We invite others to contribute and suggest brevity.

Readers of these comments should consider the purpose of our Pictorial Screen World. It is the only way to make a show which the public will patronize constantly is to obtain the very best films possible and display them with good machinery and good operators in good rooms. We must therefore have an idea of what the public is demanding. If, then, he would succeed and build up a permanent patronage he must select only those films which especially appeal to the public. These comments are written by those who see the films, sit among the audience and hear their comments, and the criticisms are written from that standpoint, and, so far as is possible, are unbiased. If a film looks good the statement is made. If it looks bad, it is so stated. In this way the manufacturers and the showmen themselves will begin to know what the public, which is paying its money, wants.

"The Fool's Jest."—A film of unusual merit in many respects. The acting is far above the average and the staging and costuming are both of unusual quality. The story is that Queen Melody sends forth a proclamation in which she offers her hand to the man who will bring her the brains of the most clever person in the world. One draws the brains, and another something else. The court fool has a large mirror carried in which shows the queen her own beautiful self. She calls for the man who sent it in and when the fool responds she spurns him. He sings as he goes some of her balcony. She hears and throws down a golden scarf. Then she sends forth a proclamation in which commands the unknown singer to appear with the golden scarf. She will wed him and make him king of the land of Heart's Desire. The fool responds among others, presenting the golden scarf. The queen has him thrown into prison where a fairy appears and transforms him into a beautiful young man. He sings again under the queen's window, she sends for him and the ending is a happy one. The film, as has been said, is of unusual merit. It conveys no wrong impressions and creates no base desires. It is well worth seeing and deserves a long run.

"Maple Sugar."—A film illustrating an industrial subject which is meritorious. It is a Pathe film and was undoubtedly made in the sugar bush where the work is done. The photography is excellent and the representation of the different processes makes for the successful sticking of this house. The film deserves a long run. It is not only amusing, but is instructive as well. Showing how maple sugar is made and through what processes it is necessary to carry it out before it is ready for consumption. The party where the company is eating sugar on snow is true to life.

"Don't Deceive Your Wife."—A representation of difficulties arising through the attempt of men to deceive their wives into thinking they were going on business trips, when, as a matter of fact they both had appointments with other women. The adventures of both husbands are more amusing than usual, with anything, if one thing can be as amusing, and they all return home at last ready to accept the partners fortune gave them and resolve to embark no more on perilous ventures. The photography is good and amusing, but there seems to be a question which may be considered before determining whether it is just the sort the public cares particularly for.

"Rescue of Children by Dogs."—A film of merit in some particulars. A shepherd's two children wander away and are lost in the snow. Two St. Bernard dogs are started out to search for them and right here is where the film is weak. The dogs make too long a run. It makes the audience wonder if the children will not be frozen to death before the dogs finally get where they are. But after running over an immense territory they find the little ones and they are taken to their home and restored. If about half the run of the dogs was cut out the film would be much improved. As it is the impression is one of discomfort. The photography of the scenery is exceptionally good. the interior of the shepherd's cottage and the sheep are all good.

"His First Row."—A comic film of a man taking his first row. It is exaggerated, but in the main is funny. Some of the adventures and situations, notably where he runs down a photographer and another where he is kicked out of a carriage, are truly funny. The rest is just commonplace and when he winds up by being thrown into the water himself no one cares particularly.

"The Pardon."—Another of those films in which the flurry and the life lead to so long a run and retaining the interest. The story is, a little girl, who is unusually happy and retaining her little girl. The child falls sick and a sister takes care of her. The mother steals into the house, dons the garb of the nurse and takes care of the child herself. The photography is good, the story is fully as well told and acted as in films of this class. For the Pardon film has many attractions, but it wins no applause, most of the spectators apparently not caring particularly for it.

"Lovers' Telegraphic Code."—The manufacturers of this film have solved the question of producing an excellent comic picture without the old, repeated and silly chance, etc. The telegraphic code of the pants, skirt, etc., on the wash line is a genuine originality, which kept the audience in a continuous hearty laughing spell. This film can be classed as a real success and will surely be in great demand. The photography is very well done and the story is carried by a standard set by its manufacturers. It is a pleasure to see that an audience can be amused with a clear production, without resorting to an endless chain of silly actions.

"The Peer's Fancy."—Does not create a good impression, although of good production. The blacksmith trying to kill the Peer, then being captured as a spy, while in his prison cell, is a little too much for some people. Such films are a bit too strenuous for sensitive persons.

"Confirmation."—The story of what came of a little girl disobeying and doing something she should not have done. She finally recovers from the distress brought on by such imprudence. The action and photography of this film are alike excellent. It affords opportunity to display one of the beauties of the Roman Catholic Church in its reproduction of the magnificent scene of confirmation. The audience and in places holds them breathless while the scene lasts. The makers have exercised restraint and have not introduced long-drawn-out scenes which are more or less tiresome and confusing.

"The Rights of the Seigneur."—Based upon the old feudal law that the seigneur had the right to any young woman he might desire from the peasants on his manor. The action is spirited and in some places rises to the heights of tragic adventure. The film is well done and the photography equals the marquis' effort to avenge his sweetheart's death. Unquestionably the film exercises a powerful spell over the audience. Seen in two theaters the effect was substantially the same. The photography is equal to the average and the film is remarkably smooth throughout.

"Gypsy's Warning."—The conception and photography are alike excellent, but in places the action is overdone. The visions shown by the gypsy are well done and represent the best development of that feature seen in a long time. The audience were breathless while the gypsy's warning was being uttered. The effect is rather depressing, though the intense action holds the attention of the audience throughout.

"Beauty and the Beast."—An excellent adaptation of this old fable, and one which in execution and action leaves little to be desired. The setting, the acting of the characters and the photography are all of the best, and the effect as the film is run through could not be improved. Color is introduced into this film with success, something which cannot be said of all where it is attempted. One feature is interesting from a critical standpoint. The flowers in one scene are reproduced almost exactly in the camera work, and the colors notably maintain their sharpness. This shows the excellence of the photography.

"The Highwaymen."—This film pleases the audience. It was seen this week in three theaters, and in each one the audience was fully interested. The stars of the picture were the seventh mark on the cross to show that he had killed his father's last murderer. The action is excellent in all instances, but the walk of the man with his money, followed by the highwaymen, is too long. One-half would be sufficient to carry out the spirit of the piece and would not tire the audience. This was the only sentiment expressed against
"The Leading Lady."-The meeting of the husband and wife in a restaurant with their separate affinities is well managed, and their disappearance, leaving the affinities to themselves, is excellent. The work is fair and the film appeals to the audience. The scenes here are produced with great efficiency in the staging. In this case the staging shows false economy or unluck haste.

"His First Frock Coat."—A return to the old idea of comic chase, long runs, the upsetting of unfortunate individuals who chance to be in the way, and the falling into various details, which is possessed of the merit of being, for a time, a feature which will commend itself to those who are looking for a laugh.

"Push Cart Races."—Still another repetition. Chases and runs, runs and chases. At the very start some comment is made by the nurse and the baby carriage! His neighbor answered: "Do not worry; they are sure to butt in." So it was. It was not long before the nurse was leading the push cart race, although the baby had been several times.

"The Actor's Child."—The story of a woman who goes away with another man, returns and kidnaps her own child who is carried away to a criminal's den to be abused. There is some lively acting in the attempted rescues, but we feel that the idea of a valet who rides on the rear of the carriage in which the guilty pair take their flight and informs the child's father of their whereabouts. They are finally captured and the father finds his family intact and apparently good about this film. It is about an average. The photography is fair, but the action is not always what it should be. The actors appear to be doing their various turns for money. Perhaps this is supposition, but the movement is not convincing.

"The Wrong Valise" evoked more hearty laughter than any comedy that we have seen for a long time. The action throughout is splendid, and while there is the inevitable base, the object of the chase is apparent, the situations continuous, and the sub-titles judgmental. Judging from the reception this film received at Keith's on a first night it will create a demand for Lubin comedy.

"Rivals for a Week" is another clean comedy that tickles the risibilities of the audience. The action is fair and some of the situations very cleverly handled. At any rate it seems to be the kind of comedy that pleases a large number of heat-geners.

"The Cotton Industry of the South" was the headliner at Keith's on Monday night. We noticed that many in the audience stayed to see the film run twice, and comments were heard all along the line. We saw the close view of the blossoms of a cotton plant, we saw the cotton fields in cultivation, the negroes picking the cotton and strapping it into bales and loading them in the cars. The grandiose and picturesque follows and the bales being freighted on river and ocean steamers until it arrives at the cotton mill. Several very good views are shown of the interior of the mill. The photography throughout is good, with the exception of one scene, which is very dark. The action is natural and the scenes are well connected and well understood without the aid of sub-titles. On the whole, the film is a credit to the producer and will please and instruct any audience.

"The Kind-Hearted Bootblack" is a film that appealed to the audience. Its story is the same. Spread:

"Hurry Up, Please" is a repetition of "Liquid Electricity" units, which have lately been working overtime.

"He Who Laughs Last Loses Best" is a clever comedy that certainly raised much laughter among the audience. More entertainment is condensed into its 500 feet than is found in some of the long-drawn-out comedies that fill a whole program. In "His First Frock Coat" there is this one several points where it could have been lengthened out to good purpose and told its story more clearly.

"Weather Changes at the Smiths" is an amusing skit showing how a man gets it good and plenty for letting his affections dawdle from his dear wife.

"After Many Years" is a superior production. Around an interesting and easily understood plot the Biograph company of actors have produced a film that holds the attention of the audience. Anyone who sees this film cannot say that the American actor is not equal to the foreigner in pantomime.

"The Cross Roads" is a lengthy subject that starts out well, but becomes more and more insipid towards the ending. The plot is not a strong one, but on it could have been built a headliner film if the production had been brought in some ridiculous situations. In portraying a story of this kind it is necessary to make the scenery and actions to appear as natural as possible. In a theater where this film was shown some very uncomplimentary remarks were heard coming from the spectators.

"The Railroad Detective" is one of those subjects that may be said to appeal to the gallery. There is bloodshed, robbery, bad men, and, of course, a hero and heroine. The latter is certainly a star performer and there is no make-believe in the way she handles the throttle of the engine, where after the robbers are trying to escape in another engine.

"Saved by Love."—While the scenic effects and action in this film are up to the usual standard of the manufacturer, the plot is weak and some of the situations that are brought out are very inconsistent.

"The Humpy Dumpty Circus."—This film was generally well received, especially by children, as it is a very amusing picture for the young ones. If the public had the slightest knowledge of the long, hard and tedious work required to produce such films they would give more credit to the manufacturers.

"The Honest Man."—The least said the better. The plot is poorly worked and the acting is bad. Although the butcher boy and the servant girl are supposed to be Swedes, there was no reason for the manufacturers to hurt the feelings of their Swedish patrons by making the two above-named characters so ugly and so ridiculous. Many Swedes carry their nickels to the shows.

"The Candidate."—If it was not for the trade-mark, we could not believe that the manufacturers of this film are the same producers who showed us such good pictures as "The Girl in the Toll and others." A year ago, when competition was a fact, the manufacturers were more careful of their work, but since they have assumed the control of the market they seem to believe that anything is good enough for the American public.

"The Mock Barons."—A clever comical film, finely staged, well acted, yet void of silly incidents and of these long common chases. The subject is clean, amusing, and is a film that can be shown in the most refined places. Such a production raises hearty laughter and brings the crowds back again.

"Sold by His Parents."—"Poor boy," "How true it is," etc., are some of the expressions heard in the audience while this excellent film was shown on the screen. The subject is dramatic and pathetic. The boy is left in a strange hands, but he shows such wonderful ability that he wins the love of the people and finally given back to his father. The acting is natural and the boys are well handled.

"The Glacier's Victim."—A fine production, well acted and very natural in all the actions and details. This film contains some wonderful scenes of mountains and glaciers of the most excellent photography. These beautiful scenes have raised many exclamations of "How fine." The subject is of daily interest and the accident is only one of the many sad results of the ascensions of glaciers. The manufacturers could have given more importance to the accident proper.

"Antony and Cleopatra."—If Shakespeare could only realize the fate of the works he left behind, the modern use of them would cause his prophetic soul to weep. Just think of it! Antony and Cleopatra given in its entirety, with the vocal parts and other details of the regular production cut out in less than twenty minutes! What a vast difference between the older presentation and that represented by the modernized form of amusement! But with all the condensation, the magnificence was retained, and I heard several in the audience say that it had given them an appetite for more of the same kind. The Vitagraph Company can take pride in the production. The elaborate stage effects and
superb costumes, together with the magnificent manner in which the parts were played, is a credit to the company. The story was told in a concise manner that threw the con-
sequences of the scenes into the shade. The audiences were liberal in expression of appreciation. "David Garrick,"—I counted on "David Garrick" as a win-
ner, and it was. Unfortunately the photography was not up to the standard of the Essanay people. As a money getter, however, the subject makes good. The fact that Henry Dixey played both the title role and the picture a drawing card. As a manager, I believe the picture would have been a suc-
cess if any other actor had played the title role, as the story is a good one, a standard one of merit. But the use of Dixey's name and talent was a good stroke of enterprise.—Davis. "Barbara Freitchie" took fine at my house. It was a sort of start-spangled banner bid for kind applause. The action is weak in some parts, but the story is closely followed, and it is so full of life-like patriotic situations that the film will be a good number for some time. When an audience can make up your mind the picture has touched the spot. I was present when "Barbara Freitchie" was cheered.—Bent-
ley.

AMONG THE SLIDE MAKERS.

Hand Painted Announcement Slides (five for a dollar), is surely bringing the price down to a point which leaves no excuse for any theater manager to economize by making his own announcements. In the advertisement of Chas. A. Gumbly, on another page, he gives a list of ten titles, and every one can be used to advantage.


Announcement slides of a distinct type and attractive nature will be the following subjects: Levi, 61 East Fourteenth street, New York. He has a large selection of stock announcements on hand and every theater owner should get his circular and lay in a supply of such as they can use. It is really pitiful to see on the screens of some of the ten-cent theaters, announcements that look as if they had been screwed with a mop. The shoddy announcement slides shown in some places cannot fail to disgust any cultured person in the audience.

LECTURETTES.


doos," "Egypt and the Egyptians," "Paris and Its Boule-
ation. Mr. Ingram has also the two beautiful recitations, "Where Poverty's Tears Flow and Flock," and the grand patriotic poem, "Your Flag and My Flag." With the reception of a few historical pictures copied from famous paintings, the slides are from original nega-
tives gathered by Mr. Ingram in his wanderings in different parts of the world. Mr. Ingram, formerly a journalist, was a photographer, and has the New York Daily Graphic and other papers, having begun it on the "Daily Truth," in 1886. From the fact that he never covered an assignment without having his "detective camera" with him, he became known all over the country as "The Box Camera." He has accumulated thousands of beautiful negatives, which now for the first time he offers to the public in his lec-
tureettes. Lecture and slides, $8 per set.

NOTES OF THE TRADE.

Warsaw, Ind.—The Colonial Theater Company is in the hands of a receiver.

Kewanee, Ill.—Opera House has changed its policy by showing moving pictures instead of vaudeville.

Burlington, Vt.—Two new five-cent theaters are under construc-
tion which will be opened in about two weeks.

Mouston, Wis.—Mr. W. S. Funk has been in Chicago buying a moving picture machine for his ten-cent theater.

Salt Lake, Utah.—An independent moving picture concern has started nightly shows in the Taylor Building on Main street.

Shelbina, Mo.—J. B. Murdock has sold his theaterium to J. R. Blaney and F. W. Hall, who will conduct the house in the future.

Dodgeville, Wis.—A new electric theater has opened in the opera house on Main street, and is being conducted by Mr. Willum.

Middleton, O.—The Rathman Building on East Third street is being remodeled for the instalment of a moving picture show.

Portland, Ore.—Eighteen machine operators met one evening last week and organized a union under the local, I. A. T. S., No. 25.

Chippewa Falls, Wis., is to have a new electric moving picture theater, which will be located at the corner of Bridge and Willow streets.

Nampa, Idaho.—A new moving picture theater, the "Vande-

era," is situated at Fourteenth and Twelfth street, opened for business, with good prospects.

Americus, Ga.—A new theater, with moving pictures as the prime feature, opened for business on Lamar street. Mr. Viquesney is the manager.

New York City.—Plans have been filed for remodeling the three-story building at 290 Eighth avenue for a moving picture show. William Shaw is owner.

Chenery, Wash.—Chenery's first continuous playhouse opened under the management of Henry H. Morgan.

New York City.—Plans have been filed for remodeling the three-story building at 290 Eighth avenue for a moving picture show. William Shaw is owner.

Le Roy, N. Y.—U. R. Criswell has purchased U. S. Aug. 3 theaeum the Theaterium on Main street. Mr. Criswell is the oth-
er of a moving picture show in Perry.

Bloomington, Ill.—The Thorp Building near the Taylor House, on Main street, is being remodeled and fitted up for the installation of a moving picture show.

Plattsburg, N. Y.—The Star Theater, under the manage-
ment of Hanlon & Holland, is doing fine business. Th Star is a very pretty house with a seating capacity of 235.

Saginaw, Mich.—A new enterprise known as the Empir Theater, located at 417 Genesee avenue, opened its door to the public with moving pictures and illustrated songs.

Plattsburg, N. Y.—The Wonderland Theater is doing S. F. O. business under the management of Mr. Geo. Graham Mr. L. Smith, the singer at this theater, is very popular with the people.

Elviria, O.—A new enterprise in Elviria is that of Mr Kirkpatrick, who will open a new moving picture theater at 306 East Broad street. The new amusement house will be christened "Lyceum."

Goshen, Ind.—John G. Berscheidt has added to his store of five-cent theater by opening a house at Irving Opel House, which has a seating capacity of 1,500. Arthur Lavo is manager of the place.

Hollister, Cal.—The Gem Theater opened last week i the building formerly occupied by the Opel Theater, at the corner of Fifth and East streets. The show is under the management of Lowery Goezt.

A half-burnt match and a cigarette paper discovered on the roof of the operating booth in a Detroit theater, after the excitement, was mute evidence as to why the proprietor of the place is not in the house. The owner of the Majestic, has changed their ownerships. Mr. R. L. Elherson is now the sole proprietor of the enterpris-
Correspondence.

Misrepresentation.

New York, November 10, 1908.

Editor Moving Picture World:

Dear Sir—I understand that we have a law compelling merchants to deliver the goods advertised, when they are tendered the named price. Are such laws effective with the moving picture shows? Or are the showmen allowed to deceive the public by placing a lot of bogus posters in front of their places? On Monday evening, the 6th, the Dewey Theater, on Fourteenth street, displayed the following affair programme:

"Wanted: A Son-in-Law on Trial."

"Lover's Guide."

"An Unquenchable Thrust."

"His First Row."

"The Jester."

"Condemned to Marry."

"The Pardon."

In all 2 pictures. As I could not resist the temptation, I paid my admission and remained nearly two hours to see three exhibitions of "The Jester."

As to the five other numbers of the programme, they were not shown.

This has not been my first experience with the Dewey Theater and at other places, and I would like to know if there is any redress or if the showmen are free to deceive their visitors.

Yours sincerely,

A Spectator.

Care Needed in the Operating Booth.

Brooklyn, N. Y., November 10, 1908.

To the Editor:

Of late cinematography has made great improvements; we have far better productions, more steady pictures, etc., yet there is room for another improvement, viz., to check on moving picture bogs. Mr. the showman. Running the projecting machine at a faster speed than the camera, produces exaggerated and excited actions and consequently destroys the good acting of a production. Many good lines that have been condemned as worthless by the fault of the operator. The business will suffer, as spectators are becoming disgusted. An operator should put a little judgment in his work, he should slow up in certain dramatic actions and give more speed in other exalted scenes. If electricity is needed for the lamp, our manufacturers should be able to devise an electric motor to run the projecting machine automatically at a given speed. Show places who would advertise their pictures worked automatically would certainly draw the crowds.

Respectfully,

A Lover of Moving Pictures.

The Enterprise Amusement Supply Company, Corning, N. Y. John Newman and J. M. Livingston, proprietors, is a company formed to conduct a film exchange and general amusement promoting business in Corning. Both men are well and favorably known in the amusement field.

Charleston, W. Va.—The Colonial Amusement Company of that city has incorporated under the name of the Colonial Theater Company. The purpose of the new company is to conduct a moving picture show at 213 Capitol street. The incorporators are C. A. Gates, Percy Reed, A. Colley and S. Shrewsbury.

Louisville, Ky.—The new $25,000 moving picture theater on Fourth avenue and Green street opened to the public. This beautiful new picture playhouse is one of the handsomest in the South, and sets a high standard for local moving picture shows.

Dayton, O.—Mr. John A. Schwalbe and C. S. Rothleder, the two prominent moving picture show proprietors of Pittsburgh, Pa., who own and operate the Third Street Electric Theater, come to Dayton, where they have leased the Grand Theater Building on South Jefferson street, and will open a high-class talking picture show there shortly.

Eugene, Ore.—Mr. F. E. Harris is installing a moving picture show on Willamette street, which he intends to be the most elaborate of any in Oregon. The store show will be five cents admission and a ten-cent show will be given up-stairs, reached by an electric state elevator. It is very progressive and has visited the leading cities to get the latest ideas in the motion picture line.

The Electric Theater Supply Company, of Philadelphia, report brisk business. Mr. Schwalbe, the manager of the Kitchen Alcove in New York last week, and placed a large order with Mr. J. H. Hallberg for "Economizers." Mr. Hallberg also reports increasing demand for the "Economizer" from all over the country, and especially from his San Francisco office, which is in charge of H. E. Holladay, 235 Montgomery street.

Washington, D. C.—The Columbia Theater, one of the leading show houses of the Capitol City, was given over to moving pictures and lectures on Sunday evening, Nov. 8. The venture was under the management of Mr. J. L. Simonits, manager of the Washington branch of the Chicago Film Exchange. The services of the well-known lecturer, W. Stephen Bush, had been engaged. Besides lecturing on two feature films, Mr. Bush took the audience on a trip through the great art centers of Italy, with the aid of slides. The whole entertainment made a most decided hit and pleased the large and intelligent audience so well that lectures and moving pictures are to be the regular Sunday programme at the Columbia during the season. The admission price is 25 and 50 cents.

Duty on Films.

The statement has been made that competition between the domestic manufacturers of moving picture films and the representatives of foreign makers for the control of the American market has resulted in a test case before the Custom House authorities. To this is added the statement that the American manufacturers of films have succeeded in getting the Treasury Department to exact a tax of 65 cents per pound and 25 per cent. ad valorem, which has caused importers of films to denounce the rates as excessive. The facts are the United States Government has exacted 25 per cent. duty on all imported films and 65 cents per pound additional on the celluloid for a number of years. This has been in vogue for at least seven years and is not the result of any recent movement. The question of the part of the American manufacturers. Three or four years ago a law concern waited upon several moving picture exhibitors urging them for an authorization to begin a test case against the government. The movement apparently fell through. The lawyers claimed the government could only legally impose the 25 per cent. duty and all in excess of that could be recovered. The present test case is merely a revival of an old proposition.

Improve the Picture on the Screen by Using a High Grade Projection Lens.

Our lenses give a sharper and more brilliant picture than any lenses made here or abroad. We will send a lens on approval that makes a picture the size of a small book.

Price $18.00 net.

When ordering state the distance from lens to screen and size of picture. The purchaser of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

Gundlach-Manhattan Optical Company

808 Clinton Ave., So. Rochester, N. Y.

Something New

Mutual Film Exchange

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From $1.00 up to $14.00 per Reel a Day

Bet. 234th & 235th Sts., Everything in This 1 Box

Phone 929-930 St.

The Moving Picture World

For Rent

Moving Picture Films $1 Per Day

SONG SLIDES, 1c a DAY PER SET.

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630 Halsey Street, Brooklyn, N. Y.
"On the Minute Service"

We are in position to supply YOU WITH ANY CLASS OF FILM you may desire.

All subjects supplied by us are carefully selected, being the cream of the world's output, giving a service which pleases your audiences.

We are in position to meet all your film requirements.

MOVING PICTURE MACHINES
all makes and parts,
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Film Cement, Reels,
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always in stock, and ready for shipment.

Write us today giving your film requirements.

Let us place you with our satisfied customers.

Atlanta Film Service
EQUITABLE BUILDING
ATLANTA, GA.
The Moving Picture World

The Lake of Garda, Italy

The Italian lakes are among the loveliest spots on earth, and the most eastern of the great lakes of Northern Italy, the lake of Garda, is one of the prettiest. On the south side it is bordered by the provinces of Venetia and Lombardy. The lake has a surface area of 188 square miles, and is connected with the Po by the old canals of the Roman Age. The lake is of volcanic origin, and is dotted with little islands, the largest of which is Isola del Garda, the site of an important Roman ruin.

The Gorges of the Tarn

The Tarn is a tributary of the Garonne, one of the most picturesque in France. It is 150 miles long and is noted for its waterfalls, gorges, and volcanic peaks.

Ecomplete Optical Co.

A Quick-Change Mesmerist (Urban-Eclipse)

-Lauder unbouded will greet every incident of this most original, cleverly conceived, skillfully executed and decidedly unusual subject.

Into the orderly story of an apparently mild and respectable gentleman, an eccentric but amusing subject is introduced.

The host is in no way dismayed or angry. In no wayorged, he permits his power to be exercised at his convenience. As he appears to be enjoying himself, the host is not able to resist the temptation of the situation.

The more rapid change follows rapid change - feminine garments fly by them, and vice versa - and all are amazed when nothing is over until all are amazed.

Cheerfully and gently the story ends.

The Prehistoric Man (Urban-Eclipse)

-The Prehistoric Man will be a remarkable success. It is a novel story and is certain to be a hit.

The Prehistoric Man, based on a true story, is a fascinating account of life in the Stone Age. It is a novel story and is certain to be a hit.

The Proprietors, Notice!

Young Man Age 26, experienced in the various branches of the Moving Picture business, desires position as manager of theatre, or with railroad transportation companies. Will do any kind of errands, particularly cheerfully furnished upon request.

P. O. Box 516, Rochester, N. Y.
and work and ran around like lightning when the main appears on the scene and turns the handle.

A very funny incident takes place on a crowded thoroughfare when he appears. Every vehicle and individual is taken aback by his sudden appearance. Suddenly, he sits on a bench in a park and a毫无疑问ly boy puts him to

impatient, and starts down the street and disappears in the distance, while the little fellow walks off with the wonderful machine. Length, 442 feet.

BLOOD WILL TELL.—A young man who is leading a very extravagant life comes to his father for money, but the parent, who is impatient with his son's conduct, strictly refuses to give him a cent. The indulgent mother intercedes, and her son, however, sees the old man handing him over a roll, but immediately upon him that it will be the very last. The youth then hastily goes to a cafe and drinks and din on the best in the land, and is pronounced to be

be much the best of all.

The next morning when the old man goes into his study and opens his safe he is horrified to find that the money has been robbed, and at once suspects the butler, who happens to be the son. The police are summoned and the unfortunate domestic is placed under arrest. He is led away, loudly proclaiming his innocence just as the young enters. The next view we get of the young man shows how heartily his crime weighs upon his mind. At every turn he seeks the company of the butler pleading with him to save him from prison, and finally, unable to bear his guilt any longer, he gives himself up to the law. The last picture is in the court where the judge is about to declare him guilty of the theft, and as the young stagger away he statements not the father of the thief, the court is so startled by the utter Lamb of all the things, fails to press the charges, but takes the eery young man in his arms and declares to give him another chance. Length, 607 feet.

WEATHER CHANGES AT THE SMITHS.—Our friend Smith is appointed the model house for the neighborhood and judging from the view we get of his home life, there are unchangeable marks of kindness in his heart for his wife, whom he showers with attention and affection, and the atmosphere of love between the two is burning point. He reluctantly leaves her to attend to some household matters and after leaving her about a hour and a half, she begins to call for him. He starts out, leaving the poor deserted woman in a happy frame of mind, knowing that he is surely true to her.

He does not proceed far, however, before he runs across a darkling looking maiden, whom he becomes smitten with, and forgets all about his love for the one he foresees. The maiden is the leader of the lady, but she hurries on, with him tagging at her heels. Finally he is successful in winning her recognition from the fair creature, and after exchanging cards he makes an appointment to meet her that afternoon. When Smith returns home to his good wife the atmosphere of the place seems to have reached freezing point, and it is so notice able that Mrs. Smith becomes suspicious. She notes the odd bird (now a card) and is horrified, and renounces him, but he hurries from the house to keep this date. The whole thing writes to his brother, telling him to come to her over, and help her out in getting even with her husband, and his product. The youth soon arrives and they start out in pursuit of the only thing that they have in common, they come upon Smith and his companion taking a horse ride. He is notified upon, making a landing to run into his wife, and immediately there is a free-for-all fight, in which poor Smith fares badly at the hands of his husky opponent. The youth rushes away with his lady companion, while his wife takes lies in elber and beats him all the way home. Length, 311 feet.

RECEPTION OF THE AMERICAN FLEET AT AUSTRALIA.—This is an incident that started in the long journey around the world the American people have been so greatly interested in. In the boys land in foreign ports we are always soothed as we are at home.

In this beautiful picture we see how they were received in Australia, and it is a great demonstration to any American patriot to see the way our officers and Order badges are welcomed and entertained by our English cousins.

The first picture shows the arrival of the fleet at the port of Sydney. And we at close range our
GRAND PRIX
Awarded First Prize and Prize of Honor at the Cinematograph Exhibition at Hamburg, 1908

NEXT BLIND

Manufcurers of Films of Quality
Photographic Excellence Unexcelled

ISSUE
A Comedy with Plenty of Mirth
Length 277 Feet

GREAT NORTHERN FILM COMPANY
NORDISK FILM COMPANY, COPENHAGEN
7 EAST FOURTEENTH STREET, NEW YORK CITY
Licensee under the Biograph Patents. All purchasers and users of our Film will be protected by the American Mutoscope and Biograph Company

NEW FILMS
SHERLOCK HOLMES IN THE GREAT MYSTERY
Length about 800 Feet:
Order at Once. Beautiful Scenery and Elaborately Toned Throughout.

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Printing, Developing, Perforating and Special Work Done.
Our Films run on any machine.

PREVENTS TIRED EYES AND HEADACHES
The rapidity of our new shutter has been so perfected that 35 to 40 per cent. less non-exposure (which has heretofore caused the tremulous vibration producing so many tired eyes and headaches) is found in the Motograph than in any other machine, making perfect brilliancy of picture and sharpness of outline. Together with the rocklike steadiness of the pedestal the flicker is entirely eliminated.

The Motograph

OTHER POINTS OF EXCELLENCE IN THE MOTIOGRAPH found in no other machines are: A special Film Rewind by which the film can be rewound with the main crank in two minutes without removing either reels or magazines, saving time between pictures and entertainments; perfected Fireproof Magazine, Fire Traps, with four rollers and with spring actuated flanged guides, preventing side movement and making it impossible for fire to pass them; never failing Automatic Fireproof Shutter; Perfect Framing Device; Flanged Sprocket Rollers to prevent film being torn or ruined by accidentally running off sprocket wheels; Enclosed Gears and working parts; Perfect Take-up with new form of belt adjuster; Lid Off Wide Open Lamp House making it easily accessible; Improved Arc Lamp with all Hand Wheel Adjustments; Slide Carrier Swing, saving one-third more illustration for the Motion Pictures.

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Headquarters for the finest, largest and most complete stock in the United States. The success of an entertainment depends on never allowing the interest of an audience to flag; patrons who have come once will come again when convenient change of programme is made.

CHICAGO PROJECTING CO., E. D. OTIS, Mgr., Supply Dept., 225 Dearborn St., Chicago, Ill.

Mention the Moving Picture World in your correspondence.
A Drawing Card for any Moving Picture Show is a Card Printer in the lobby. It is always surrounded by crowds. The Card Printer is a slot machine, and prints cards, 1 or 12 cards for 5c. Special price if you mention this paper Easy Terms WRITE NOW THE CARD PRINTER CO. 79 East Fourteenth street - New York City

NEXT Film Issue ORDER QUICK OUR Comedy Subjects "THE TALE OF A THANKSGIVING TURKEY" (Lith. Approx. 615 Ft.) "The Hoodoo Lounge" (Lith. Approx. 315 Ft.) READY WEDNESDAY NOV. 18th

ESSANAY FILM MFG. CO. 501 Wells St. Chicago, Ills.

unconscious slips as they stream into the bay and it is indeed inspiring to realize, though far from home, they are greeted with enthusiasm, and as Admiral Schley and the officers stand on shore they are given a tremendous ovation and received by the Toccoa officers and the band play "The Star-Spangled Banner.

Next we see the Admiral and his boat starting for the review, amidst the cheers of the throng that filled the way, then comes the parade of the American soldiers and marines in the main street of Sidney, which is decorated beautifully in honor of the great occasion.

We next see the arrival of Admiral Schley at the review, and Lord Northcliffe with his staff, and then one of the grandest sights that any man would wish to see, takes place on the vast parade ground, where the native soldiers in their gala attire act as escort to their American friends, who line up and make a grand showing, while they bear aloft the Stars and Stripes.

Finally, we see the ships as they leave for Japan, and here is shown an artistic piece of photography taken in the pale moonlight, where we see the submarines steaming away in the dim of night, while the moon brightly shones on the peaceful waters, lending an air of tranquillity to the scene as our boys start for home. Length, 977 feet.

WE CLOSE AT NOON. A youth enters a depart- ment store with his parents, and whilst his mother is busily engaged with her shopping, the lad's eye is attracted by the bundle signed to himself for a time by throwing articles into it, and finally, thinking that it will be good sport to take a slide down, he climbs over the rail and away he goes into the bundle room in the basement, where he is completely covered with packages. When his mother finishes her shopping, she starts a search for him, but he is nowhere to be found, and as the store closes at noon, they are compelled to re-turn home without him. The times comes to close up, and all the employees take their seats, and the wastebasket looks up.

After some time the youth succeeds in climbing up the slide to the main floor, and there finding the place entirely deserted he starts in to destroy everything that he lays hands on. Finally he climbs into the shoe window and upsets everything, marking the artistic display box as though a cyclone struck it. Some people passing stop and view the nァy of the young rascal, and he pleads with them to release him. They get a policeman, who is then summoned to make him lock the door, and they also enter to free the lad, but he is still on the rampage, so he goes up and turns on a fire hydrant and the water pours down all over the merchandise. The miscellaneous boy finally hides in a smoker, and in order to get him out they turn on the water, but he having an umbrella protects himself. At last he comes out and the crowd are about to pounce upon him when he rushes his mother and protects himself from their fury, and hurries the young rascal home, leaving the shop in the store in ruins. Length, 430 feet.

WILL THEY EVER GET TO TOWN! The Smith family receives a telegram asking them to come to town immediately to attend to some urgent business. The family party, consisting of six, leave the house in post haste and make for the railroad station, but to their great dismay, arrive just as the train is passing out of the yard. There sets beside another train for several hours, they jump into a waiting auto and give orders to be rushed with the greatest speed into town. They fly over the country roads, killing fowl and causing all sorts of excitement along the route. Finally their speed is slackened by coming in contact with a tree, and they are compelled to alight and proceed on foot.

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THE FILM SERVICE PROBLEM.

The suggestions favoring the admission to the Edison licensed manufacturers’ association of certain other licensed or independent manufacturers has brought expressions of opinion from many quarters. The views vary so much it is impossible at present to determine whether the majority is in favor or against the proposition. To do this it would seem necessary to make a canvass of three distinct fields—the manufacturing, renting and exhibiting—and tally the individual sentiments. It also seems essential that several propositions be framed in order to get an intelligent poll of opinions from the several interests involved. On a general proposition the replies would be so confusing the result would be a waste of time.

It is well known that at least one of the Independent film concerns would have been taken into the licensed ranks long ago had not dickering over technicalities prevailed in one instance and arbitrary sentiment in another. Many of the licensed manufacturers agreed with Film Service Association members at the time that the absorption of at least one of the Independent producers would be a wise move, but wise as it appeared to be, nothing was accomplished. Some of the manufacturers say the matter was never definitely settled and is likely to be taken up again at any time, but this affords no relief to those who are actually suffering through being prohibited by the association rules from renting or using Independent films. These people are martyrs to their fidelity and the worst feature is that those to whom they are loyal do not appear loyal to them. Promises of protection have been numerous; fulfilments few.

There can be no doubt that if asked to vote on the proposition of allowing association exchanges to handle Independent films all the exhibitors who are not now being served with both makes of film would be unanimously in the affirmative. They want all the good films they can get regardless of the makes. Many of the exhibitors who are getting both association and Independent films would probably vote against the proposition, having in view the possibility of an advance in rental prices in the event of an extended amalgamation. These exhibitors are now getting any make of film they desire at prices that could not be lowered regardless of conditions, and it is natural that they should leave well enough alone. In an almost incredible number of instances these exhibitors are securing all makes of films at lower rates than other exhibitors are paying for a restricted service. It may be true that the service they get is not to be compared with the other, but many exhibitors prefer to make the best of conditions, rather than be deprived of a choice of films and be subjected to trade regulations which restrict their choice in other respects. There are many exhibitors who would prefer paying the prices they formerly paid and secure Association service if they could get Independent films at least occasionally. It is not a matter of sentiment with them, but a purely business proposition. When good subjects are put on the market by any maker they want them to give variety to their exhibitions. No matter how good and interesting the Association films may be, the sameness becomes pronounced at times.

What has been said here regarding the exhibitors is sufficient justification for the desire of Film Service Association members to handle the products of certain other film makers, and that part of the topic is sufficiently covered. The next consideration is the licensed manufacturers’ point of view. It is very evident that they are not as enthusiastic over the amalgamation proposition as they were two or three months ago. A good deal of the talk about the interests of the manufacturers and film exchanges being identical is humbug. They are identical where the exchanges can hold up the prices for rentals, because the more money the exchanges get the more films they can buy. The reversed conditions are the same. Some exchanges can hardly grasp an opportunity to purchase new films, either on account of the slaughtering of prices or loss of custom; the manufacturers find their sales dropping off. Aside from these two considerations there appears to be no community of interests. There would be if the Film Service Association men were being protected against their competitors who are openly dealing out both Association and Independent films. Failure of this protection leads to the conclusion that there is a motive and under the conditions it is fair to assume that the manufacturers will look upon the amalgamation propositions in a light bearing upon their own interests, regardless of the effect upon others. Originally many of them took the view that an amalgamation would ultimately wipe out the remaining Independent and leave the entire market to the licensed manufacturers and Association exchanges. That was all right when the manufacturers were considered as a whole, but when individual interests were considered sentiment changed. It was argued that the licensed manufacturers had the situation in favor of the privilege of “being the last man”; that the taking in of other makers might possibly result in a “decrease of sales by those, or some of those, operating under the license,” it being pointed out that every reel of the newcomer that went out to the Association exchange would displace some other reel. There can be no doubt that a frank admission would show that this is the real reason why no consolidation movement has been successful. Some may say that such reasoning
THE MOVING PICTURE WORLD

is foolish, because, if allowed to handle Independent films, the Association exchanges would be in a position to serve many exhibitors who have broken away from them. That is quite true, but it should be remembered that, from the manufacturers' point of view, conditions would only be slightly altered, if at all, because the Independents are getting Association films now, and the recovery of lost trade by the Association exchanges would only practically switch the handling of films without increasing orders. Nevertheless the Association exchanges that are loyal to their agreements are entitled to relief, even if there must be some sacrifice on the part of the manufacturers.

The main question that arises on the amalgamation proposition is as to its extent. All the foreign makers could not be admitted on a basis of individual representation, for that would result in a flooding of the market and a demoralization of the present system. There is no film exchange in the country that could guarantee to take at least one print of each subject that would be released under such an arrangement. Hence, the existing agreement between the licensed manufacturers and the Association exchanges would become inoperative because of impossibility.

The obstacle presented, however, could be overcome by the admission of an authorized agent, or agents, of foreign manufacturers with restricted representation and on the understanding that the Association exchanges be optional purchasers of their makes of film. Another plan suggested is that the licensed manufacturers permit the Association exchanges to purchase from the Independent film dealers in this country without prejudice to existing agreements. In other words, that the exchanges be allowed to purchase films from the Independents whenever necessary to hold and gain trade, but the existing standing orders with the licensed manufacturers must be maintained, so that the sales of the latter may not be decreased by reason of the concession asked for.

The latter suggestion appears to be the better of the two for all concerned. The licensed manufacturers cannot be injured by it, and the Association exchanges could afford to agree to it if the privilege of buying Independent films will benefit them as they claim. The Independent dealers can find no fault with it, as they will then get a trade which they cannot reach under existing conditions.

SPOILING THE BUSINESS.

It is not the fault of the manufacturers if the moving picture shows in some localities are poor. They turn out well-made films, on the whole, though the subjects may not appeal with equal force to all. Manifestly this would be impossible. If, however, there is one, or many, in the audience pleased with the films as they run, the manufacturers' part has been accomplished. As soon as the film is finished and ready for the machine, the manufacturer's responsibility ceases. If an exhibitor accepts a film, that releases the manufacturer from any further consideration of that film. He has a right to assume that the exhibitor knows what he wants and what his public wants, and has acted accordingly. It is sufficient for the manufacturer to have sold his film.

But here is where the intelligent exhibitor begins. In the good houses nothing can be criticised. The shows are all the manufacturers of the films intended they should be; but the unfortunate element which enters here will eventually be responsible for the downfall of the business if the tendency is not checked. Exhibitors should not under any consideration show old, worn-out films. They can show old subjects, those which have not been used previously in their localities. It doesn't matter whether it has been seen in a distant part of the country or the city or not. If your clientele have not seen it they will be as much interested in it as they would if it had just come from the factory. New means that the film has not been seen before in a particular locality. Old is quite the reverse.

The writer has been in places in New York during the past two weeks where only one or two new films were introduced with each change. In one or two instances old films were continued as the main portion of the show, with only a few new features added to furnish up the exhibition a bit and enable the management to declare that the show is entirely new.

Fortunately for the public, New York exhibitors are not so prone to do this as those in the smaller cities and towns. The argument always used is that they cannot afford to change entirely each time. Yet they would find that they would obtain more business and their places would be far more profitable if they did change completely every time. Yesterday's newspaper is one of the oldest things imaginable. A film which has been shown for three days, or the regulation week, as it is in some instances, belongs in the same category. The management which does this is courting certain disaster. His patronage will dwindle as rapidly as the public becomes acquainted with actual conditions in his establishment.

The only way to run a good show, one that will draw the public and make money for the management, is to renew the films as often as three times a week, if the attendance is large, as it is in New York, or, in isolated instances, every day, and in the smaller places once or twice a week will enable the public to see all the latest films and not be compelled to sit through a tiresome reproduction of a film previously seen.

This picayune policy will ruin any show that undertakes to do it. Keep your show fresh and up to the minute. You will then draw full houses and your patronage will steadily increase.

IS THE FIELD OVERCROWDED?

The answer to this question depends upon certain things which can be ascertained only by critical study of the situation in each locality. If the shows now in the city, or in any city or town, are giving the best pictures, and giving them when they are fresh, the guess is hazarded that the proprietors are not worrying about whether a competitor is crowding them out.

The public which visits moving picture shows wants the best, and wants it in liberal quantity. It doesn't care for some of the comics which are shown in numerous places. It isn't always in sympathy with the sentiment expressed in some films that come from abroad, but good clean comedies, good drama, melodrama and educational films are all worth seeing, and the public will gladly pay its money for the opportunity to look at them. If the management of shows will follow this guide they will never fail to draw good houses.

But the moment you fall below the standard, then you will fail, and your audiences and your receipts will dwindle together. The public must be respected in this as in other features of exhibitions which are supposed to appeal to them. It is getting so that many people prefer to see a moving picture reproduction of a drama, for example, than to go to the drama itself. It takes less time, and where the action the good results are quite as satisfactory. Usually films are made from the work of capable actors, while the drama itself may be playing
with a poor company. The comparison is made to show exhibitors where they may possibly get a chance to work in films that will have good runs and bring rich returns.

When these simple rules are followed the field is not overcrowded, and there is always room for an exhibitor who is careful about his pictures and who keeps his show constantly up-to-date.

THE QUALITY OF THE SHOWS.

The week's offerings in vaudeville have been an improvement over those of the previous week. The theaters which present vaudeville between the reels have discovered some better acts than they had the previous week. In two theaters these acts were beyond criticism. In another one act was good. The rest had mistaken their calling.

The audiences seemed to appreciate these acts better than they have before. The applause was spontaneous and in some instances encores were demanded. Perhaps this difference in the attitude of the audiences was due to the improvement in the quality of the acts. Unquestionably good acts help, and where actors have mistaken what they intended to do the entire show is weakened and the vaudeville better be left out. As has been stated before, good acts strengthen the show, but poor ones weaken it and make an audience disgusted.

The vaudeville presented at the Unique Theater in this city last week was well worth the price of admission, irrespective of the pictures, and they were also of a high order. This week the whole show was below the average. At the Dewey, on Saturday evening, a time when we would have expected to have seen the best, some of the vaudeville "acts" met with the ridicule of the audience, while the films were ancient, not only of date but of quality. One subject shown, "The Incendiary Foreman," a splendid Pathé production that has brought applause wherever it has been shown, was so disfigured by rainstorm that there seemed to be no need for the firefighters.

HOW MANY ATTEND?

Sometimes the public is curious to know how many attend moving picture shows. And some this curiosity extends to the management of other shows. Often a knowledge of the number which attend would assist one in solving a difficult problem in preparing for the establishment of a theater.

A theater on Fourteenth street gives numbered coupons with its tickets, the intention being to induce one to return to the same theater. This theater was visited first about four weeks ago, and the coupon with the ticket then purchased was 245,211. The second visit was more than two, and not quite two weeks. The coupon was 280,500, a difference of 35,289. The third visit was eight days later, and the coupon was 266,043, a difference between the two later ones of 15,043, and between the first and the last of 51,132.

This is a test which can be applied by anyone who cares to take the trouble to investigate. It shows to some extent how the attendance runs in that part of New York.

THE WEEK'S SONGS.

In some houses the illustrated songs during the week have been new and the illustrations have been good. In others the quality deserves less commendation.

The chief criticism on the illustrated song is the too frequent use of misfit slides. While the technical and artistic quality of the slides leave nothing to be desired, they do not always illustrate the song, and in that respect fall short of their purpose.

It can be said in extenuation of this practice that it is not always possible to prepare slides to illustrate the songs as well as might be wished, but if they represent the sentiment in some degree it is considered sufficient. This attitude carried to its logical conclusion would lead to the selection of almost any sort of slide for this purpose, though manifestly this would be a glaring attempt at the impossible. Clearly the only way to illustrate a song is to illustrate it and the nearer the manufacturer of slides follows the text and sentiment of the song they are illustrating the better their work will please.

MOVING PICTURES AS AN EDUCATOR.

In this feverish epoch of life, when a strike of telephone operators would cause a general pausing, when will show us the germs of disease and the ways to light same. They will show us the inside of sweat shops, where the bosses have no consideration for the employee, and they will show us the illiterate workers, where the employers do not try to help the working classes. The field is vast for motion pictures as a means of education. All that our books of morality and education teach us can be told to better advantage by motion pictures. Stories of modern inventions and the nobility of science. It is the same with geography, history and the sciences. How much more easy would be the study of history if the same would be given with correctly staged and acted pictures of the times and events!
Comments on Film Subjects.

A drama with a Thanksgiving flavor will be served up by Selig during the coming week. It is entitled 'On Thanksgiving Day,' and the story, the scenes of which are supposed to be laid in Connecticut, is on the same general lines as the popular plays, 'The Old Homestead' and 'Way Down East.' Exhibitors should write to the Selig Polyscope Co., 45 East Randolph street, Chicago, Ill., for a copy of the story and present this film with a brief notice.

'The Ragged Hero,' a film about to be issued by the Kalem Company, is a story with a good moral and told in a series of scenes that show some spirited action and most excellent photographic quality.

'The Devil's Bargain' is an exceedingly fine dramatic subject that is released this week by Williams, Brown & Earle. They also release 'Grandpa's Pension Day,' a good comedy. The two subjects make a very good reel.

'Mountain Feud,' a melodrama in Selig's best style, received much praise in the usual amount of applause from the spectators in Keith's. The actors fit their parts and the scenes are laid amid natural surroundings. The story of the Mountain Feud is told more clearly than is usually the case in wordless dramas.

'Puss in Boots'—An excellent rendition of this popular fairy tale. The film works smoothly, the photography is excellent and the coloring is above the average. There is nothing to criticise in these reproductions of popular fairy tales. They have been made the largest size for the many generations to whom they undoubtedly delight the audiences still. This film is above the average in quality and represents the best of the film manufacturers' art.

'A Victim of His Own Honesty.'—This film is extremely entertaining and will fail to cause the strongest exhibition of feeling on the part of the audience. The discovery of the old man's dead body hanging from the grated window in his cell after his honesty had been proved, and the driving of his false secretary from the prison, are realistic enough to cause those who see it to hold their breath.

'Bicycle Polo.'—An especially active scene which is well photographed and the film runs smoothly. It is of the nature of a record, showing how the game is played on bicycles and is an excellent subject. The lovers of sports will no doubt welcome this film which presents numerous attractions. It pleases everyone who sees it.

'The Jealous Old Maid.'—A comic which borders upon the coarse, though perhaps does not descend to it in any one point. The photography is not of the best, the acting and the staking below the average of the Vitagraph Company. If they had not restricted their stage to such small dimensions, they could have interpreted the subject in a much more natural manner and the character should have drifted farther on the water before being rescued and the boys and fishermen should not have been so well prepared for both rescues. The actions are too precipitated and lack realism.

'The Inn of Death.'—The dramatic film contains some pretty good scenes and the little girl proves the best actor. The subject proper is a hard one and it is a pity to display the evil dispositions of mankind instead of showing good and kind acts. Visual scoring pictures are a great educator, and we should be more particular in the selection of subjects.

'Blood Will Tell.'—A very well produced, highly dramatic film, but such subjects of young men robbing the strong safes of their fathers, are getting a little old and are not of the very best example. The manufacturers should bear in mind that they do not show their pictures to only grown persons or ministers, able to discern the bad from the good, but that pictures are shown to young many, many of them perhaps in a pinch for a nickel, and such films are naturally a bad temptation to them. The photography in the opening scene of this film is the best ever seen in motion pictures.

'The Heart's Bidding.'—Another story of the apparent unfaithfulness of a husband and the flight of the wife with her child. The scenes in the subject are not very original and the action seems a bit too strong in some places. The reconciliation, following the chance meeting of the couple, is affecting enough to cause the audience to use its handkerchiefs. Perhaps no special praise could be given it. It may be one that one may think of a film, when it arouses the emotions of the audience it has fulfilled its purpose and will prove a winner.

'Tale of a Thanksgiving Turkey' is an Essanay comedy that shows a number of laughable situations arising from the determination of a penniless couple to enjoy a Thanksgiving feast at the expense of pawning their clothes.

'The Guerillas.'—This subject is so much out of the line of the work generally handled by the Biograph Company that they would have been excused if it had not come up to the usual standard. The fact is that it surpasses any of the studio's productions in the photography and realism, while the plot is so well drawn and the various scenes so skillfully staged and handled that it brings the warmest applause from the spectators. The man behind the camera who made the pictures representing the spirit of the battle scene deserves to be congratulated upon the success of his work. 'The Guerilla' is a film that will draw the crowds.

'Colonial Virginia,' a historical subject by Edison, was well received by the audience. It is a class of subject that is very much the changing thing, but needs to be presented with a lecture for the spectators sufficiently understand and appreciate the scenes that are presented.

'Donkey Skin' is the title of a fairy tale that is presented by Pathe in their usual elegant style.

'Taming of the Shrew.'—A rather confused film, presents on an overgrown stage. I cannot say that this film was well received by the audience, as it is a rather brutal subject which the lass has too much play. The last scene calls for special mention, as the most beautiful composition with very fine photographic effects.

'No, Yet, But Soon.'—The Diamond trade-mark should not appear on this film, as it is not likely that the manufacturers are so short of good subjects to produce such a picture. I am so poorly seated that the masher, if he is a masher, takes off his own accord the position to be properly kicked by the husky. The chief merits of this film are in popularising.

'If It Don't Concern You, Let It Alone.'—A steady good laugh at the man who has a notion that he must touch at everything he sees, and his great curiosity is always rewarded in the way.

'The Fisherman's Life.'—Well photographed and fair well acted, though possibly a trifle overdone in places. So far as representing life on a fishing boat is concerned, the film is good one. Some might take exception to the story, even though it is not particularly good. On the other hand it must be stated that the film makes a profound impression on the audience.

'Cinderella.'—An excellent production of the old fairy tale which has delighted children and grown-ups for many generations. The photography and action are alike good, while the staging seems to be in keeping with the spirit of the piece. Some of the instances are especially well managed. The coloring is admirably done. It received the applause of the audience at three different places where it was seen during the week.

'Motoring Under Difficulties.'—A comic exaggeration of the best of a motoring subject. As a film it is not at all alike good. It seems as though in places the enthusiasts are worked a trifle too hard, yet the film raises a hearty laugh and that is its purpose. It is good, clean fun, anyhow.

'We Close at Noon.'—A Pathe comic in which a department store made the scene. In this case it may be funny, many in the audience expressed the idea that it would be better not to represent the destruction of property for something funny. The mechanical work on this subject is above the average and for the subject the action is quite satisfactory. The boy in the shower bath, with an umbrella, is the best scene and creates laughter.

'Reception of the American Fleet in Australia.'—In some instances the audience cheered wildly, and these cheering were very natural, as the film well displays our powerful fleet and treated in the best manner.

'Barrels to Sell.'—An old comic still going the rounds introduces the same old chase idea, varied a bit by having bar rels do much of the chasing. Some of the ideas are pretty funny, but the bouncing of the barrel from the water back to the bridge again is not the right kind of action to go with the rest. Aside from these minor deficiencies this film is good and raises more than one laugh.

'Wonderful Fertilizer.'—An amusing film of a tree growing from the sugar beet. The story is handled for the various apartments of a little girl drinking some of the fertilizer and growing as high as to pierce the clouds. This film is spoiled by the sacrilegious representation of St. Peter with the big key and of some angels pushing back the little girl to earth.

'Will They Ever Get to Town?'—A film which introduces numerous funny incidents to block the excited flight of a family to town to get a fortune. When they finally land in a dump the effect is startling and raises the laughs among the utterly actuated and silly situations. The donkey is the best actor in the piece.
NOTES AND COMMENTS.

The standard of the films released during the week fell somewhat lower than that of the previous week, but the average quality was still reasonably well maintained, with few exceptions.

We have it on very good authority that the film manufacturers were called to a meeting yesterday by some of the big distributors who are hunting new producers. A restraining order has already been issued against certain parties in Philadelphia.

Rev. Madison C. Peters, the well-known preacher and author, has embarked in the illustrated lecture field. Every Sunday evening in the Belasco Theater, New York, he lectured on popular subjects, illustrated with motion pictures, and large and appreciative audiences.

S. Lubin, wife and daughter, arrived in New York this week on the Kronprinzessin Cecilie after a four-weeks' absence. Mr. Lubin says that his trip was taken simply as a vacation. He returned to Berlin, where he maintained a very large and appreciative audience, and then proceeded to Paris, where he maintained an even larger and more appreciative audience. He then returned to Berlin, where he maintained another large and appreciative audience.

The Sterling Film Company is a new concern making a bid for business under the management of I. Bernstorf, formerly manager of the Improved Film Supply Company. The Sterling Company has offices in the Reliance Building, 32 Madison Street, New York.

The Independent Film Service, of Philadelphia, Pa., G. H. Walker manager, has removed from the Mint Arcade to the new building at Eleventh and Market streets. Business is good with them and Mr. Walker is looking for a location to establish a branch office in the West.

The World Film Mfg. Co., of Baker City, Ore., asks us to state that their new output has been delayed on account of moving into new premises.

The Great Northern Film Co. are sending out some very fine films, the action natural and the photographic quality of the highest order. Advantages is a remarkable film and would do honor to any headliner at an early date. The distinct style of the Great Northern Films makes them a desirable addition to any program.

The Cheery Idol seems to have got loose. From Brooklyn, Rochester and other cities and towns, reports come in of shows that have been broken up and in some cases injuries caused to some of the patrons, by miscreants who have scattered a species of stink powder in the room.

New York City.—Manager Ganes, of the Manhattan Theater, visited an invitation to the jackies at the Navy Yard on the visit to the theater and see Pathe's fine picture of the reception of the American fleet in Australia. They came, they saw, they screamed, and in some cases employed very many audible comments on the show. The incident in the film which received the most applause was the march past of the regiment of Highlanders. The military precision and formation of this kilted regiment was a fine subject for the cameraman and well rendered.

$233.33 a Minute.—A story is going the rounds of the papers that Eva Tanguay was paid $2,500 for fifteen minutes' work by the Cameraphone Company. Evidently Miss Tanguay has no show for a press agent. We know that the Cameraphone Company secures the services of good actors for their productions, as is evidenced by their popularity wherever shown, and good actors command good salaries, but we have too high a respect for the business manager of the Cameraphone Company to swallow whole the tale of the press agent.

Chicago Curbs Nickel Shows.—The council judiciary committee recommended two ordinances last week intended to prevent indiscriminate location of 5-cent theaters over the city.

Lang's Patent Film Rewinder is a substantial article that we have recommended in several film exchanges and operating booths. It consists of two uprights which can be clamped by convenient screws, at any distance apart, on the edge of a table or shelf, and the winding gears are operated by a winding handle attached to motor if desired. A rewinder is a necessity in every exhibiting room and if your renter cannot supply you with a Lang rewinder, the C. J. Lang Manufacturing Company, Oleon, N. Y., will send one for five dollars.

STRAW SHOW WHICH WAY THE WIND BLOWS.

Deacon Prouty, of Spencer, Mass., is running after the moving picture shows with a petition asking for signatures to recommend the authorities of Spencer to refuse a license to the Park Theater to give Sunday night shows.

The Aurora, Ill., city council decided that the moving picture theaters in that city were safe, but decided to impose further restrictions in conformity with the wishes of adjacent business men to have their insurance rates lowered.

The San Francisco Chronicle makes itself ridiculous by printing in large type, "Moving Pictures Make Him a Bandit" over the report that a Los Angeles youth has been arrested for a series of crimes. In this case the evidence showed that the boy was left to shift for himself at the age of thirteen and that the authorities found him to be mentally deficient.

The report of the Chicago Daily News, ignoring or animus, in saying that this youth was led to his bandit life by "constantly attending the crime-breeding moving picture shows."

Building Inspector Sutter, of Peoria, Ill., has taken sudden action against the theaters of that city. The Nickelodeon has been ordered closed until the entrance is provided with a hand rail to prevent crowding. The Crescent ordered closed until rear exit is cleared. Liberty, Lyric, Orpheum and Crescent have all come in for their share of improvements, some close, others of medium improvements are made, others allowed to remain open if the conditions asked for are immediately complied with.

Judge Scott, of Paterson, N. J., mercilessly scored the moving picture shows that "vividly depict crime and murder," when a fourteen-year-old boy was brought upon a charge of waywardness. His mother claims that he spent all his time and money in these shows and often spoke of the ease with which criminals dodged the police and broke out of jail.

A jury acquitted R. J. Stinnett, proprietor of the Lyric Theater, Dallas, Tex., of the charge of violating the Sunday law by giving a vaudeville performance on that day. The law says that the defense need not be charged for the vaudeville performance, but that patrons of the moving picture show were invited to remain and see the vaudeville performance after the pictures, free of charge. There was nothing on the statutes prohibiting a moving picture show in that State on Sundays and the fact that no charge was made for admission to the vaudeville performance removed it from the provision making it a violation of the Sunday law. Judge and jury faced with the defendant.

To test the Sunday laws in Beaumont, Tex., a moving picture show was ordered up to decide the day. No admission price was demanded, but a "collection box" was conspicuously displayed. No arrests were made.

IS THIS THE WORK OF THE PRESS AGENT?

Who says the 5 and 10-cent vaudeville houses are not producers of sentiment? Listen to this. At the Camera- phone, where a combination moving picture apparatus and graphophone give the patrons an intense form of art, there was recently depicted on the screen a young woman who danced and sang to perfection. In the midst of her second song, a fox terrier raced down the aisle to the curtain and commenced to bark furiously. A moment later a man rushed into the theater looking for the dog. He observed the dog on the screen, and showed as much agitation as the canine. Grabbing Guy Smith, the manager of the bijou playhouse, by the arm, he started to drown him with a torrent of questions. There was an indignant remonstrance explained. It appears that about a year ago a lovers' quarrel had parted the girl on the screen and the man with the dog. He had hunted the country over for her, but she had changed her name, and he could not find her. He had given her the dog as a love token. Finally he secured the name of the film maker from Smith, and without more ado, made a bee line for a telegraph office to seek for information concerning his lost sweetheart.—San Francisco News Letter.

Rochester, N. Y.—Mr. H. F. Wick, proprietor of Merryland Theater, made a bet against the re-election of Governor Hughes. He paid his bet on Wednesday evening of this week by arraying himself in jockey costume of red and white and driving a white and black team driving a gaily decorated sulky containing Mr. S. Howell, to whom he lost the bet.
NOTES OF THE TRADE.

Mt. Clemens, Mich.—The building on North Front street is being converted into a moving picture theater.

Jermyn, Pa.—The Dreamland moving picture theater opened to the public in the Edmunds building under the proprietorship of M. M. Smith, proprietor of the Nickelodeon, in the Rinmele building. Mr. William Dawson is the proprietor of the enterprise.

Richmond, Va.—A new moving picture palace is to be erected by J. J. Kennedy at Emmanuel Redmond on 500 East Broad street, at an estimated cost of $4,000.

San Diego, Cal., is booked for another ten-cent theater, which is to be located at the corner of Fifth and B streets, at a cost of $2,000.

Santa Rosa, Cal.—The Catholic Ladies’ Aid Society will open a moving picture theater. The proceeds will be devoted to the Society’s charity fund.

Fremont, Neb.—The Jewel moving picture show in the Miller building, at Fourth and Main streets, has quit and will be moved to David City.

Boston, Mass.—A permit was granted to F. C. Smith, J. J. Kennedy and D. J. Nieburg, to operate a moving picture theater at 16 and 18 Church street.

Omaha, Neb.—The careless use of a match in a film rental office in this city resulted in the loss of several reels of films. No other damage was reported.

Greensboro, N. C.—The Star moving picture theater on North Elm street near City Hall has changed its ownership. W. L. Griffin will assume charge of it and rechristen it the Palace.

Butte, Mont.—Undaunted by the number of theaters which are now doing business in Butte, another moving picture theater opened on Montana street with a select line of vaudeville and moving pictures.

Everett, Wash.—Manager Frazier, of the new Grand Theater, has opened his handsome little place of amusement on Hewitt avenue, between Colby and Hoyt avenues, with the prospects of immediate success.

Waterloo, Iowa.—The Electric Theater opened under new management and new name. M. De Grosz, assisted by L. O. Hieber, will be the associates in the management of the playhouse, which will be known as the Majestic.

Lowell, Mass.—The Academy of Music has undergone a change of policy and has introduced high-class moving pictures and vaudeville. Joseph F. Flynn, who has taken the lease of the theater, has elected William O’Neill as manager.

Salmon, Oregon.—E. C. Brooks has bought the Midway Theater and changed the name to the Electric. He succeeds J. F. Goode as owner, and is interested in a string of moving picture theaters.

Charleston, Ind.—The Charleston Amusement Company will give nightly exhibitions of moving pictures at McQueen’s Hall. Admission 5 and 10 cents.

Independence, Kan.—The Hebrank building on South Penn avenue is being remodeled for a new Star Theater, the opening of which will take place in the near future under the management of C. A. Rogers.

Berkeley, Cal.—A moving picture theater has just been completed on Shattuck avenue near Kittredge street. The place has been remodeled throughout and fittings of the most up-to-date kind have been installed.

Brooklyn, N. Y.—One of the largest and costliest theaters of this country for the display of moving pictures is now being constructed at Bedford avenue and the Eastern Parkway. The theater will have a seating capacity of 1,500.

Tecumseh, Mich.—Edward Marks, manager of the new Bradley Opera House, has discontinued the operation of moving pictures which were shown at his theater during the summer.

St. Petersburg, Fla.—C. H. Hinke, of New Haven, Conn., will establish the third moving picture show in St. Petersburg. He has leased a building on Main street and will fit it up for a first-class moving picture show, to open the latter part of the month.

Colorado Springs, Colo.—Messrs. Moore & Greaves, owners of the Crystal Theater, have secured the services of C. M. Cummings as manager. Mr. Cummings’ policy is to run a first-class show, with admission price to adults, 10 cents; children, 5 cents.

Toronto, Canada.—Moving pictures as adjuncts to evangelistic work are proving a great attraction at the Salvation Army meetings and also at J. M. Wilkinson’s service on Sunday evening in the Grand Opera House and R. C. Evans appears in the Majestic.

Kingston, N. Y.—The Novelt Theater, on Wall street, is reported, has been taken over again by M. E. Higgins, one of the original owners, Manager Hollister having retired.

This house, which was built to give Wilner & Vincent’s Bijou a fight, has had a checkered career. Manager Higgins was in New York this last week arranging for service.

Seattle, Wash.—Charles Mitchell, the reported manager of a moving picture show, has been arrested on the complaint of Mr. V. W. Vincent, which says that he paid $125 to Mitchell for a fourth interest in the concern and in return received only a small consignment of old films and no further accounting.

Los Angeles, Cal.—Mrs. L. J. W. Tilton, who backed Chauncey G. Pulifer in a moving picture enterprise on his report that the returns would flow in at the rate of $50 per month, sues him for misappropriation and for an accounting. It seems that he reports the receipts to be between $12 and $20 per day, while the daily expense is $30.

Aberdeen, S. D.—A number of business men of Aberdeen have organized a corporation for the purpose of operating a moving picture show throughout the State. The nucleus of the corporation is the Idle Hour Theater of this city, but it is expected that in time the company will have practical control of the moving picture show business in the State.

Streator, Ill.—The Swanson talking pictures are bringing record-breaking crowds to the Plum Opera House. The company consists of eight persons, including the machine operator, pianist, singer, manager and actors to imitate the parts of the screen or to act as patronage justifies, which tends to a long run, judging by the attendance.

Baltimore, Md.—A new moving picture theater is to be built at 334 North Howard street by Joseph Archer. The building has a frontage of 237 feet with a depth of 78 feet, and the alterations provide for the removal of the present front on the first floor and installing an artistic facade of ornamental stumped metal. Seating accommodations will be provided for 500 persons in the auditorium and it is otherwise to be handsomely and comfortably furnished.

Leavenworth, Kan.—The Casino Theater, 423 Delaware street, under the management of Mr. Mensing, is proving that a finely appointed place that is well conducted will draw patronage from the more wealthy classes who do not, as a rule, patronize moving picture shows, except perhaps on an occasional occasion. It is a five-cent theater in any city that has a more beautiful exterior and interior or that shows a better class of pictures. It has become the habit of the ladies who come downtown on shopping expeditions to spend an hour in the Casino, and they are evidently pleased, as they bring their friends along next time.

Kingston, N. Y.—The Board of Fire Commissioners, also the Board of Fire Insurance Underwriters of this city, have put their ban on the Kingston Opera House as a fire trap. This probably winds up the career of one of the most far-reaching and costly Opera Houses in the State of New York. It was built right after the Civil War and was known for years as Kingston Music Hall. For many years, however, it has been known as the Kingston Opera House. It is a second-rate theater and will seat about 1,000 people. It has a good stage, well supplied with scenery, and many famous performers have appeared there; among them were William H. Griffiths, Joseph Jefferson, John T. Howell, O. Frank, Alexander v. More, Dan Sully, Tony Pastor, Kate Claxton, Ada Rehan, Ada Gray, Mrs. Langtry, Rose Eytinge, Fanny Davenport, and hundreds of other famous performers now passed. It is a matter of regret to the State Senate, John N. Cordts, and it is rumored that it is to be transformed into a ground floor opera house as soon as the leases of the stores on the street level expire. It is also rumored that it is to be transformed into a ground floor store, and that efforts will be made to build a modern opera house near the geographical center of the city near the new post-office.
AMONG THE SLIDE MAKERS.

"When I Marry You," a waltz melody by Bryan & Gumble; "Naughty Eyes," by Sylvester and Weinrich; "No Moon Like a Honeymoon," by Malone and Gumble; "I Used to Be Afraid to Go Home in the Dark," by Williams, VanAlstyne and Burr; "When Jack Comes Sailing Home," by Nora Bayes Norworth, are recent publications of Jerome H. Renick & Co.

The Henry B. Ingram Company has purchased a large number of sets of song slide negatives from Mr. John Walters, Bath Beach. Many of them are for famous songs that have been here before.

New slides for the songs "I Never Cared for Anyone the Way I Care for You," "Where the Suwannee River Winds Its Silvery Way," "When the Robins Nest Again," "I'm Happy When the Band Plays Dixie," "Where a Baby Runs to a Shopping Mall," and "When Jack Comes Sailing Home," by Nora Bayes Norworth, are recent publications of Jerome H. Renick & Co.

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THE CIGARETTE SMOKER AGAIN.

A correspondent sends us the information that films to the value of $400 were destroyed in a theater in Pleasant Hill, Mo., by the careless handling of a match used to light a cigarette. Although the theater was well filled at the time, none of the audience were injured, but several of the theater employees were badly burned in trying to save the films. It is unpleasant to have to record these instances of carelessness, but we wish that every theater manager would enforce a rule prohibiting the handling of matches or smoking by any one in or around the operating booth.

WITTMAN WON IN THE FIRST ROUND.

Hamilton, O. — After being out just 20 minutes, the jury returned a verdict in favor of Lou Wittman for $25. Wittman sued the Toledo Film Company for $250, alleging breach of contract. The defendants counter-sued for $341. The defense claimed that the first showing was made in Cleveland.

The suit is the outcome of an agreement by the film rental company to furnish films to the Standard Theater Company not over eight days old or forfeit $25 for each film remaining over eight days. After the release date. The theater people claim that they can prove that the exchange had been furnishing them with films anywhere from three to nineteen months old, and that as they are paying a rate agreed upon for new subjects, they expect to get what they pay for.

The editor of the Atchison, Kan., Globe says: "We enjoy moving pictures, and regard them as wonderful, but most operators show their pictures too rapidly. If a man, in a moving picture, kisses a woman, he rushes at her full speed, kisses her like a flash of lightning, and races away. Everything in moving pictures happens so rapidly that those taking part run at full speed? Why shouldn't characters in moving pictures move at a natural pace? Why is the operator so anxious to get to the end of the reel?"

[F. The reason for these absurdities is the reckless craving on the part of the people who make "shows" as possible within the hour, and at the same time give a bigger show than his neighbor.—Ed. M. P. W.]

FILM MANUFACTURING PLANT AT SALT LAKE.

Salt Lake City, October 30.—The Rocky Mountain Moving Picture Company's plant in this city is now in active operation and 1,000 feet of positives are being turned out daily; 20,000 feet of negatives are already on hand.

Among the pictures already taken is a panoramic view of this city, 3,000 feet in length, showing the principal buildings, street scenes, the Mormon temple, tabernacle, temple grounds and other scenes in the business section. These are already on exhibition at a local theater and will be sent out to the rest of the country in this way without delay in a manner never before attempted. There are other views of no less interest, among the number being a view of the first house ever built in the State of Utah, and others showing the immense Newhouse buildings, giving people who have never been in this city an idea of the progress made here. There are pictures of the basking at Saltair, the State Fair, and the company will have films made shortly of the mining districts, swellers and the like also, for the enlightenment of the outside world.

The company has made arrangements for space at the coming exhibition at Seattle, and if this State has a building there it will occupy a part of it. The Rocky Mountain Moving Picture Company is capitalized at $10,000. O. T. Sampson, of this city, is president; D. P. Pratt, secretary; J. M. Collins, general manager. The photograph department is in charge of Walter Parkes, an expert in the moving picture business.

RESULT OF TAKING CARE OF YOUR PICTURE MACHINE.

The Palace Motion Picture Theater, of 307 Ninth Street, N. W., Washington, D. C., can boast of the unique distinction of having a show run for a period of one year without a breakdown or accident of any description. This proud record of the theater is due to the skill and careful operation of Mr. Sydney J. Jacobsen, one of the managers of the works. The Palace is controlled by the Interstate Amusement Company, of which Mr. A. C. Mayer is general manager.

AN ARC REGULATOR FOR ALTERNATING CURRENTS.

All operators who have to use alternating current know what trouble it is to keep a steady light, therefore any simple device which will enable one to couple the electric arc directly to the picture on the screen, should have more than passing attention. The Gilles Arc Regulator is an inexpensive device that can be attached easily to any lamp and is guaranteed by the makers to hold the arc in the front of the carbon and give a steady, clear light, free from shadows. This is obtained by magnetizing the field in which the arc is burned, as in the case of the filament arc, and the intense and steady light of the filament arc over ordinary street lamps is well known. It is claimed that the Gilles Arc Regulator is self-regulating and consumes no extra current, and it would seem to be a necessary part of the exhibitor's outfit. If your dealer cannot supply you write to Richard L. Gilles, Electrical Contractor, Helena, Mont.

NEW INTERCHANGEABLE SPROCKET.

Word comes from Dubuque, Iowa, that Mr. P. M. Rose, a mechanic of that city, has invented a feed sprocket that can be adapted to any make of machine, that will greatly lessen the cost of repairs. It is said that if a tooth in the new sprocket wears out or breaks, another tooth can easily be inserted and that it is not necessary to change the bell. If the only advantage is the saving in cost between one tooth and the cost of a new sprocket, it would seem that Mr. Rose is to be congratulated on his success as a promoter in forming a corporation of Dubuque business men to manufacture the part in that city.
SOMETHING NEW
MUTUAL FILM EXCHANGE
NARBIDGE BUILDING, 1328 BROADWAY, NEW YORK CITY
From $1.00 up to $14.00 per Reel a Day
Bet. 4th & 5th Sts. Everything in This Line. Phone 5802-58th St

Prompt, Reliable Lowest Prices
NEW JERSEY FILM RENTAL CO.
F. FENNEGO, Manager, 367 CENTRAL AVE., JERSEY CITY, N. J.
We handle all New Goods—BIOGRAPH, GAUMONT, LUX, GREAT NORTHERN, ETC.
Si parla Italiano and German.
Machines of all kinds bought and sold. We carry everything pertaining to the business

FIRE PROOF CABINETS FOR FILMS
The Construction is double walls of steel, with two-inch air chamber, lined with asbestos. There are no heat conducting connections between the double wall combination locks,
The Test, in which the outer walls were brought to a white heat, showed the contents to be fully protected and in perfect condition.
The Prices are the most reasonable and will be sent on request.
EMPIRE FILM CO.
106-108 Fulton Street - New York

ARE YOU GETTING THE HEADLINERS?
Why not hitch up with a live concern and get the best that is going. The season is now on. Don't trifle away your valuable time. Write quick for particulars
Wonderland Film Exchange
Suite 1308-9-10-11-12 Keenan Bldg.
PITTSBURGH, PA.

"HELLO, WHAT'S THIS"
Another New One!
"SURE MIKE"
I was lev before—now its
LEVI CO., Inc.
Same address
64 East 14th Street
New York, U.S.A.

Send for New Copyrighted Catalogue, new edition, "It's a Peach."

BIOGRAPH BULLETINS
same as issued each week by American Mutoscope and Biograph Company
Price $1 50 per 1000.
Double Your Afternoon Business
by distributing these circulars in the homes of your neighborhood place.
Your standing order now — THE BOOSTER CO., 65 East 14th St., N. Y. City.

Children's Matinee at the Star Theatre, Painesville Ohio.

CHILDREN AND MOVING PICTURES.
An unfounded rumor that the principal of a school in an Ohio town had dismissed the pupils in order to let them attend a moving picture show, stirred up an investigation by the authorities. In commenting on the affair, the editor of the Orville, O., Courier says:
"We all know that children are always eager to see the moving pictures. And right here is the point the well meaning gentleman stumbled over. There is no invention for the amusement of mankind that has taken hold of the heart of childhood so strongly as the moving picture. To the little one words have small appeal. You first start to educate him with objects and pictures. His little mind is affected most strongly with life and action.
"In some of the larger cities they are beginning to wake up to the possibilities of the moving picture as an educator of the children. Little plays from old fairy stories that carry a lesson easily grasped, scenes from foreign lands of interest to children and other subjects are thrown upon the screens at free entertainments in crowded districts. They are always attended to overflowing.
"What lesson does it teach? First of all, as the shortest route to a man's heart is through his stomach, so also to the child's mind is through his eye. It would have been a good investment had the Board of Education selected and paid for films suitable for children and invited them there. The influence, while it may not become immediately apparent, is bound to have an effect for good and many a little intellect brightened and strengthened through it.
"If such an arrangement could be made no better aid to education could be found than for towns and cities to form a circuit and once a week or once a month give free entertainments to its scholars. They could be made highly instructive as well as entertaining."

NEW COMPANIES INCORPORATED.
Rockford, Mo.—The Rockford Amusement Company, capital stock $1,000.
Chicago, Ill.—Mytinger & Niehoff Company, $1,000, to deal in moving picture machines and accessories.
Chicago, III.—Chicago Film Exchange. Capital stock increased to $150,000.
Richmond, Va.—The Manchester Amusement Company, $10,000, capital stock, to operate theaters and other amusement places.
Hammonton, N. J.—The Hamilton Amusement Company has been incorporated for $20,000 to build and operate on South Third street what is proposed to be one of the finest motion

MACHINE STOLEN.
Lake Charles, La.—The Majestic Moving Picture Theater was robbed last week of a $150 Edison kinetoscope, a number of electric light bulbs and a quantity of electric wire. Upon investigation it was found that the intruder had entered the building from a rear window, making his egress by the same way.
CORRESPONDENCE.

WHAT ARE "OLD" SUBJECTS?

Hamilton, O., November 27, 1908.

Editor Moving Picture World:

Gentlemen—The suit against a rental house has been decided in our favor. This suit is the outcome of a member of the F. S. A. who agreed to furnish films to us not over eighty days old. Over eight days old. The last week they furnished us films from three months to nineteen months old, and we have the proof. We have always been, and are today, loyal to the F. S. A., but we say our bills and expect to get what we pay for.

We do not object to old subjects as long as they are in good condition and appropriately in season.

The idea is preposterous to think that our patrons would come to "The Little Girl Who Did Not Believe in Santa Claus" in the month of May, 1908, when it was released December, 1907; "Ladies of the Whip," 14½ months old; "Two Little Scamps," 18½ months old; "Merry Frolics of Satan," 10 months old. That is the kind of films they sent us for eight days old. Thanking you in advance, we are

Respectfully yours,

L. J. W. Martin, Manager, Princess Theater.

[The exhibitor in this case (see "Notes of the Trade") is justified in demanding the fulfillment of the agreement. At the same time the renter has our sympathy, because we know that, like other renters, are contending with a tough proposition. Aside from the agreement, which is the contract in this case, there is no reason why any exhibitor should protest against the use of old subjects, provided that the films arc in good condition and the subjects have not previously been shown in his locality. Even if old in point of release date, they would still be new to theater-goers. Many exhibitors are unreasonable in their demands for new subjects. All that they should insist upon is subjects that are new to their clientele and films that are in good condition. Any renter who has regard for his business will co-operate with the exhibitor to that extent.—Ed.]

THEY DO THINGS IN PHILADELPHIA.

Swaab's Film Service, 338 Spruce Street, Philadelphia, Pa., November 11, 1908.

Editor Moving Picture World:

Dear Sir:—My attention was called to an article in the current issue of your paper entitled "Marvelous and Notable Success—A Wonderful Machine," the second paragraph of which tells of a |t attraction shown on election night with a slide 5 by 5½ inches, the same coated with red opaque and on which the bulletins were written with a pointed instrument. Without having seen the instrument or having any information that such a thing could be tried in New York, I was employed by the Public Ledger of this city, owned by the proprietor of the New York Times, to supply a lantern for that class of work, which I did. We operated that lantern across Broad street, this city, a distance of one hundred and fifteen feet, and the screen was hung on the building opposite, about the third floor, yet the wording was so distinct that it could be easily read from the pavement, and the instrument was voted a novelty by all who saw it.

I do not write this for notoriety, nor to boast of having discovered something, but I merely wish to show you that although Philadelphia is called "slow" by New Yorkers, there is nothing we cannot accomplish here if it can be done.

I learn that the rental business in New York to a certain extent is demoralized. I know that the local has gone where the woodbine twineth, and it may appear strange that the only local in existence to-day is the Philadelphia, and we are working in harmony to our utmost to meet with the views of our clients, and make every attempt to assist each other rather than to obstruct. This is a lesson the smart fellows of New York and elsewhere might take to heart.

Conditions in this city are nothing to boast of, but I am of a little belief that matters are rounding into better shape, and that when the wheels of prosperity have attained their full momentum we will get a goodly share.

With best wishes for the success of your journal, I remain,

Yours very truly,

LEWIS M. SWAAB.

Editor Moving Picture World:

Dear Sir,—For the information of your readers I beg to announce that Mr. H. B. Coles is no longer connected with my office as salesman and special representative. Prospective purchasers of the "Hallberg Economizer" will therefore please correspond directly with the undersigned for prices, terms, etc.

J. H. HALLBERG,
30 Greenwich Ave., New York City.

SITUATIONS WANTED.

Good Operators out of work may have their names listed free in this column. Notify us when you have secured a position.

Experienced Operators.

Geo. W. Coeverts, Unique Theatre, Greenville, S. C.
L. D. Brown, Plattsburg, N. Y., experienced operator or manager. Repairs made on all makes of machines.

Erwin F. Lechler, 212 Kingsland avenue, Brooklyn, N. Y.
Wm. J. Hibbert, 1450 California street, Denver, Colo., licensed operator and mechanic. Ten years experience in the amusement business.

Wm. H. Mallon, expert operator, Genl. Del., Times Square P. O. Station, New York City.
J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.
Roy J. Cady, Arcade Hotel, Decatur, Ill.
Rex Durand, Lansing, Mich. (References.)
G. E. Barton, Coatesville, Pa., operator or manager.
Wm. J. Schouler, 24 Bourne St., Providence, R. I.
Ed. Moore, 214 E. Main street, Coatesville, Pa.
F. L. Giddings, York, Neb.

Louis L. Bundy, Bloomsburg, Pa. Operator or manager.
J. C. R. Miller, Palermo, N. D., experienced operator.
J. W. Hoffman, 710 Market street, Sandusky, Ohio.

Kunzman & Ging, amusement managers, promoters, operators, installers and lecturers. General office, Bijou Amusement Co., Sandusky, Ohio.

IMPROVE THE PICTURE ON THE SCREEN

by using a high grade projection lens.

Our lenses give a sharper and more brilliant picture than any lenses made here or abroad. We will send a lens on approval that makes a picture the size you want.

PRICE $18.00 NET

When ordering state the distance from lens to screen and size of picture. The purchaser of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

CUNDLACH-MANHATTAN OPTICAL COMPANY
808 Clinton Ave., So. Rochester, N. Y.

ROLL TICKETS

10c per 1,000

2,000 TICKETS IN A ROLL—NUMBERED

Have on hand 5c and 10c Tickets which we can ship same day order is received. Special Tickets made to order at short notice. Write for prices.

CASH MUST ACCOMPANY ALL ORDERS

G. E. ROBINSON, 60 Middle St. Lowell, Mass.
Latest Films of All Makers.

We have been asked so often to print the release date of the films that we have decided to adopt a new form of listing the films as published. We would like to have the opinion of our readers as to whether the new form is more satisfactory than the old. Our effort will be to keep it up-to-date and complete as possible, and to that end we ask the cooperation of the film manufacturers and importers.

If the films of any manufacturer are not correctly listed it is because they have neglected to furnish the information requested.

<table>
<thead>
<tr>
<th>Subject</th>
<th>Class</th>
<th>Length</th>
<th>Maker. Released.</th>
<th>Class</th>
<th>Length</th>
<th>Maker. Released.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carabiniers (Italy)</td>
<td>328 ft.</td>
<td>Kleine. Nov. 16</td>
<td>Kleine. Nov. 15</td>
<td></td>
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<tr>
<td>At Night (Italy)</td>
<td>217 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
<td></td>
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<tr>
<td>Out to Nurse (Gaumont)</td>
<td>232 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Woman's Aid (Gaumont)</td>
<td>242 ft.</td>
<td>Kleine. Nov. 18</td>
<td>Kleine. Nov. 17</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The First Servant (Gaumont)</td>
<td>250 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
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<td></td>
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<tr>
<td>No Race Suicide (Gaumont)</td>
<td>254 ft.</td>
<td>Kleine. Nov. 18</td>
<td>Kleine. Nov. 17</td>
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<tr>
<td>Let's Make Our Heads (Gaumont)</td>
<td>261 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
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<tr>
<td>The Grandfather's Tobacco (Gaumont)</td>
<td>267 ft.</td>
<td>Kleine. Nov. 18</td>
<td>Kleine. Nov. 17</td>
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<tr>
<td>Money Bags (Urban)</td>
<td>278 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
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<tr>
<td>Wheel of Fortune</td>
<td>303 ft.</td>
<td>Kleine. Nov. 18</td>
<td>Kleine. Nov. 17</td>
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<tr>
<td>A Serious Joke (Laure)</td>
<td>217 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
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<tr>
<td>Cigarette Lighter (Laure)</td>
<td>224 ft.</td>
<td>Kleine. Nov. 18</td>
<td>Kleine. Nov. 17</td>
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<tr>
<td>Turn Mountains (Ambrosio)</td>
<td>238 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
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<tr>
<td>The Young Poacher (Ambrosio)</td>
<td>240 ft.</td>
<td>Kleine. Nov. 18</td>
<td>Kleine. Nov. 17</td>
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<tr>
<td>The Doctor's Wife (Gaumont)</td>
<td>262 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
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<tr>
<td>The Prize Camel (Gaumont)</td>
<td>264 ft.</td>
<td>Kleine. Nov. 18</td>
<td>Kleine. Nov. 17</td>
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<tr>
<td>Having the Time of Their Lives (Gaumont)</td>
<td>270 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
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<tr>
<td>The Intruder (Historical)</td>
<td>272 ft.</td>
<td>Kleine. Nov. 18</td>
<td>Kleine. Nov. 17</td>
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<tr>
<td>The Song of the Shirt (Dramatic)</td>
<td>280 ft.</td>
<td>Kleine. Nov. 17</td>
<td>Kleine. Nov. 16</td>
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</table>

Independent:

<table>
<thead>
<tr>
<th>Desperate Character</th>
<th>Dramatic</th>
<th>$50 ft.</th>
<th>Crescent. Oct. 28</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guest of Wind</td>
<td>Comedy</td>
<td>$25 ft.</td>
<td>P.L.A. Co. Nov. 6</td>
</tr>
<tr>
<td>Pith's Honor</td>
<td>Dramatic</td>
<td>$25 ft.</td>
<td>P.L.A. Co. Nov. 6</td>
</tr>
<tr>
<td>The Doll Maker's Daughter</td>
<td>Comedy</td>
<td>$25 ft.</td>
<td>Centaur. Nov. 16</td>
</tr>
</tbody>
</table>

OUR FEATURE FILMS WILL HELP YOU

THE PARSON'S THANKSGIVING DINNER

350 Feet

A Comedy in Color (black) with some new ideas that will make your audience scream

WHO ATE THE POSSUM PIE

325 Feet

This will be the Limit in Negro Comedy for this season.

We can furnish a limited number of copies of "A COWBOY ESCAPADE" at 10 cents each. Before shipping, the message "Order now. It was the most pleasing film of Western life put out this year by any maker." sent. The price is $1.00 per day.

We include the following new films:

- A COWBOY ESCAPADE
- A COWBOY ESCAPADE (Part Two)
- THE PARSON'S THANKSGIVING DINNER
- WHO ATE THE POSSUM PIE

CENATUR FILM CO.

900 Broadway, BAYONNE, N. J.


Stories of the Films.

EDISON MFG. CO.

COLONIAL VIRGINIA—The great value of moving pictures is well illustrated in "Colonial Vir ginia." Here we see the Colonials "in action as they lived." In April, 1906, three ships arrived in Chesapeake Bay, bearing a party of fortune seekers, including gentlemen and mechanics. The landing was made at Cape Henry, Virginia. One week later we find them arriving at the spot where the town of Williamsburg, Virginia, will occur. The scenes were shot here. The Indians were enjoying a smoking breakfast on the beach, and the rest of the party was whistling their departure. The landing party were known as the first settlers in America.

Next we see the Colonists in their first Loghier. The whole party consists of a few members and a dog. A holiday is taken to entertain the colonists. In a few minutes the film is over. Next we see an event of a different character; it is an ending, years later, but little forever by the memory of the Virginians. The Villagers now have a new occupation, the American slave trade.

Next, a very realistic picture. An interesting scene opens a picture Colony Village, being undertook, and producing tobacco to Sir Walter Raleigh. Our future ends showing a Colony many years later, when Virginia was a well established and successful colony. Length, 995 feet.

E.F.S. STENOGRAPHER.

The best laid plans of mice and men sometimes go awry—so says the old saying—and so it was to Joy & Hope when they went after a woman. The theatrical firm of Joy & Hope advertised for a drummer. Joy received a telegram at breakfast from a well meaning friend stating that he was advertising for a drummer, and would send him a "peach." Joy must have been knocked on the head and immediately Joy’s troubles begin. He arrives at the office to find it besieged by stenographers of all kinds. Hope is huddled in an inner office, and a policeman on guard. The "peach" arrives and is unmasked. Mrs. Joy is a good "second"—but is held by the outer office by the policeman, who takes her in another apprehension. She finally forces her way into the office. Her detention allows Joy & Hope to break free. They have never been more important. Hope Borows the skirt and skirt of the "second" and "third" to them. Joy’s troubles begin as he is a somewhat of a second and forces his way in and henceforth becomes the "second" to the firm. Mrs. Joy, is busy manufacturing the key. The girl is hidden in another room. Mrs. Joy looks as if she were the supposed stenographer for sympathy, weeps on "her" shoulder, and persuades the man to let her be. The deceit must be carried out "to the bit ter end." Mrs. Joy allows her to find her in dishabille, and Hope is informed. In the course of Ficelis, Mrs. Joy finds the girl dressing, and in a dressing suit, to show how to be a second to the firm, the drapery. Joy is kept busy trying to prevent Mrs. Joy. Hope tries to escape and in the struggle, the wig comes off, and the false stenographer stands revealed. Length, 900 feet.

ESSANAY FILM MFG. CO.

IMPERSONATOR’S JOKES—"The Impersonator’s Jokes" will undoubtedly add to our reputation as "the house of comedy hits." A fair decision from any one will give us the name of being the greatest comedy producers in the moving picture industry. It is a well known fact that such pictures as "The Soul Kisser" and others turned out for us have created more laughter and innocent fun than any humorous pictures produced. We now offer "The Impersonator’s Jokes," an another of our well conceived and well produced efforts.

We open our picture with the Impersonator being elected president of a grand board of directors for failure to be present, and being of an easy-going spirit, he picks his belongings, consisting of wig, beard, clothes, etc., as he uses to do his impersonations. He starts out to have a little sport, and incidently elicits a few wary remarks in this manner. An automobile owner has just left his machine, to go into a friend’s house. The Impersonator comes along, takes a look at the man, makes up his mind he will have a machine ride, and quickly makes himself up to look like the owner. He then walks out of the house, jumps into the machine, gives it a start and begins to follow the orders from the Impersonator, thinking he is his employer. When the owner comes out, sees his machine missing in the distance, he gives chase, and the Impersonator, after having his ride, leaves the machine to his evil, and hands the owner the key for the machine leaving in the distance, he gives chase, and the Impersonator, after having his ride, leaves the machine to his evil, and hands the owner the key for the machine. Length, 900 feet.

EDISON KINETOSCPES

Still Another New Model. Most Up-to-date Machine on the Market

UNDERWriters’ MODEL One-Pin Movement

Approved by the New York Board of Fire Underwriters; and the Bureau of Water, Gas and Electricity

IMPROVED Take-up, Rheostat, Automatic Shutter, Revolving Shutter, Arc Lamp, Adjustable Stand, Metal Cabinet, Film Guard, Film Protector, Motion Picture Lens, Metal Slide Carrier, Film Re-Winder, Steel-faced Fibre Gears, Star Wheel, Cam, Cam Pin, Shutter, Sprinklets, and Metal Gears.

With Underwriter’s) Type 40 Amp. $225.00
Model Rheostat) Type 25 Amp. $220.00

Send for illustrated descriptive Circular No. 360

Improved Exhibition Model - $155.00
One-Pin Movement

Universal Model - $75.00

An Opportunity to Change your Two-Pin to a One-Pin Movement Mechanism $25.00

Will Improve your Exhibition 50% Send for illustrated descriptive Circular No. 370.

EDISON FILMS

NEW FEATURE SUBJECTS:

SHIPMENT NOVEMBER 17, 1908

COLONIAL VIRGINIA. Historical

A graph tracing of famous scenes and incidents connected with the founding of Jamestown and early life in Virginia. Scenes we have all pictured in our minds since school days, are made real in this film. The Landing of the Colonists, the Indians’ Oyster Roast. Arrival of Shipload of Marriageable English Maidens. The first Legislature. The Burning of Jamestown. The Introduction of Tobacco to Sir Walter Raleigh and to England, and finally a typical Colonial Ball.


SEND FOR DESCRIPTIVE CIRCULAR No. 402.

SHIPMENT NOVEMBER 20, 1908

THE NEW STENOGRApher. Comedy.

The theatrical firm of Joy & Hope advertise for stenographer. The new stenographer is "peachy." But there is a Mrs. Joy, and she is "wise." This is the material from which issues a series of side splitting situations in which the wit of Mrs. Joy quite amuses and the comic and humorous scenes that make up the situations. Length, 1300 feet.


SEND FOR DESCRIPTIVE CIRCULAR No. 402 A.

NEXT WEEK’S SUBJECTS:

SHIPMENT NOVEMBER 24, 1908

THE LADY OR THE TIGER. Dramatic


SHIPMENT NOVEMBER 27, 1908

THE KING’S PARDON. Dramatic


EDISON MANUFACTURING CO.

MAIN OFFICE and FACTORY: 72 LAKESIDE AVE., ORANGE, N. J.

In New York Office: 10 Fifth Avenue. Chicago Office: 304 Washab Avenue.


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A Live Service For Live Managers

HOWARD MOVING PICTURES Co.

Members Film Service Association

Repair Work a Specialty. Agents for Monograph, Power’s the manufacuturer of Edison Mince. Supplies and banana.

564 Washington Street. - - Boston Mass.

This is the greatest opportunity ever given to you to make money.

REEL CHANGED DAILY, $5.00
2 " 0.00
3 " 15.00

This is all Association goods from Pathé, Edison, Vitaphone, Kalem, Essanoy, Lubin, Selig, etc. All the reels in splendid condition. Over 500 subjects to select from. We buy and sell second-hand machines, and job lots of everything pertaining to Moving Pictures, for cash. Call and see us.

STERLING FILM COMPANY
32 UNION SQUARE
Near East 16th St.
SUITE 511 - DEPT. A
NEW YORK CITY

THE MOVING PICTURE WORLD

Exhibitors' Attention:

This is the greatest opportunity ever given to you to make money.

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3 " 15.00

This is all Association goods from Pathé, Edison, Vitaphone, Kalem, Essanoy, Lubin, Selig, etc. All the reels in splendid condition. Over 500 subjects to select from. We buy and sell second-hand machines, and job lots of everything pertaining to Moving Pictures, for cash. Call and see us.

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THE ENGINEER.—Spit Work.—Mike under the influence of either drink or desire to loan his money, which is refused. Mike goes away. Jack now takes from the clothes line a set of underwear and rent clothes. "No Drunkards Wanted."—The factory. A steady foreman wanted. Mike applies to Jack. Jack is the engineer. He is again refused. Mike walks out, but returns in a short time.

FOR FITTY'S SAKE.—The manager's office. Mike applies for work, telling a heart-rending tale. The manager is moved with sympathy but, after a long talk, sends him out of the room with some words of encouragement. "For Fitty's sake."—The engine room. While Jack is absent Mike steals some matches and heat the towel and tools he leaves lying before the safe.

FALSELY ACCUSED.—Next day, Jack and Mike are still at the factory. Mike is summoned by detectives. Jack is arrested and accused of the robbery, his towel and tools being witness of the deed.

A QUEER LETTER.—Mike is now boss of the engine room. To make matters worse against Jack, he sends a letter to the office, taking him with him. Jack is advised to leave.

A MUTE WITNESS.—The factory yard. Jack is talking. One of the two pictures is new. Jack becomes a witness. Mr. Robertson tells him of his position. He remembers the letter he received. As the news paper is read, some news of a new engineer is cast upon the manager.

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Madam Flirt and Her Adopted Uncle.—Madam Flirt and her adopted uncle are both lovers. The uncle is a fisherman, who has been abandoned by his wife. The uncle marries the adopted niece. She is a beautiful woman, and the couple are very happy. Length, 144 feet.

THE PIRATE CAMEL (Gaumont).—The winner among a battery of big guns as his prize a camel. Many grotesque escapades are experienced by the characters in their efforts to hide the presence of the young man. This is accomplished by a comical and surprising attitude. The manager offers Jack reward for the revelation. Jack is refused, saying: "Honesty is the best reward."—The detective, the manager, and Jack are then left to the pure enjoyment of their play. The young man and the unknown girl are then introduced and are left to the discretion of the audience. Length, 343 feet.

Through an Orange Grove.—Pictures of a picturesque variety are always interesting to the one which we present herein. The film leads through an orange grove. There we see the oranges picked from the trees. We then follow the wagon to the packing house where the oranges are boxed for shipment. Length, 100 feet.

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priprc in Canada, of manufacturing paper from wood pulp. We see the large timber being cut, and thrown into a carriage to be carted away. We see the wood pulp are carted away. We see the wood pulp to-falls, miles, finally stopping at the pulp mill, where it is placed in the digester to be cooked with the aid of steam under pressure. Next it is put into a large basin of water, and then put off to the grinding mills, where it is ground up and carried away in a flowing stream. The pulp is then washed and screened, and then put into the paper-making machines, where it is formed into sheets of paper. Length, 1.00 feet.

OLD COLLEGE CHUMS.—A prosperous looking fellow is要注意ing some large buildings where he is looking at some large buildings where he is looking at some large buildings. He is looking at some large buildings. He is looking at some large buildings. He is looking at some large buildings. He is looking at some large buildings. He is looking at some large buildings. He is looking at some large buildings.

Finally, it is tied up in large bales and prepared for shipment, and we see the flax cars leaving the factory and going to a nearby town. Length, 750 feet.

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**A SINNER**

A Splendid Dramatic Subject, Beautifully Acted and of Unsurpassed Photographic Quality.

Length about 510 Feet

**DUMMIES ON THE SPREE**

The escapades of a number of tailor’s dummies which become imbued with life, and still in headless condition, lead their owners an exceedingly comical chase.

Length about 351 Feet

Next Issue: **SHERLOCK HOLMES**

**GREAT NORTHERN FILM COMPANY**

**NORDISK FILM COMPANY, COPENHAGEN**

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Mention the Moving Picture World in your correspondence.
Editorial.

All eyes are turned toward the New Year, the opening of which promises to be a momentous period for those vitally interested in the various branches of the film business. Important meetings were to have been held next month by both the Edison licensed manufacturers and Film Service Association members, but all have been crowded over into January, when both organizations will meet to consider new business arrangements. No intimation is given as to the import of the meetings. Urgent calls for attendance have been issued and it is expected that every film exchange, as well as all the manufacturers throughout the United States, will be represented. The meeting is to be held in New York City on January 9, 1900. It is certain that a number of changes will be made by the manufacturers affecting the present conditions of the business, but nothing can be learned as to what they will be. The hope is expressed that they will prove of mutual benefit to all concerned—the greatest good to the greatest number.

Reports of a most pleasing character are being received from exhibitors in all parts of the country relative to the revival of business. This is particularly the case with those conducting large places. All complaints have apparently vanished so far as they are concerned and in very many instances the reports state "business was never better." This is a pleasing contrast to conditions of about a month ago.

The film renters are not as enthusiastic in their reports, but a steady improvement is noted. This branch is not keeping strides with the other on account of keen competition. It appears that the rental exchanges are doing more business than they have for many months past, but the cutting of rental prices has prevented a corresponding favorable showing in cash balances. Exhibiting places have greatly multiplied throughout the country during the past six or eight weeks and they should eventually bring to the realizatons of the film exchanges up to a more satisfactory point, notwithstanding the claim that film exchanges are also rapidly increasing in number. It is also noted that the majority of the new film exchanges are branches of those already in the business. Many of them are not conducted openly as branches, but they are such. This has been definitely learned during the past few weeks. Concerns of this character are prolific in the West and all appear to be making money in spite of sharp competition.

Our man-about-town reports that "talking pictures" are losing their hold on popular favor. He qualifies this with the statement that where some effort is being made to give the genuine article, or a fair representation of it, the pictures are meeting with some degree of appreciation. He refers more particularly to the nickelodeons that butcher the talking parts. The places that call upon the "bouncer" to get behind the sheet and do the speaking. Imagine an individual with a fog-horn voice that was trained on a fishmonger's wagon trying to imitate the voice of a child in appeal. Then imagine, if you can, some matron with a deplorable lack of pronunciation of the English language on account of a plaster-sticking foreign accent trying to give voice to a merry maiden in a boarding school. These are not exaggerated instances. They are based on actual impositions. In some places, either through ignorant calculation of the public's intelligence, or an utter disregard for it in the scramble for box-office receipts, the talking parts of the pictures are simply atrocious. It is enough to make one appeal to the District Attorney and see if warrants cannot be issued against the managers for false pretense. A well-known actor who happened to pass a nickelodeon that was running a moving picture dramatic production in which he took the leading part went into the place. When he heard an individual who should have been on a peddler's wagon talk to the part the actor became hysterical. When order was restored and the audience learned the true facts they stood ready with a verdict of justifiable homicide, regardless of what the actor might do.

As an act of charity, if for nothing else, two-thirds of the places should cut out the talking pictures. Give the pictures a chance and don't jeopardize the business of people who are making a legitimate attempt to give the real article.

Among the Renters.

It is gratifying to be able to announce a revival of business. The Western men seem to be waking up. Several of them have increased their orders for new subjects. We trust this evidence of revival will be followed by similar developments in other parts of the country. The trade has not been in a bad condition, but its stationary aspect has not been very encouraging. Let the renters of the East bestir themselves like their Western brethren are doing.

A well-known Association film renter stated a few days ago that all indications point to a gradual dropping away of the small rental exchanges and exhibitors. The former can only be saved by action on the part of the manufacturers and film service association whereby the price of films will be lowered in some proportion to help meet the cut in rental prices. Little hope seems to be
held out for this. It has been intimated by some manufacturers and many renters that the existing conditions are preferable to the past. The dying off of the "small fry," as they call them, is looked to as a purifying process, but will eventually place the business on a higher plane. It is asserted that many of the smaller factors that now seem to feel the brunt of the fierce competition were responsible for the cutting down of the price scales. They forced the larger concerns to meet them and the latter have done so at a loss in many instances, but appear now to be gaining an advantage which the smaller concern cannot attain for want of the financial requisites to enable them to keep up the fight. It is claimed by many that the larger film exchanges really do not want a reduction in the price of films. They consider this the best medium by which to control the small renter. Some color of truth is given to this by the fact that, at the present time, a reduction in the price of film is not being agitated as much as it was two months ago.

LITTLE ANNOYANCES.

As one goes about in the moving picture theaters of New York, one soon discovers that in the main they are admirably managed. The convenience and comfort of patrons is jealously guarded and the employees treat everyone with uniform courtesy.

Here and there some little thing crops out which annoys some of the patrons and which might be changed for the better without much extra exertion. For example, in one theater the employees allow those standing in the rear to talk. While this does no harm during the running of a film, it does spoil the vaudeville for those who sit in the rear seats. It would be easy to suppress it, and probably it will be suppressed as soon as attention is drawn to it.

In another theater the women who attend insist upon wearing their hats. This might not be an objection if they all sat in the back rows. Unfortunately, however, they do not all sit in the back rows. Some of them sit close down front and those behind see nothing. The employees could suggest more forcibly than the slides do, perhaps, how necessary it is that those big hats be removed if the man behind is to have a chance to see anything.

These are both little things, but they are annoying, and managers can't be too careful everywhere to prevent these little things. Where the chance patron finds these disagreeable little things he will pass to the next one in the future. The result will be reduced patronage if the annoyances continue.

The Western Amusement Supply Company, 1098 Golden Gate avenue, San Francisco, Cal., has succeeded to the business of the New York Motion Picture Company. Owing to increased business they have doubled their premises and now have one of the finest salesrooms and renting establishments west of Chicago. The Western Amusement Supply Company is affiliated with the Amusement Supply Company of Chicago and is the Pacific Coast representative of the Theater Film Service Company, also of Chicago. Mr. F. C. Alken, the vice-president of the Film Service Association, is the president of the Western Amusement Supply Company, and Mr. A. J. Clapham, of San Francisco, is the vice-president and treasurer and resident general manager. The new company is giving the Coast Coast a new feature in the Mutoscope which in the past few months they have installed this machine in many of the best theaters in the West.

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THE PLACE AND PROVINCE OF HUMOR IN THE MOVING PICTURE.

By W. Stephen Bush.

Humor is the twin sister of Hope. It is the tireless sentinel that guards the soul against the grim fiends, Despair and Melancholy. The man who promises to make us laugh is always sure of his audience. As the homely phrase puts it: "A little nonsense now and then is relished by the best of men." When glorious Athens was on the eve of its downfall its greatest orator could get no hearing from his countrymen, when he raised his voice in warning. The men stood in the market place and when Demosthenes urged upon them the dangers to their liberties, they would yawn and in the dialect of the day exclaim: "There goes old 'Dem' again, talking about liberty." To gain their attention he one day changed his theme and cried out: "Men of Athens, I come to tell you to-day the story of the shadow of an ass." Instantly he had a crowd around him. Thus it will be to the end of time. The tariff and the monetary standard will draw its hundreds, but the funny story will draw its thousands. There is no help for it. I care not from what materials you collect your audiences, whether they are composed of newsboys or bankers, of bucksters or of lords, of lighthouse-keepers or Assyriologists. Laughter will be king. Humor levels caste. It is, like sleep, "balm of hurt minds."

When the Moving Picture made its bow to the public, it took care to be introduced by Humor. In this way it was sure of attention from the first and it has held this attention ever since. The only drawback is this: The public, having been so long and often invited to laugh at the things thrown on the screen by the operator, is inclined to laugh too much, and if you laugh at a thing all the time you begin to despise it, or at least hold it in light esteem. Thus a portion, at least, of the public have come to look upon the moving picture as a mere toy, and it will take some time to induce the people to take a juster and more correct view of the situation. The work of conversion, however, is fully under way, the greatness of the field is being more and more recognized, and like a tree in bloom the art is branching out in all directions.

There never can be and there never will be too many good funny pictures. Time was when a chase, a fall into water, the upsetting of wagons and pushcarts, the stumbling over sticks and fences, made up a very considerable portion of the funny moving picture, and the present dearth of good recent funny pictures is mainly due to the fact that the manufacturers realize that something newer and better in the quality of fun is expected and they seem, for some reason or other, not ready to meet these new requirements.

It is quite true that humor, unless it is the common horse-play variety, is much harder to express in motions of the face and body than sorrow or grief. Paintings of humorous subjects form a very small percentage of the products of the brush and canvas, and the same holds true of sculpture. More than two dozen of British artists have tried their talents in depicting the humor of Dickens and none of them has been able to catch the spirit of the great writer. It may be doubted whether anything funnier than the "Pickwick Papers" was ever committed to paper, and yet the successful illustrations are few and far between. I am inclined to think that a good stage manager could improve with the moving picture over the illustrators, and that with materials of but average quality. The costuming of the thing would
be the most delicate part of the work. Judging from the past performances of most Edison licensees and some of the others, this feature ought to be successfully handled. A film dealing with the adventures of "Pickwick" need not by any means follow the author slavishly, but some of the worthy gentlemens's adventures certainly would make people laugh if they saw them worked out in moving pictures. The humor of Dickens as shown in his "Pickwick Papers" is just the right kind for presentation in moving pictures—easily understood, broad without being offensive, clever without being intricate.

The French superiority in pantomime ought to stand them in good stead, and both Pathé and Gaumont have given us fine samples of comic pictures that make us laugh, without the slapstick or horseplay. They will some day try Molière in moving pictures, for some of his plays, at least, seem adaptable for moving pictures, and difficult as some parts would surely prove to be. I believe that no difficulty can be too great for these clever Frenchmen.

Children in their faces and their gestures express humor far more vividly than older people, and far more naturally. We have now some pictures very successfully built up on this theory, but the field is by no means exhausted and such pictures are always welcome. Another branch of humor that will tell well in moving pictures is the burlesque, the parody and travesty. An American maker some little time ago showed the fine possibilities in this field by putting out a film called "On the Stage." I have seen audiences of all kinds cry with laughter over this picture, and with effects to correspond in their exaggeration with the exaggeration in the picture even the men working the effects behind the screen were convulsed with laughter. A member of the entertainment committee of a great social organization which believes in the moving picture and its future, made the remark recently that he would never be afraid to show a very good funny picture more than once, no matter how old it might be. Practical experts, among them managers of film exchanges, hold to the same belief. A few days ago an exhibitor, very much against his will, was persuaded by the manager of an exchange to take an old comic, and when he came back the next day he was thoroughly converted, saying: "It went better than a good many of the new ones."

"DUPIING" AGAIN.

The Edison Manufacturing Company was granted an injunction by Justice McPherson on Monday of this week against the International Film Manufacturing Company, of Philadelphia, Pa. (G. W. and C. A. Bradenberg, proprietors) restraining them from the "duping" of films.

The foregoing item of news from our Philadelphia correspondent prompts us to repeat the protest that we have repeatedly voiced against the "duping" practice. Aside from the injustice to the manufacturer, who has spent much money to stage a feature subject, the whole trade suffers. An exhibition in this city recently arranged Kinemac's "Jerusalem" and went to great expense to advertise it in his neighborhood. The film received from his renter was such a wretched duped copy that the spectators left in disgust and the film had to be withdrawn. The advertising going for naught. The exhibitor hied to the Kalem office to protest against the sending out of such stuff and was as indignant to learn that he had been duped as the Kalem Company were to learn the excusable photographe's work had been travestied. A miserable copy of Essanay's fine "David Garrick" film has also been seen in circulation. The responsibility for this ignominious practice may be traced to certain renters who adopt this means of obtaining copies of new feature subjects which they are otherwise unable to obtain or unwilling to purchase at the publisher's price. They are equally liable under the law with the actual "duper" as well as the exhibitor who may be an innocent victim.

THE HIPPODROME, ROCHESTER, N. Y.

We present a picture of the Hippodrome, at Rochester, N. Y., and its staff. This theater was formerly conducted in two departments, having moving pictures on one side and vaudeville on the other. Extensive alterations are now under way, which will unite the two sections into one. When completed the Hippodrome will have a seating capacity of 500, and promises to be one of the prettiest picture houses in the State. The proprietor is Mr. George E. Simpson, whose genial personality has won him hosts of friends. No less can be said of Mr. John J. Farren, who recently severed his connection with the Bijou Dream to assume the management of the Hippodrome.

A MODEL SHOW.

Walking down Sixth avenue a few evenings since, we noticed a mob in Fourteenth street and turned aside to learn the cause. This was found to be the ticket office of the old Fourteenth Street Theater, from which a double line of would-be ticket buyers extended half way down the block and across the street. It would have been a long wait to see what was the attraction, if the genial manager, Mr. Bert Rosenquest, hadn't invited us to step inside and ushered us to the first available seat. For an hour or more we sat and enjoyed what we considered to be the best moving picture show that we have ever seen, together with some excellent vaudeville and illustrated songs. The feature film of the evening was Biograph's "The Ingrate," which received unwonted applause; an excellent Rossi film, entitled "The Rivals," and several others of high merit. Jack Driscoll, as singer, seemed to win the plaudits of the people as few singers in moving pictures do, and the vaudeville acts were all of a class that is seen in the best variety theaters. The usual program at this place is three reels of strictly first run film, with one song and four vaudeville acts—all for ten cents—and although the seating capacity is 1,000, and standing room is utilized as far as practicable, there is almost always a waiting line at the door. It is not alone the quality of the show that attracts patrons to this place. Seldom, if ever, is more courteous treatment shown to the patrons of a moving picture show than was witnessed here, and this was on a night when the resources of the place were taxed to the limit. On such occasions other places run what are known as "chasers" and do all they can to get the people out so as to seat a fresh crowd. Quality is never sacrificed at the Fourteenth Street Theater, although the show is cut down on rush occasions. For 26 years this theater has been owned by the well-known theatrical manager, J. Wesley Rosenquest, and his son, Mr. Bert Rosenquest, is the business manager. Generally known as the home of melodrama, moving pictures were inaugurated at the close of the last Winter season and continued through the Summer. An attempt was made for a few weeks this Fall to revive the drama, but the patrons demanded the motion pictures and they are now a permanent institution. We were invited to step behind the scenes and see the equipment for producing the effects and were impressed with the size of the stage and the thoroughness of the equipment.

It is certainly encouraging to see motion pictures become such a success in so prominent a theater, and it goes to prove that they are the most popular amusement of the day when properly handled. To give the public what they want and to give it of the best quality, is the secret of success in this, as it would be in any theater.
Comments on Film Subjects.

The preparation of these film comments has entailed upon us an enormous amount of work and we are indeed grateful to those theater managers and owners who have offered to send us their opinions on some subjects. Their opinions will no doubt be of value to other exhibitors and among the comments in this number are a few from two theater managers. We invite others to contribute and suggest brevity.

Readers of these comments should consider the purpose of the criticisms. The Moving Picture World believes that the only way to make a show which the public will patronize constantly is to obtain the very best films possible and display them with good machinery and good operators in good rooms. When this is done the exhibitor has done all he can. If, then, he would succeed and build up a permanent patronage he must select only those films which especially appeal to the public. These comments are written by those who see the films, sit among the audience and hear their comments, and the criticisms are written from that standpoint, and, so far as possible, unbiased. If a film looks good the statement is made. If it looks bad, it is so stated. In this way the manufacturers and the showmen themselves will better know what the public, which is paying its money, wants.

"Colonial Life in Virginia."—This series of pictures is admirably staged and acted, with possibly one exception, and they leave a vivid impression upon one's mind of life in those days. One can offer no criticism of these pictures. They are well done and it would be strange if the pictures actually represent what they claim to do. It is not too much to say that such films as this ought to be more numerous. They would attract a desirable class of patrons to the theater showing them and the profits would be immensurably increased. A good serious film of this sort, a fairy tale like "Donkey Skin" and a comic like the story of the turkey would be strong features in any programme and everyone who attended would be certain to tell their friends of the excellent pictures seen at your theater.

"A Pair of Spectacles."—While there are some interesting features about this story, it is, perhaps, a bit disappointing. It might be said that any young man has such a pair of spectacles if he will listen to what older ones tell him and then add a twist or two which no one else will think of. It is the same kind of trouble that this young man was warned of in this miraculous fashion. Why representatives of any church should be travestied is beyond comprehension. Further, one could not help but think that the possession of spectacles which show things as they really are is to be deplored. It could do no good.

"A Venetian Tragedy."—This film is good as showing something of what life was in Venice in the olden days. The photography is good, the conception and staging are good and the action is suited to the subject. But the last scene, after the lover is killed and thrown out of the window and the woman discloses herself dressed in comic opera costume and the enraged husband or prior lover falls on his knees at her feet is not clear. One wonders what it means and as the film ends right there the explanation is not made.

"The New Stenographer."—Once in a while the showmen cut out the titles of films or the operators run the machine so fast as to make impossible the reading of a title. I wish it would have been the case with the above named film and I would not have been forced to pinch myself to be sure that I was not dreaming, when I saw the trade-mark of the manufacturers.

"Mary Stuart."—One of the finest productions of the season is good and acted with the greatest care, and of fine coloring. The best acted scene is the one of the trial, when Mary snubs Queen Elizabeth; both women are grand in their respective parts. The audience was captivated and many will be pleased to see again this splendid film. If the manufacturers could give us more of these historical films they would teach history in a very interesting and effective way and parents would gladly open the purse string to send the children to shows where they can learn something; only let the historical facts be more accurate than in the one just referred to.

"Annette Kellermann."—A lecture on the Australian athletie girl, illustrated with moving pictures, showing Miss Kellermann swimming in the English Channel and in several extraordinary diving acts. This film created a great interest and rather below the average productions of the same firm. The film has illustrated once more that the American public does no care much for spooks, cowboys and skeletal.

"The Button of Invisibility."—A comic full of bright action and surprising features. The photography is rather poor and the distortion in some instances is positively painful. But the film is funny and never fails to raise a hearty laugh in the audience. When the dog gets at the button and is suddenly whisked off to bed the consternation of those who do not understand the possibilities of this magic button is complete.

"A Great Shock."—One of the electric films which send everybody hurrying away as though on the wings of their merit lies chiefly in its brevity, though perhaps it is quite as good as the average of this sort of thing.

"Tale of a Thanksgiving Turkey."—A comic of the high type in which good acting, coupled with good photography combine to make a series of scenes well worth consideration. The setting is admirable and the acting is all that could be desired, while the amusing complications and situations combine to make a story which keeps the audience laughing all the time it is running. Just at this season this film should be a money maker for the houses which put it on.

"Donkey Skin."—One of those delightful renditions of an old fairy story which are certain to please. The setting is admirable. Some of the scenes are marvels of splendor and the acting is all that could be desired. Donkey Skin herself is quite as lovely in the pictures as she is in the story and her final betrothal to Prince Charming brings round applause from the audience. One doesn't need to say more. When a series of pictures wins vigorous applause it accomplishes its purpose. This film deserves a good run.

"For Sake of the Uniform."—Full of pathos and dramatic situations which are well worked out and fairly well acted. The scenes representing the army do not seem quite convincing, but the rest will surely find their value. The story and her final betrothal to Prince Charming brings round applause from the audience. One doesn't need to say more. When a series of pictures wins vigorous applause it accomplishes its purpose. This film deserves a good run.

"The Story of Samson."—A wonderfully beautiful and realistic reproduction of the Bible story of Samson. The setting is unusually well handled. The acting is good, an in no instance overdone, while the coloring leaves nothing to be desired. The strongest scene, where the crippled Samson is forced to submit to having his eyes burned out, made the audience sit still in breathless horror. The scene when he is lashed into turning the huge wheel is another which causes the audience to make signs of deep sympathy. The coloring never fails to bring a round of vigorous applause. Som in the audience at one theater were heard to say that it was the finest film seen in many a day.

"The Clown Doctor."—A simple story of child life and unfeigned faith which ends in a good way to bring tears to the eyes of those who see it. The photography and acting are good and the film works smoothly.

"Strenuous Wedding."—A comic which presents some of the modern ideas of marriage in burlesque form. The acting is good, the photography is not so good, but the film is good enough to raise a laugh.

"A Good Joke; But Why Don't He Laugh?"—One of the knock-about comedy films which introduces features not usually found in such presentations. It raises a laugh and is the main proposition in a comic film. No one need ask more.

"From Barrel to Barrel."—The recorded experiences of an individual who imbues too freely and starts on a journey during which he encounters various sorts of barrels, always with disastrous and somewhat humorous results.
"Susan Tastes the Wine."—A comic which raises a laugh and exhibits the dilemma of a couple whose servant insists upon drinking too much of the wine she is supposed to serve.

"The Swimming Lesson."—A comic which has some really comic fea, the couple who essay swimming in the ocean, are to have been carried away are sufficiently funny to make the audience laugh.

"At Night."—A heart story of the poor which ends more satisfactorily than most of them do. The photography and action are alike good and the scenes do not seem at all improbable. The story serves the purpose of showing the miseries of some of the unfortunate whom fate has cast ashore in a great city.

"The Two Rivals."—A pathetic dramatic film in which the perjury of man and the devotion of woman is clearly portrayed. The acting is wife the teller of the story allowed the woman to be killed in the last scene. It would have added strength to it to let her live and care for her blinded husband. As it ends now the situation is disagreeable. One wonders what is to become of him blind and alone. If the last scene could be changed so that she might take him away after he has received his cross for bravery it would be a much happier ending. It is a strong story, well told, and the pictures are clear and the action seems perfectly natural.

"Hon. Senator Hayrick."—At least one must assume that this is the title. It is one of those films which carries no title. It is a comic which has all the action of the usual comic story. It has no setting and is more of a comical factory. The photography is spotty and not always clear. But it raised a laugh which is perhaps sufficient to keep it running.

"Everything Sticks But Glue."—A comic with numerous amusing situations and complications. The photography is good and the action is lively enough to satisfy the most exacting. There were many laughs before the film ran its course. The woman running about with her hands stuck fast to a bit of move pipe is funny enough to raise a laugh in any audience.

"The Boston Tea Party."—A fairly successful rendering of the historic party which dumped the cargo of tea into Boston harbor a century or so ago. Something has been added to the original story, but the pictures have been added to its human interest. On the whole it is a good film, with the exception of one or two scenes which are too dark. In fact, in a number of places the photography is poor and leaves much to the imagination. The action is hurried however and the original story is followed closely enough to make it reasonably clear what it means. It received some vigorous applause in one theater, but was passed in silence in another.

"Pulp Incident."—(Pathé).—A very interesting production conveying to the audience a knowledge of this great Canadian industry. Such films show the possibility of the moving pictures as a perfect educator. Many young folks who are too lazy to read good books, and who have seen the above named film, have learned how paper and made and this in the most interesting way. Yet our manufacturers must not abuse a good thing; as too many industrial films would make a show rather tiresome. This film is an excellent specimen of photography.

"Hidden Treasure."—Another well worked film from the Selig Polyscope Company, with their good photography and some very fine scenic effects. As this film was the third one in the same show ending with a murder, we cannot say that we urged them to change their methods. They can produce good pictures, to a point, and in most respects their "longshoreman" is a very happy one. But after seeing the first announcement says he was pardoned. It might work better to put the announcement of the pardon after the film has run. It is not quite clear why he should be pardoned until after he has been shown to their highest respect. The acting is spotty, and some parts. It raises numerous laughs, however, and therefore is worth seeing.

"Taming of the Shrew."—Too much praise cannot be stowed on this picture. To tell the story of the taming the shrew in moving pictures is a task from which the clearest of film makers might shrink without discredit, for it is a tale of emotion mainly with but a few dramatic situations, and these very difficult to render. No actor or actress has ever dared to enter the charmed circle without trembling and none except the divinely gifted have acquitted themselves in a manner worthy of the great poet. After seeing the play the pictures may be understood as an explanation of the praise of the lady who took the part of the shrew, and the gentleman who portrayed Petruchio. There is not a false move anywhere. The staging is good and the costuming is excellent. There are a few such tricks in the play. A word of acknowledgment is also due to the adapter, who has done his work well. As the subject is here presented it would please an audience of Shakespearean scholars and at the same time delight ordinary audiences. Many of the best tricks in the play are not found in the pictures. It is a rich film and one of the best in a long line of Shakespearean productions.

"The Shoemaker of Coepenick."—A comic which has elements of novelty and some amusing situations, yet it is more a comedy drama than a comic film. The poor shoemaker gets into prison for punishment for a joke, but was afterward pardoned. But the shoemaker serves up this lesson in a way that although the first announcement says he was pardoned. It might work better to put the announcement of the pardon after the film has run. It is not quite clear why he should be pardoned until after he has been shown to their highest respect. The acting is spotty, and some parts. It raises numerous laughs, however, and therefore is worth seeing.

"Song of the Shirt."—Another of Hood's poems in moving pictures. The poetry of Hood is rich with possibilities for film makers, a subject which is probably worth exploring. This is a good film. The acting, on the whole, is deserving of praise and the staging is excellent. I am sorry to state that the last scenes are a bit overdrawn and the notion that all people who have money must needs be dehumanized the film makers must have borrowed from the cheap melodrama; they never found it in Hood. (Bush.)

"When the Cat's Away."—If this film is intended to teach a moral lesson it may be said that it falls short of its inten-

"L’Arlesienne."—A reproduction of Alphonse Daudet’s drama of that name. A well staged, well acted drama which is one of the films we would recommend as worth seeing of the week. The photography is good and the stage settings are to be commended as being in entire accord with the spirit of the piece. It holds the audience spellbound until the hero gets its death following the phantoms of the L’Arlesienne and her lover.

"The Amorous Soldier."—A comic which wins a laugh, but has no special claims to consideration. The photography is good and there is little to complain of in the staging and acting, yet it does not appeal to a sense of the comical.

"The Vendetta."—A Spanish drama in which there is much of the life of Spain reproduced. The staging and acting are good, the one fault being the long runs of the principal actor and the gendarmes who are pursuing him. If the actors were not so perfectly cast but the staging of these ambitious films it would give pictures far more satisfactory to the audiences. This one receives its share of applause, but the point criticized mars it seriously.

"The Messages of Sin."—This is a well staged and the acting is good. It is one of those highly emotional dramas which holds the audience until the end. And the end is death in its most hideous form. It is well staged and the acting for the most part is good, but the effect is anything but pleasant, which is perhaps desirable.

"A Quiet Hotel."—A comic which is centered around a difficulty in a hotel which affords opportunity for a number of amusing incidents before the building is finally cleared of guests. It is no better or worse than the average run of control gets its share of applause and raises laughs among the audience.
NOTES OF THE TRADE.

Wabasha, Minn.—An electric theater has opened in the Carrels' building with moving pictures and illustrated songs.

Meridian, Idaho.—The Stone Moving Picture Co. opened a moving picture theater in the I. O. F. building with a good attendance.

Cleveland, Ohio.—A new theater known as the "Camera phone" opened at 260 Superior avenue, under the proprietorship of J. H. Campbell.

Argentine, Kan.—The new Drollinger building on Metropolitan avenue, which is being erected, will be occupied by a moving picture theater.

Elroy, Wis.—The Electric Theater opened under new management, Murray Huntley and J. H. Forbes having purchased it from L. Millard.

Jamestown, N. Y.—M. Peterson and M. L. Woods have leased a store on West Third street, which will be immediately fitted up for a five-cent theater.

Astoria, L. L.—A new moving picture theater, the "Meriden," opened at Newton and Flushing avenues, under the management of P. F. McMahon and J. Holly.

St. Charles, Mo.—The Electric Theater, formerly owned by F. Murry, has changed hands and is now under the proprietorship of J. W. Nelson.

St. Louis, Mo.—The building at No. 506 North Euclid avenue, owned by J. Robertson, is being converted into a moving picture theater at a cost of $1,200.

Boston, Mass.—A great amusement enterprise of a type new to Boston opened to the public in the Park Square Coliseum. It will be known as the Winter Garden.

Superior, Wis.—After a prolonged period of quietude the Star Theater, 322 Tower avenue, opened for the public, under the management of Mr. Butler, of the Zenith Film Co.

New York City.—Plans have been filed for remodeling the ground floor of a tenement house at 2033 Second avenue, to be occupied as a moving picture show by L. Schwartz.

South Bend, Ind.—Messrs. Hueblin & Huber have leased a room on East Second street and have begun remodeling the place to be the home of a moving picture theater.

Manson, Iowa.—G. W. Seger has purchased A. M. Cox's Interest in the Electric Theater and will hereafter conduct it alone. Mr. Cox will engage in the business elsewhere.

Louisville, Ky.—The Highland Amusement Co. filed a charter with a capital of $2,500. The incorporators are J. F. Smiley, H. G. Brooks, R. Bristol, T. Greiner and A. W. Krueger.

Havana, Ill.—The Stephen Luk picture show opened on Main street with good results. The management has arranged their house very conveniently for the accommodation of their patrons.

West End, Mass.—The Royal is the name of the new moving picture theater which is under way on Cedar street, north of Kempston street. Oza Jessier and Arthur Dumaine are the men behind the venture.

Hamilton, Ohio.—What is said to be one of the finest moving picture theaters in the United States will be constructed on South Third street by the Hamilton Amusement Company, which is incorporated for $20,000.

Telluride, Colo.—W. H. Regua, who has been conducting a moving picture show at the Metropolitan Rink for some time, has discontinued the same and left for Ouray, where he intends opening a similar place of amusement.

Louisville, Ky.—A new moving picture theater, the Majestic, is to be added to Louisville's already large list. A ten-year lease has been taken on the property at 544 Fourth avenue and a theater is to be erected at a cost of $15,000.

Coffeyville, Kan.—A city council recently passed an ordinance closing moving picture shows to keep open on Sundays and now the ministers of the various churches have united in denouncing the council and are preparing to make a test case.

San Francisco, Cal.—What was formerly the Cameraphone Theater on Broadway and Twelfth street had been closed for a few days, during which time it was thoroughly overhauled and decorated, and opened under Guy C. Smith as the Cameraphone Theater.

Colchester, Ill.—Messrs. Skinner & Thompson, managers of the Dreamland Theater at Macomb, will open a branch...
Play a Flame On It!

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Current
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$60

At last—an arc light transformer that is absolutely unburnable. Can not blow fuses, even on short circuit. Light is self regulating, requiring practically no attention. Not a choke coil, nor resistance coil. No more trouble with the lighting companies or inspection boards. Guaranteed against burn-out for 5 years.

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VATICAN'S BAN PUT ON PHOTOGRAPHERS.

Moving Picture Suit Causes Trouble to Pope and Cardinal.

Rome, Nov. 21.—Pope Pius X. has ordered that the taking of cinematograph views shall no longer be allowed at the Vatican or at St. Peter’s, a similar restriction applying to photographs. The reason for the withdrawal of the permission is an action in the civil courts, in which the Pope and Cardinal Merry del Val are to some extent involved.

The Pope had permitted Signor De Federicis, a photographer, to take bioscope views of all the great religious ceremonies at St. Peter’s and the Vatican, and the films were sold to a cinematograph company. Signor De Federicis died and his heirs instituted the legal proceedings referred to against the cinematograph company.

THE MOVING PICTURE BUSINESS IN CINCINNATI.

In the past few years interest in moving pictures has increased to an astonishing extent, due mainly to the high grade of moving pictures which are being exhibited, the aim being to show nothing but the highest grade of scenic, historical, and educational and comedy. This in itself has resulted in an enormous development of the moving picture shows to-day.

In Cincinnati alone there are thirty theaters using moving pictures, which are all liberally patronized. The amount of money invested in moving pictures is enormous, the Southern Film Exchange, 148 West Fifth street, this city, having alone an investment in moving pictures of over $125,000, their stock covering almost every film subject which has been manufactured.

They supply most of the houses in this section, and their films are exhibited in all parts of the country. The management of the Southern Film Exchange attributes the enormous increase in the business to the wonderful progress made in the manufacturing of these pictures, the general trend being to supply pictures which meet the demands of audiences in all sections of the country. It is astonishing to see the workings of the Southern Film Exchange, every employee seeming to be on a high tension during business hours, express packages being received and forwarded every minute of the day, the entire three floors occupied by this company seeming to be an entire mass of human energy, the customers handled by them being numbered by the hundreds. The Southern Film Exchange claim that the business is only in its infancy.—Cincinnati Commercial Tribune.

WANT BLUE LAW FOR BROOKLYN.

At the opening of the fifth and final session of the Kings County Sunday School Convention in the Central Congregational Church, Thursday evening, resolutions were presented by Charles E. Francis, and passed, including the following against sacred concerts, etc.

Resolved, That we now earnestly and strenuously protest against the more modern manner of the desecration of the Lord's Day, especially against the alleged sacred concerts, moving picture shows and other similar devices, adopted sometimes in the name of art or science, but more frequently as a source of pecuniary profit.
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Moving Picture MACHINES $1 Per Day
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First class service at the lowest rates.
Second-hand Films and Slides for Sale.
WRITE FOR TERMS AND LISTS

SONG SLIDES

We beg to announce to the trade that owing to
the "increase of trade" we were obliged to seek
larger quarters and are now located at 143 North
8th St. Having added considerable to our working
force and facilities for the manufacture of our

PEERLESS SONG SLIDES
we are now in a position to fill orders more
promptly than ever before

NORTH AMERICAN SLIDE CO.
143 North 8th Street, Philadelphia, Pa.

SONG SLIDES

A Money Making PROPOSITION

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Advertising Slides before the show.

We make them, any design, from your copy. Also
Announcement Slides in great variety.
SEND FOR PARTICULARS
OHIO TRANSPARENCY CO.
513 Superior Building - Cleveland, Ohio

THE WEEK'S ILLUSTRATED SONGS.

Unquestionably the songs presented this week have been
better than those presented last, taken as a whole. One
can say very emphatically that the illustrations shown have
more nearly illustrated the songs than many of those seen
last week. This is a distinct gain and deserves commendation.

In some theaters the singers are the same. In others they
have changed, but there is little fault to find with the singers
themselves. Their selections are not always happy, but even
though this is true some in the audience always enjoy the
songs and they are entitled to the gratification of their tastes.

Few of the songs sung this week have carried the swing
and polish which delights any audience, even though their
sentiments have been good and the illustrations have been
above the average.

Technically the slides used to illustrate these songs are
beautiful and criticism. The set which illustrates the song
"I'm in Love with the Moon" has some wonderfully
beautiful effects in the series. The same may be said of the
set illustrating "When the Parson Said the Words that Made
Us One." It is a pleasure to look at such pictures, regard-
less of the added enjoyment from hearing the song.

THE OFFERINGS IN VAUDEVILLE.

Some of the strictures passed upon the vaudeville last
week will apply with equal force this week. On the other
hand there are some acts which are especially good. Perhaps
the average is well maintained and while one doesn't like
to say harsh things, it is apparent that in some of the the-
ters where vaudeville is made a part of the program the
management has yet to learn that unless the acts are better
they will be a reduced patronage.

A good vaudeville will draw, but a poor one will do the
reverse. Many believe that vaudeville should not be mixed
with motion pictures, but the decision of this vexed question
is up to each manager. He can do as he chooses, but he
should not be in the interests of his business and its success
and his own resulting profit, choose some of the acts which
are put on as vaudeville.

Barn storming is not acting, and the sooner some of the
managers discover this and proceed to either cut them out
completely or else improve the quality, the sooner will motion
pictures and vaudeville make a winning combination in the
houses.

MISSOURI TO CENSOR PICTURE SHOWS.

State Senator Thomas E. Kinney will introduce in the
General Assembly this Winter a measure for the regulation
of picture shows. A vaudeville and moving picture shows, which will
provide for the inspection of all films before they are used
and will impose a heavy penalty for all violations. Senator
Kinney said that the object of his measure will be to pro-
tect the children and public generally from the exhibition
of vicious or objectionable pictures.

"Yes, I have the bill prepared and it will be present-
early in the session," said Senator Kinney. "Moving pic-
tures are being carried to an extreme, and some of them
are in need of moral revamping. Of course, the law
covers anything really vicious, but there should be a super-
vision of such pictures as are shown to children beyond the
contemplation of present statutes.

"These pictures showing a man going out one door afte-
kissing his wife good-by and another man running awa-
with her before his return and a thousand other subjects
while not absolutely vicious, are harmful and anything be-
eating to children.

"My plan is to have an inspector clothed with power to
pass upon the morality of the subjects before the films are
shown in the moving picture performances. It would be a
good idea to have every picture pass a moral lesson.
None should be immoral in its scope."

Fayette, Ohio.—Herbert Pavling is to erect a moving pic-
ture theater in the Chambard Building.

Lake Charles, La.—The Majestic Moving Picture Theate-
was robbed last week of a $150 Edison kinetoscope, a num-
ber of electric light bulbs and a quantity of electric wire. The
investigation it was found that the intruder had entered the
building from a rear window, making his egress by the same
way.
ENCOURAGING NEWS FROM LOUISVILLE, KY.

There are almost a score of picture shows in Louisville. Some of them, of course, are on a small scale, while in one, the Hopkins, Louisville boasts of the biggest picture theater anywhere.

And it is nothing out of the ordinary to see the house filled to capacity.

Another of the larger picture shows is the Princess Theater, on Jefferson street, between Third and Fourth avenues. Here a business house was remodeled at a big expense for picture-show requirements. That the investment proved profitable is demonstrated by the fact that the promoters are now converting their big fourth avenue plate into a moving picture show. Still another evidence of the prosperity of the house is the fact that the capacity of the place is tested many nights during the week.

The Bingston Theater is another of the big ones, and is located on Fourth avenue, between Market and Jefferson streets. It is open at all times from to o'clock in the morning until to o'clock at night and does a large business.

The Victoria Theater on Market street, between Third and Fourth avenues, is also one of the important picture theaters. It has proved to be an attractive place of amusement and has thrived wonderfully under the present management.

There are other picture shows on Fourth avenue and on Market street and in other parts of the city. At the Mary Anderson Theater, the Imperial Theater, at Sixth and Walnut streets, which opened this week; and at the Buckingham Theater, moving pictures are always a part, and a popular part of the programme.

Since the Dreamland was opened, less than three years ago, the moving picture business in Louisville has developed rapidly. For months Dreamland had the field to itself. To attract attention to the place, the manager installed a phonograph that could be heard for blocks away. At first the venture did not prove profitable. The location, which is on Market street, near Fifth street, is in the heart of the retail district and the rental being high prevented its success, but Dreamland is still running and indeed paying handsome returns on the investment.

It seems as if all Louisville now has the moving picture craze and country cousins have it, too, for on coming to town they seek the moving picture shows. Every week moving picture show parties are given, and an evening spent in visiting the various places.

That the business has thrived and is continuing to thrive in Louisville is plain to be seen. One concern has leased a Fourth avenue business house, paying rental at the rate of $6,000 a year and signing a contract for five years.

FILM REALISM.

An amusing incident occurred in a New York theater the past week. In one of the pictures the wine which was offered to one of the men in the scene was drugged. The wine was offered to him took the powder from her corsage and poured it into the glass. Then she turned and handed the glass to him.

So realistic was the scene and so closely did some in the audience follow it that more than one involuntarily exclaimed "Don't drink that!" Surely manufacturers could not go farther than this in film realism. When they can induce those in their audience to warn characters not to do something they have accomplished what is most desirable. They have made the pictures speak. And the incident illustrates the close attention which is paid to a larger proportion of the films thrown on the screen. Even though they are mute the audience is as still as though the actors were actually speaking.


THE ANNUAL MEETING of the Film Service Association will be held in New York City on January 9. As important business will be transacted and several vital questions come up for consideration, it is desired that every member of the Association be present or represented. This meeting should have occurred on December 12, but as the question to be considered would not be in shape by that time, and their import would have necessitated calling another meeting within a month, the Executive Committee wisely postponed the regular annual meeting.

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Notify us when you have secured a position.

Experienced Operators.


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R. Ed. Johnston, P. O. Box 409, Reading, Pa. Three years experience.

Henry G. Stevens, Dugan Hotel, Owego, N. Y. John Hill, 1205 South Forty-ninth street, Philadelphia, Pa. Licensed operator, 4 years' experience; can do wiring.

Geo. W. Coventry, Uptown theatre, Greensville, S. C.

L. D. Brown, Plattsburg, N. Y., experienced operator or manager. Repairs made on all makes of machines.

Erwin F. Leecher, 212 Kingsland avenue, Brooklyn, N. Y.

Wm. J. Hibbert, 1450 California street, Denver, Colo., licensed operator and mechanic. Ten years experience in the amusement business.

Wm. H. Mallon, expert operator, Genl. Del., Times Square P. O. Station, New York City.

J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.

Roy J. Cady, Arcade Hotel, Decatur, Ill.


Rex Durand, Lansing, Mich. (References.)

G. E. Barton, Coatesville, Pa., operator or manager.

Wm. J. Schoulter, 24 Bourne St., Providence, R. I.

Ed. Moore, 214 E. Main street, Coatesville, Pa.


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We can furnish a limited number of copies of "A COWBOY ESCAPE" at 8 cents per foot, before shipping the negative abroad Nov. 30th. Order now. It was the most pleasing film of Western life put out this year by any maker.

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900 Broadway, BAYONNE, N. J.

CORRESPONDENCE.

WATCH YOUR TITLES.

New York, November 23, 1908.

Editor Moving Picture World:

Dear Sir—In most instances the titles of moving picture films, as well as the sub-titles, are shown long enough and are clear enough to gain a clear idea of the film. But there have been a number of aggravating instances the past week where no title was shown.

Unless the title of a series is given it is difficult indeed to understand what it is all about. One excellent film, for example, was seen during the week in question. A sub-title was given, but that didn't make anything clear, except the scene to which it referred. The actual subject was lost, story for at least one audience.

The same thing occurs frequently when there are two or more films on a reel. The titles of the second and third films will be lost, or will not be shown long enough to enable the audience to read it. The first time the writer saw "The Female Spy" the title was not shown and the whole series was a blank so far as knowing what it meant was concerned. And there have been numerous instances of this sort which have detracted materially from the interest of really meritorious films. It should be easy enough to correct this difficulty and it would add to the interest of the films to do it.

A VISITOR.

It is very unlikely that the films are sent out without titles and the explanation is that the operators have utilized the title in threading up and starting the machine, instead of using blanks for that purpose.—Ed.

FROM AN EXHIBITOR.

Sandusky, Ohio, November 23, 1908.

Moving Picture World:

Dear Sirs—Having read your comment about the makers of films and the renters, I think there should be some arrangements made whereby both Independent and Association films could be shown in the same house. I also think that the operators and exhibitors situation would be improved by doing that it will help the exhibitor a great deal and avoid shortness of subject. Yours truly.

CHAS. REARK.

INFORMATION WANTED.

Bellaire, Ohio, November 20, 1908.

Moving Picture World:

Gentlemen—Are the talking moving pictures a success? What makes of the talking machines are considered the best? Are there any manufacturers that make all the props for working the effects in ordinary pictures? If so, please give us their address. Please answer this through the Moving Picture World, as we are readers of it.

G. D. S.

[There are three makes of talking picture machines on the American market all of which have been giving more or less satisfaction wherever exhibited. The Cameraphone may be leased from the Cameraphone Company, Eleventh avenue and Forty-third street, New York. The Chronophone is sold by the Gaumont Company, 124 East Twenty-Fifth street, New York. The Synchroscope is sold by Carl Laemmle, 196 Lake street, Chicago, Ill. As to the relative merits of each we are not prepared to express an opinion. The props for working the sound effects for moving pictures may be obtained from Yerkes & Co., 53 West Twenty-eighth street, New York City.—Ed.]

A NEW GET-RICH-QUICK SCHEME.

New York, November 14, 1908.

Editor Moving Picture World:

Dear Sir—The fascinations of the moving picture business were strikingly exemplified very recently by an occurrence that challenges the interest and admiration of the most severe and indifferent. The audience to whom this refers regards the business as unique in its particular sphere. People of every station of life, every nationality, every degree of intelligence and accomplishment, figure in the moving pictures in some manner or another. If not found as was unmanagers, operators, or in some other capacity before the screen, then you find them on the screen, and not infrequently behind it. The boom the business has enjoyed has also made it as the candle to the moth to many adventurers and oldsters to whom more questionable titles may be very justly applied.
The Gilles' Arc Regulator

FOR MOVING PICTURE AND PROJECTION LAMPS

GUARANTEED to hold the Arc on the front of the Carbons, eliminate all traveling and sputtering, and give a clear, white light free from shadows or alternating current.

CONSUMES no extra current. Prevents your Carbons from getting hot or burning sideways, keeps them bright and even and clean. Hundreds of them in use and not a complaint.

SUITABLE for all machines and unstrained. References Union Bank and Trust Company, Helena, Montana. Don't be satisfied with that moody, yellow light but order a regulator today.

PRICE $10.00 or send $5.00 and it will be sent subject to your examination and balance on acceptance.

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SATIRIST

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To the Editor of the Moving Picture World:

Dear Sir—Any film maker who undertakes to portray a religious subject in moving pictures deserves to be encouraged in his effort rather than criticized. If he is running well but he is running in a good direction. It is a pleasure to state that the attempts to illustrate Biblical subjects have on the whole been fairly successful. Two recent films, "Samson and Delilah" and "Salome," are entitled to some praise, although the Pathe production ends in a way which is entirely at variance with Jewish doctrine and tradition, while the Vitagraph film is injured by a most ridiculous anachronism—the disciples of John the Baptist are made to carry crosses and bless themselves with the sign of the cross—more than two years before the crucifixion.

W. S. BUSH

Editor Moving Picture World:

Dear Sir,—Amongst the many suggestive films there is one to compare with the one entitled "The Sensational Sheath Gown." It is enough to shock the modesty of any decent person, not saying anything about the effect it has toward children and young people, who are the most frequenters of nickelodeons.

The idea of having an army of old fools follow Miss Sen- nat with "The Sensational Sheath Gown," dodging, swaying, kneeling, and, in fact, performing all sorts of stunts with the view of getting a good glimpse of her exposed anatomy, is certainly a scene which is not fit for a low Bowery place of amusement or smock to exhibit, let alone in places where there are gathered families of decency.

J. H. KELLY

THE MOVING PICTURE WORLD
EDISON KINETOSCOPES

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EDISON FILMS

NEW FEATURE SUBJECTS:
SHIPMENT NOVEMBER 24, 1908

THE LADY OR THE TIGER. Dramatic.
A thrilling realism of a Scandinavian tradition in which the King tests his daughter’s devotion to her lover—Prince Dalby—by an ingenious but treacherous plot. Innocently condemned to marry another or to die, the Princess is about to choose her fate when the Prince, with the courage of despair, leaps into the arena to defend her honor. Instead of choosing between lover and woman, he is sentenced by the King to face the tiger. The door to the cell is opened—r.e. revealing emptiness, the other a caged tiger. A kind-hearted old King after all, No. 6396.

SEND FOR DESCRIPTIVE SUPPLEMENT No. 403
SHIPMENT NOVEMBER 27, 1908

THE KING’S PARDON. Dramatic.
A typical picture of the Cavalier Period in England is shown in this romance of two brothers whose devotion was proven by the hand of Death, although since boyhood the paths of their lives were widely separated. From across seas the elder brother arrived in the niche of time and saved his brother (fausely accused of murder) by presenting a pardon from the King. On the day set for executions the real culprit had confessed his guilt. No. 6398.

SEND FOR DESCRIPTIVE CIRCULAR No. 403 A

NEXT WEEK’S SUBJECTS:
SHIPMENT DECEMBER 1, 1908

LORD FEATHERTOP. Dramatic.
No. 6399, Code, VENDITABIA.

MISS SHERLOCK HOLMES. Dramatic.
No. 6400, Code, VENDITION

THE OLD MAIDS’ TEMPERANCE CLUB. Comedy.
No. 6401, Code, VENDITRIX.

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FILMS

Stories of the Films.

BIOGRAPH COMPANY.
A WOMAN’S WAY.—Romance of the Canadian woods. There is nothing that can be compared with the unselfishness of woman. “Why girl” means “yes,” and her “yes,” “no.” When you request, they refuse; when you forbid, they are sure to do it. But one of the most peculiar changes of front occurs during the action of this Biograph subject. The sister of a French-Canadian woodsman incites the love of a trapper, who then committs murder with the help of his woodsy sympath and he purchases her into marriage from her. The transaction meets with repugnance from the girl. She is perfectly contented with conditions—a child of nature, carefree. However, she finds her position of no avail, and is forced to accept the situation. The trapper and Canadian woodsman are now engaged to marry. The trapper brings a drink, and while inside the girl closes and fastens the door on them and makes her way through the woods to escape. The door remains proves but a slight hindrance, and the trapper is soon left alone. The girl comes upon a camping party who give her protection, driving the trapper away. She was a trapper, however, the trapper returns and surprises the girl, carrying her off to a cove, bringing her into submission. Her ears alarm the campers and the men start off to her rescue. Although armed with guns, the dancer fire is not sufficient to frighten the girl. Finally, the trapper, after cutting and kicking the poor girl, leaves her to a trap that I am not sure she will remain until she promises tractability. While in this situation the rescue attempt is thwarted and the trapper with a pistol, force him off while they release the poor girl. The trapper shows his guns and knocks down and about to set upon the men, but the girl seeing her tormentors plight, at once changes front, or picking up the pistol turns it to the world’s deliverers, who retire in amazement. The gift the throws herself into the trapper’s arms. Womanly woman, you are certainly a peculiar cow of mind. The scenes of the subject are extremely picturesque, with their beauty enhanced by an appropriate thriving. Length, 618 feet.

EDISON MFG. CO.
THE LADY OR THE TIGER.—The King of Sp vanda has issued an edict against conspirator Prince Dalby. In love with his daughter–Wanda, visiting a group of former clasmates–and exposed, their designs are made captive, tried and sentenced to death. Wanda pleads for his life, but the only conscious is that the princes shall choose between the two cell doors; behind the one to be placed the tiger, behind the other a caged tiger. If he chooses the woman, marriage; if tiger, death. Wanda is distraught, but her favorite mail whose cover is the captain of the arena’s guards, ranges through the arena and from inside the gate has placed the tiger, that Wanda may signal the pick from the royal box.

The day arrives. The unusual spectable draws vast assemblage. Wanda, about to give the sign to her lover suddenly realizes that she never hit from the tiger he is lost to her through a force of the tiger leaps into the arena to open the cell door, and die with him.

A signal from the king causes the guards prevent the rash impulse. The king descends in the arena, causes the doors to be opened—a shows the tiger secure behind cage bars in on the other side. Length, 900 feet.

THE KING’S PARDON.—A romantic picture the Cavalier period in England. It tells of the devotion of two brothers, left alone early in life, wandering about, and falling into strange, and sometimes violent, experiences. The young brother enters a merchant’s service in London, and rises to a position of trust. A robbery takes place, and the younger man is accused, and sent to the gup, the scene is falsely accused of murder.

He is tried, condemned and to death. The re subject meets with disaster, comes to grief, and brought to a hospital in a dying condition. In a last moment a confession is made, in which he clear the innocent brother; but it is not a cause of a question of reaching the king’s palace.

A messenger hastens forward, receives the pardon, and in the dead of night he is thrown through the stone, and lies unconscious in the road. As fate would have it, later on he is found, and he arrives home, and joyful hastens to find his beloved girl.

He is met with the sad intelligence of the trouble which has befallen his brother. On my way back to London, he comes to see the king’s messenger becomes a good Samaritan, and a is kept by his side. When the pardoned. He his brothers side at a critical moment, produces the papers, and a deep joyous recognition takes place. Length, 900 feet.

430 THE MOVING PICTURE WORLD
ESSANAY FILM MFG. CO.

THE SOMNAMBULIST.—The"Somnambulist"is the title of one of our latest dramatic films, and tells the story of a man who, after being expelled to take a large sum of money to his home, owing to the fact that the victim was thrown out closed accidentally and he was unaware of the combination. After placing the money under his pillow, the man went to bed, but at heart watching upon his mind during his sleep, he hides the money in his room, and the next morning discovers the money missing and only the woman's slip of the lot. This points to the bachelor upon whom he writes a letter of explanation to the bank, which she herself delivers. The government finds that the man is not guilty and has the teller arrested. While he is awaiting trial his money is found, and he is set at liberty, in the meantime the woman, who is a somnambulist, is about to wake when he arises from his dreams. She has been in a trance, and the man who has written the letter awakes, and is set at liberty by the bank cashier, and the president, realizing the injustice done the teller, institutes him in the former position.

AN OBSTINATE TOOTH.—A man who is troubled with a very bad tooth, tries in various ways to get rid of it, with much aggravation, he attacks one end of a stake to a door knob, fastening the other end to the inside door knob. A horse, with no result. He goes to a dentist, who after five or six attempts, in despair calls upon his assistant, who, after a few minutes, tells him the tooth falls to remove the tooth. He eventually rises upon a stool and, while using only an elbow, will whine his own tooth. He hires an automaton, fastens one end of it to his elbow, and another around his tooth, and with a puff and a hard pull, the tooth is removed.

A short subject with a funny laugh.

DICKENS IN PICTURES.

When Charles Dickens finished his "Sketches of Boz," and set them before his fellow Londoners, the surprise and delight they occasioned so filled the mind that his legendary fame and brilliant analyst of life and character had increased. "The Pickwick Papers" made the man easy enough at that period to classify him as a journalist, playwright, story-writer, and he was considered a word photographer of modes and action, a philosophical narrator of life, as they soon discovered the quality of plots that came from his pen. Englandmen overseas in the Colonies or in foreign lands, early awaited the arrival of a new work by young Dickens, for did he not peep before all London, until Dickens' geography and dictionary became an indispensable thing to everyone in British who longed to read all of his writings on the history of his great writer. The foreigner occasionally asked if the state was not旺 in the words to explain Dickens tonic locality than geography. Why not dramatize Dickens? Who would never miss the man? The art of Dickens did not lend itself to that of the playwriter. It was too fine, too subtle, too photographic, too eluded the playwright's grasp; in other words, its proper scene was the studio and its camera. The new art of photographic action is the domain wherein the art of Charles Dickens can reveal its finest results. Convinced of this, after repeated experiments, the Essanay Manufacturing Company are about to offer a series of pictures from the works of Charles Dickens; the first of this series to be placed upon the market will be the beautiful "Christmas Carol." Following this, our patrons may look forward to other films governing the works of this great author, whose art so satisfactorily lends itself to the art of moving photography.

KALEM COMPANY.

HANNAH DUSTIN.—Scene I. Pegsota in War Paint.

Scene II. The Indian Attack—Dustin's Escape—Capture of Mrs. Dustin. Here we have the Dustin cabin, just outside of Haverhill on the bank of the river. The Dustin, the heroine of our story, is sitting in the armchair enjoying the sun. The older children are playing about happily. Her nurse looks after with the anxious and dangerous of danger. The mother has the hale in her arms. But now she is occupied with the business of her younger. The smoke and clatter of the guns in the field she has seen the Indians approaching. With a quickness and energy she tries to save her. He gathers his little brood about him and starts to flee, hoping that Mrs. Dustin can be able to keep up until the blockhouse. But Dustin had hurriedly gotten out of the house and, as the smoke and din of the battle increased, ran off, leaving behind, Dustin managed to hold back his own till the whole of his little brood reached safety, for the savages, fearing his gun and having already lost several of their kind, abandoned the chase.

But in the meantime what had happened at the cabin? As Hannah Dustin was preparing to make the one a sleep the Indians burst in and the helpless mother, captured, plunged into the river and the women laden with bundles of the house descent from the house itself set on fire and destroyed.

Scene III. Indian Depredation.—And so, in the lurid light of her burning home, in sight of her daughter, Hannah was taken into the wilderness, tormented and falling at almost every step.

Scene IV. The Reduction of Indian Cruelties. For many weary weeks that followed, Hannah and Mrs. Neff were in the hands of the Indians. They improved every opportunity to terrify and deceive her, and it was not long before they were to be tortured, and the Indians found her more then one kind of torture. Hannah desired to find out just what was going on, and the Indians demonstrated it while Hannah eagerly listened. It was with this blow on the temple that Hannah Dustin earned her liberty.

Scene V. Hannah's Heroism.—Early next morning, the savages by this time having grown careless, Hannah and Mrs. Neff were ready to put their plan into operation. While the savages dozed, the two women stealthily stole towhom the sleeping Indians and with superhuman strength crushed the skulls of their captors and bastions.

But Indians from neighboring towns soon discovered them and gave the alarm, and in a few minutes they were pursued. Now it was necessary that they should escape the river and away if they were to escape to Haverhill.

Scene VI. Hannah Finds the Canon.—Hannah had fought her Indian captors, and was now just left with his canoe. Mrs. Neff was an expert paddler, so the Judith's rite was there ready for action. The two women quickly238

on a most successful river and away if they were to escape to Haverhill.

Scene VII. Hannah Uses the Rifle.—Down the stream Mrs. Neff paddled, Mrs. Neff paddled for dear life and Hannah with the rifle, watching her opportunity. The Indian fired, but missed, and as she leaped across the river she paddled and dropped her man. The Indian fell over into the water and disappeared and from then on the two women were able to elude their pursuers, and by the end of the week were in sight of the blockhouse at Haverhill.

Scene VIII. The Family Reunited. Length, 825 ft.


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LOOKING FOR THE SEA SERPENT (Lux).—A short comedy depicting various amusing scenes in a seacoast town where an object abounds on the water causes consternation to the populace, owing to its semblance to a sea serpent. Length, 240 feet.

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**Lady Barbers**—Two old sports having received an invitation to the opening of a small barber shop, decide to patronize the place. They step in, away and just have fun with the boys barbers when their wares appear on the scene and put the finishing touch to the shaving. Length.

**Pathe Freres**.

**Marie Stuart**—This beautifully colored picture shows us the principal events in the life of Mary Queen of Scots. She was the daughter of Jacques III of Scotland and Mary Gable and married Francis II, the Second, King of France. After the death of her husband, he in 1560, Mary Stuart left France and returned to her former home in Scotland. Her father having died in the meantime, she was made regent. She was barely twenty years of age, and her youth as well as her great beauty and charm of manners won her the heart of the Scots. She was a devout Roman Catholic and when she ascended the throne she found the country in the hands of the Protestants, who gave her young Queen much trouble. At last they revolted and threw her into prison, where, through the assistance of a page, she severs a disguise and escapes through a window. Her maid holds the door while she makes good her escape, and when Elizabeth enters she is so enraged that she immediately sends her soldiers to recapture the unfortunate young Queen.

They follow her for some distance and overtake her in a wood, and after a desperate struggle, she is again captured and taken back to prison, where she is condemned to death by her cousin, Queen Elizabeth. We see the trial scene where the unfortunate woman bears her doom, after which she divides her earthly possessions among her faithful servants. Then comes the walk to the death chamber, where she goes undaunted, making no effort to save herself, only to make it a powerful drama.

In the final picture we see the young hero, Frederick, leaving his country home and going to the city to attend the ball, and while there he meets and wins a beautiful maiden, forgetting his own little sweetheart at home. The charming miles stroll with him and he tells her of his undying love and vows to live for her alone. As he leaves her at her home and strolls away her former lover comes along and, seeing them together, remonstrates with the girl, but she coldly tells him that it is all over between them and that she loves another. The next day Frederick meets the girl again and proposes to her and she accepts him, and immediately he takes her to his home to introduce her to his parents, who are a tete a tete in receiving her, knowing his treatment to his faithful little sweetheart. Everything bids fair for their happiness when the maiden's cast-off lover appears and sends in Frederick, and upon meeting him he presents him with a letter which he had received from her telling him that she was engaged to the other. Frederick, taking the letter and when he confronts the girl with it, she confesses her authorship of the missive and, immediately, he becomes distracted and denounces her and orders her from the house. She leaves the place and returns to her former sweetheart, while poor Frederick's life is crushed in his heart. He loves her with a supernatural love and everywhere he goes to see her here and there. Finally his parents induce him to forget his new infatuation and return to his former fiancée, which he does, but still at all times he is thinking of his lost one. While strolling with his little sweetheart he seems to see the haunting face again, and frantically runs away, leaving the girl dumphounded on the road.

He reaches his home and rushes up to his room, followed by his mother and fiancée, but he bolts the door and gives vent to his wounded feelings. Suddenly he is seized with a fit of insanity and sees before his eyes the form of his new-made love with his rival. He makes a hanger at the figure, but Frederick, whom he recognizes, and he draws his head foremost through the open window and lands on the ground many feet below. His distracted mother and sweetheart run to his assistance, but too late to lend human aid, and he expires in his heartbroken mother's arms. Length, 1840 feet.

**Crack Riders of the Russian Cavalry**—In all the countries on the globe they are prone to boast of their cavalry and well they may, but when one sees this picture of the Russians on horseback they must admit that the cavalry of that country is one of the most wonderfully trained body of men in the world. They perform some

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call in our story Jim, is accused and is just about to be convicted when, to much the aid of our hero, Sherlock Holmes, he is freed just in time.

Our picture opens with a girl and sweetheart, who are sitting in her room discussing plans for their marriage. The message is brought for Jim, compelling him to leave at once.

Shipyard Scene.—The Gorilla escapes from his cage to a twist with his master, the captain, in hot pursuit. The frightened animal plants a chest of Jim's house and into the window of her attic room, and after a terrific struggle he is caught and immediately released. Captain immediately returns to vessel with Gorilla and stops in hiding, during the consequences of which Jim is discovered.

Discovery of Crime.—Butler who returns to the sitting room is terrified to discover the room in a disorder and his mistress murdered. He immediately notifies the police. Police arrive and, after questioning butler, they learn of Mrs. Wurst's visit, and accuse Jim of the crime.

Railroad Station.—Jim, who is unaware of what has happened, is about to board a train, when the police rush upon the scene and arrest him.

Sherlock Holmes's Study.—Holmes is reading a book when his old friend and college chum Watson arrives, who has read of the crime in the paper. The two have a discussion about the crime and Holmes, after reading details, and by constant plunging of Watson, decides to lend his aid in unraveling the crime.

Holmes at Work.—Arrival at Mrs. Wurst's residence. Herein are shown methods employed by Holmes in secure evidence or to discover the culprit.

End of Study.—Holmes returns to his attics in deep thought, with his mind concentrated upon the crime. He is trying to unravel the mystery when he takes his old violin down from its peg and begins to play fantastic music which puts him in a trance to solve the problem. Herein are shown remarkable visions of the different crime and theories of Holmes committing this awful crime, but vision fades away before crime is committed. Holmes visions of a tyrant, that also fades as the same as the first. Holmes, who after hearing Mr. Watson's story, has lost his sight, comes to the conclusion that the vision appears of Gorilla escaping from ship, climbing the porch of house and into the window and committing the crime. Herein we are shown as Jim is accused of the crime. Holmes immediately jumps upon the ship and, after numerous discoveries, discovers the ship, Gorilla and master, accusing some of the tragedy. He begs him to go to the court-house with him.

Court Room.—Poe Jim is convicted to be hanged, when here he Holmes makes with sufficient evidence that frees Jim. This picture is beautifully executed and elaborately treated throughout. Photography and scenery unexcelled.

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Old Uncle Moses Jackson is seen entering his cabin with a very raspy 'possum pie which he has captured for his dinner. He says he is going to eat the pie in the oven, and just as he is about to do so, a young negro passes by. Uncle Moses says he is going to eat the pie, and the young negro says: 'Uncle Moses, it won't do to eat that pie. It is not cooked yet.' Uncle Moses says: 'It is cooked now.'

A young darling passing the cabin detects the odor of 'possum pie, so dear to the colored race, and knows that the negro is about to be the first to enjoy it. The young negro starts to eat the pie, and the negro says: 'Uncle Moses, to eat that pie is not safe; it is not cooked yet.'

In due course of time, another fellow wakes up, and of course he goes straight to the oven, only to find that the pie is not there; he finds the whole dinner burnt and thereupon the negro is the only one who is safe.}

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**EDISON MANUFACTURING COMPANY.**

| The New Stronggrapher | Comedy | 600 ft. | Edison, Nov. 17 |
| Colonial Virginia | Dramatic | 865 ft. | Edison, Nov. 17 |
| The Lady or the Tiger | Dramatic | 900 ft. | Edison, Nov. 24 |
| The Illegitimate Prophet | Drama | 870 ft. | Edison, Nov. 30 |
| Lord Houghton | Dramatic | 900 ft. | Edison, Dec. 1 |
| Miss Hards | Dramatic | 855 ft. | Edison, Dec. 4 |
| The Old Maid's Temperance Club | Comedy | 300 ft. | Edison, Dec. 8 |
| The Tale of the Tryst | Dramatic | 860 ft. | Edison, Dec. 11 |
| The Angel Child | Comedy | 900 ft. | Edison, Dec. 11 |

**ESSANAY FILM COMPANY.**

| Tale of a Thanksgiving Turkey | 615 ft. | Essanay, Nov. 18 |
| The Hoodoo Lounge | Comedy | 315 ft. | Essanay, Nov. 18 |
| The Impersonator's Jokes | Comedy | 550 ft. | Essanay, Nov. 25 |
| An All Wool Garment | Drama | 900 ft. | Essanay, Nov. 25 |
| As Nonameblat | Dramatic | 825 ft. | Essanay, Dec. 2 |
| At Obstantee Tooth | Comedy | 165 ft. | Essanay, Dec. 2 |
| Christmas Carol | 165 ft. | Essanay, Dec. 9 |

**KALEM COMPANY.**

| The Second Success | Drama | 825 ft. | Kalem, Nov. 20 |
| For Love of Country | Historic Drama | 835 ft. | Kalem, Nov. — |

**THE ENGINEER**

| The Engineer | Dramatic | 935 ft. | Lublin, Nov. 19 |
| The Thanksgiving Turkey | Comedy | 320 ft. | Lublin, Nov. 20 |
| Eagle's Nest | Comedy | 600 ft. | Lublin, Nov. 20 |
| The Sexton of Longmy | Drama | 635 ft. | Lublin, Nov. 20 |
| New Year's Revenge | Comedy | 330 ft. | Lublin, Nov. 30 |
| Hugo's Dream | Comedy | 675 ft. | Lublin, Dec. 3 |
| Lady Lighters | Comedy | 575 ft. | Lublin, Dec. 3 |

**PATHE FRERES.**

| Race Prejudice | Dramatic | 280 ft. | Pathé, Nov. 20 |
| Wood Finishing and Pulp Industry | Industrial | 705 ft. | Pathé, Nov. 20 |
| New College Chums | Comedy | 600 ft. | Pathé, Nov. 20 |
| The Curious Spooks | Comedy | 531 ft. | Pathé, Nov. 21 |
| The Burglar | Dramatic | 836 ft. | Pathé, Nov. 22 |
| La Laziense | Dramatic | 1048 ft. | Pathé, Nov. 23 |
| Check Riders of the Railroad | Comic | 413 ft. | Pathé, Nov. 27 |
| The Cavern | Military | 531 ft. | Pathé, Nov. 27 |
| The Substitute | Comedy | 534 ft. | Pathé, Nov. 28 |
| Merry Widow Waits | Comedy | 348 ft. | Pathé, Nov. 28 |

**SELIB POLYSCOPE COMPANY.**

| A Doctor's Child | Drama | 960 ft. | Selig, Nov. 5 |
| A Mountain Peacock | Drama | 960 ft. | Selig, Nov. 12 |
| The Hidden Treasure | Drama | 950 ft. | Selig, Nov. 19 |
| On Thanksgiving Day | Drama | 1000 ft. | Selig, Nov. 26 |

**VITAGRAPH COMPANY.**

| The Elf King | Spectacular | 955 ft. | Vitagraph, Nov. 17 |
| The Shaker | Dramatic | 510 ft. | Vitagraph, Nov. 21 |
| A Tale of the Crusades | Dramatic | 455 ft. | Vitagraph, Nov. 21 |
| A Lover's Struggle | Dramatic | 500 ft. | Vitagraph, Nov. 24 |
| The Peasant Girl's Royalty | Dramatic | 320 ft. | Vitagraph, Nov. 24 |
| The Wives Daughter | Dramatic | 705 ft. | Vitagraph, Nov. 24 |
| Charity Beguin at Home | Dramatic | 205 ft. | Vitagraph, Nov. 25 |
| Julius Caesar | Dramatic | 940 ft. | Vitagraph, Dec. 1 |
| How Jones Saw Vitagraph | Comedy | 532 ft. | Vitagraph, Dec. 1 |
| A Summer Idyl | Comic | 330 ft. | Vitagraph, Dec. 5 |

**Biograph Licensees.**

| The Taming of the Shrew | Comedy | 1415 ft. | Biograph, Nov. 16 |
| The Currilla | Dramatic | 860 ft. | Biograph, Nov. 19 |
| The Ingrate | Historic | 560 ft. | Biograph, Nov. 20 |
| The Song of the Shirt | Drama | 782 ft. | Biograph, Nov. 16 |
| A Woman's Way | Drama | 675 ft. | Biograph, Nov. 24 |
| The Clubman and the Tramp | Comedy | 954 ft. | Biograph, Nov. 27 |

**KLEINE OPTICAL CO.**

| Jack of All Trades | Comedy | 690 ft. | Lux, Dec. 1-5 |
| A Child's Toilet | Drama | 690 ft. | Lux, Dec. 1-5 |
| Looking for the Serpent | Comedy | 240 ft. | Lux, Dec. 1-5 |
| Making Home Appearance | Comedy | 370 ft. | Lux, Dec. 1-5 |
| Could She Be Happy With Either | Comedy | 507 ft. | Rosel, Dec. 1-5 |
| The Selfish Professor | Magic | 216 ft. | Gaumont, Dec. 1-5 |
| Thompson's Night with the Police | Comedy | 507 ft. | Gaumont, Dec. 1-5 |

**GREAT NORTHERN FILM COMPANY.**

| A Stolen | Dramatic | 516 ft. | Gr.No.F.Co., Nov. |

**WILLIAMS, BROWN & EARLE.**

| When Women Rule | Comedy | 600 ft. | W.B.E., Nov. 12 |
| Jack the Better Boy | Comic | 860 ft. | W.B.E., Nov. 12 |
| Kind Old Lady | Comedy | 355 ft. | W.B.E., Nov. 25 |
| Soldier's Love Token | Comedy | 366 ft. | W.B.E., Nov. 25 |

**Independent.**

| Film Import and Trading Company. | Comedy | Eclair, Dec. 2 |
| Every Age Has Its Troubles | Comedy | Eclair, Dec. 2 |

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Vol. 3 DECEMBER 5 No. 23

Editorial.

CARING FOR THE FILMS.

Rental houses have frequently called our attention to the slovenly manner in which the films are handled by some operators. Only a few days ago we were in a rental house in this city and shown a new film which had been returned that morning. Unrolling the film and passing it between the folds of a handkerchief an amazing quantity of oil and grit was removed. To rewind the film and carry it around with this oil and grit on its surface is the cause of the "rainstorms" on films that are only a week or two old. It certainly would be very little trouble for the operator to hold some soft fabric in his left hand and pass the film through it during the rewind. For this purpose there is nothing better or cheaper than cheesecloth. For a few cents enough can be had to last for weeks and its general use would certainly tend to increase the wearing quality of the film, besides improving the quality of the shows and making the handing of the films a more pleasant task for all concerned.

THEATERS BETTER.

Some weeks ago the Moving Picture World discussed the conditions existing in the theaters, and took occasion to criticise more or less severely the filthy state of many of them. They needed something drastic. There is no question about that feature of the matter, and if they got it there is no reason to complain.

It is equally gratifying to say that the admonition has been heeded in some instances, and the theaters are much more cleanly than they were. The filthiness has disappeared. This isn't saying that they are always as clean as they should be, but they are better and some improvement is better than nothing, since it indicates a possible development of the same desirable movement in the future.

Managers will confer a favor upon their patrons by watching this matter carefully. The cleaner the theaters are kept the better. Of course they can't be parlor where the crowds are coming and going all the time, but no excuse for filth exists and at least some effort can be exerted to do away with this most undesirable and most unnecessary of conditions.

AMONG THE RENTERS.

As the current year draws to a close it is observed that the licensed manufacturers are displaying an amount of activity that leads us to surmise some important event is to happen at no distant date. The occasion for this is that during the past few days all the manufacturers have been busy mailing notices to the members of the Film Service Association, and all the notices are alike with the exception of the address and signature. Additional interest was created by the fact that some of the manufacturers sent the notices out by registered mail.

Several Association members were asked yesterday to give a brief interpretation of the document, but most of them replied they had not been able to give time to even reading it. All they knew was that the notices had been received. All the members told stories about slight disappointment when the registered letters were received. When the letter-carrier appeared with the registered letter bright hope of some delinquent exhibitor having become conscience-stricken burned in the breast. Alas! upon opening the letter, instead of a check, draft or yellow-back, there came to view a formal-looking document starting out as follows: "This is to formally notify you that paragraph 15 of your agreement," etc., etc. One renter said the set-back to him was so great he has forgotten where he put the paper. Another remarked that the formality struck him with terror and he has failed to summon enough courage to wade through the circular. A renter who is looked upon as a kind of humorist remarked: "Well, to tell the truth, I don't know what it is, nor do I care. I've got my will made."

The Moving Picture World secured a copy of the document upon a renter upon promise to interpret it in as few words as possible. In conformity with good faith, we say the circular merely gives notice that the agreement existing between the manufacturers under the Edison license and the Film Service Association members will be altered so that the manufacturers may terminate the agreement on ten days' notice in writing. That is the whole thing in a nutshell.

To many this may seem "neither new nor novel," but it nevertheless appears ominous. The alteration embraces exactly 23 words, as follows: "That the vendor may terminate the present agreement on ten days' written notice to the purchaser of its intention so to do, and"

twenty-three.

It may be better understood if we say that paragraph 15 of the agreement of last March provided for a termination of it by the manufacturers only in case of failure by the exchange members to abide by the terms and conditions, except that the terms and conditions could be changed at the option of the manufacturers upon sixty days' notice. This exception is provided by paragraph 16. The notice of alteration is given under the latter paragraph. That is to say, the proposed alteration in the agreement will go into effect February 1, 1909. What then? Only this. On and after that date the manufacturer can terminate the agreement on ten days' notice without giving any reason for doing so.
And right here many conjectures arise. As long as the manufacturers had a right to immediately terminate the agreement in case of any violation of its terms, why should this ten-day clause be inserted? This phase of the matter has occasioned more discussion than any other. The conclusion reached by many is that by February 1, 1900, there will be some important developments and the manufacturers want their hands free to act as circumstances may dictate. Some lean to the idea that one of the much-talked of schemes of consolidation is about to materialize and the manufacturers want to be in a position to cancel existing agreements in case they threaten to be a stumbling block.

Rumors of a combination of the opposing licensed manufacturers are more persistent than ever; so much so that it is justifiable to say a deal of some kind will be effected within the next eight weeks. Notwithstanding qualifications and denials to the contrary, the opening of the new year will see some of the heretofore bitter foes handling the moving picture trade under some joint agreement.

THE OBNOXIOUS EXHIBITOR.

Much is said about the "up lift" of the moving picture business and too little work in that direction is performed. Like the rush to some newly discovered goldfield the influx to the moving picture Mecca has brought to it a conglomeration that at times seems alike to defy the appeal of the sincere and stern hand of the law. Every reckless exhibitor who is brought to court on a charge of nuisance or other misdemeanor handicaps the law-abiding citizen who is in the business on a legitimate basis. Time will work a change and the scum of the business will ultimately be obliterated. The sooner this is brought about the quicker will those who are in the business on the basis of legitimate investment realize on it. The exhibitors who figuring the clash with the authorities are, as a rule, those who through avarice or degeneracy persist in doing that which they should not do. The authorities seem to be able to only rap them on the head as they bob up. This policy seems to be ineffective. The offenders never seem to know when they have enough. It would seem that all legitimate exhibitors should organize for protection against the parasites. Such an organization could to a great extent guide the authorities in granting licenses and enforcing the various laws. In this manner the interests of bona-fide investors could be protected and promoted, and the business as a whole would soon gain a more healthy complexion in many localities.

UNREASONABLE CRITICS.

Some of the critics who are continually harping upon the "possible ill-effects of moving pictures upon the minds of children" should leave their cozy firesides once in a while and see the other side of the situation. They would find the nickelodeon doing some genuine missionary work. Many a friendless, woman and child find a pleasant hour or two within its shelter and in it find a gratifying substitute for the barroom or some worse place. If some of these people would think more of the good that can be done through this innocent amusement they would establish stations where the wanderers could procure tickets of admission to nickelodeons, thus affording each unfortunate an hour or two of innocent pastime and a diversion from the path of evil ways.

MALIGNERS OF THE MOVING PICTURE.

A sensational newspaper, in a recent issue, prints an article with the startling headline: "Moving of Children Scared Children.—Pastor Who Stopped Performance in Church Did Not Object to Scantily Clad Figures, but to Horrors." It appears that a minister, the Rev. Mr. E. L. Goodell, objected to the racy scene in the picture "The Burning of Rome." If he is correctly quoted in the yellow sheet, he objected because six hundred children in an audience of eighteen hundred persons were so terrified by the running of these scenes that grown Christians mariners are about to be sacrificed in a den of wild beasts that they became almost terror stricken.

The article goes on to say, that a committee of the church, of which the Rev. Goodell is pastor, had arranged for a moving picture entertainment, and the reverend gentleman then interviewed as follows:

"We had an unusually large number of children in the church—fully 600—and the oldest was not more than twelve. The general expectation was that they would be amused with pastoral scenes and heroic poetry. When the rev. Mr. Goodell, in the opening of the lifeboat and subjects of similar character. Had the audience consisted entirely of adults the spectacle presented might have been regarded as not in good taste, but it would have been looked upon as a marvelous piece of mechanical realism.

"To children of tender years each of these figures was endowed with life; to their minds the movements of the men, women and children were merged with movements of living, breathing creatures, so it is easy to conceive how their childish imagination could be worked into a frenzy of fear when they saw men slashed, choked and stabbed into senselessness by their torturers. Of course the scene called 'The Burning of Rome' was not historically correct, and to say that it was an 'educational' picture is rubbish. But that isn't the point. When the terrible scene of the arena was shown, where the Christians were about to be delivered to the lions and a glimpse was given of these savage beasts prowling in their dens, some of the little girls covered their faces with their hats to shut out the sight. Others turned pale with fear, and the mothers and fathers realized that a mistake had been made in presenting scenes of such a character to children.

"There is nothing in the moving pictures of scantily clad women that could appeal to the innocent mind of a child, but there was a great deal in the pictures of bloodshed that caused terror."
denunciation of Christians is also well attested, as is the mode of death for many of them. It is likewise certain that many Christians were condemned because they refused to offer sacrifice. Now upon these facts the story of "Nero" is built up, and its claim to present historical accuracy is precisely the same as the claim of the novel "Cain," which if it were brought to the stand as a work of fiction, would be condemned as unworthy of credit. But, strange to hear a minister deny the educational value of the film. Does the gentleman admit that the picture shows the world of paganism or, at the very least, glimpses of it? shows the hold the religion of heathenism had upon the minds of the people of Rome; depicts the contrast between the vile practices of heathenism and the spiritual religion of Christ? What in the picture is more probable and at the same time more likely to be new to the mind of any man, woman or child, and this picture will give a clearer and plainer idea of the world than the most learned books written on the subject.

I presume that the Rev. Mr. Goodell is a paragon of learning and piety, and yet I venture to say that he could not in a thousand sermons bring the history of Rome in the days of Nero more clearly and vividly before the minds of men, women and children than does this film which he lightingly but beautifully and picturesquely describes to us from the whole point of view. What if imperfections appear in the work and room for improvement abounds therein? The average human mind is edified by the good and the imperfect passes by him.

In the picture, a lion, a panther, an eagle, a woman or child. There are no wild beasts in the picture. What the gentleman probably refers to is an aged lion, swooning to and fro for about a second and visible through the iron bars of a cage always to be watched. The question is as to the absolute genuineness of said old king of the desert and he has at times looked very artificial to me. How any one except a small child in arms could possibly be rendered frightful, even frightening should be beyond any one, who looks altogether too good natured and tame to harm a kitten, is more than the ordinary intelligence is able to grasp. I have taken many children to the circus and the zoological gardens and the only trouble I had with them and the only trouble there was with me, was to keep my children from feeding peanuts to the cubs. The next thing the reverend gentleman will tell us about the children of his church will be that boys prefer attending a circus to going to church, and I shall expect his views on the subject when he has seen and heard the picture a number of times and excepting the last scenes, where a slave and a gladiator are stricken down, not even the most sensitive imagination could possibly find any shedding of blood in the film, even a child. "Nero" is simply a searching expedition to discover it. As to the seizing of limbs I can see nothing terrifying in it and if it is done, it is not done in the manner of a scene in a circus, a place of unquestionable repulse and refinement, where the scene referred to brought forth the virtuous, loud and lusty approval of the gallery. As to the reverend gentleman's objection I am in the dark. I know not what he means.

Excepting the arms and the faces of the men, the rest of the women taking part in the play is thoroughly covered and to hide their faces and arms would make them eligible for a Turkish harem, but present very unusual sights to us persons fortunate enough to be amongst them.

The sum and substance of it all is that the moving picture has again been unjustly maligned, slandered and pilloried. The story as told by this clergyman goes forth and breeds widespread prejudice against a form of entertainment, which is doing measureless good in a hundred ways. Pastors of churches are misled and a good, clean, wholesome picture is most wickedly held up as indecent "rubbish." I do not know why people of presumed refinement and culture should imitate in this kind of misrepresentation, but if this clergyman is right and if people are being misled by this mere superficial demonstration of the gray and black press and the magazine reformers and a certain species of sociologists all seem to take delight in levelling their shafts against the moving picture, of which, with characteristic modesty, they consider themselves the divinely appointed censor, I which for the last hour has so recently punctuated the furtive criticisms of a lady magazine reformer and I am glad of it. The makers, the friends and patrons of the moving picture have let this sort of campaign go for.

Regarding "Nero" I wish to say that I have presented it in at least a dozen churches, that without exception it has met with the unqualified approval of all who saw it and the delegates of the church, as far as I am aware, have not caused any trouble or stampeded. I think the Rev. Mr. Goodell owes it to himself and to the makers of this film to shake his system free from the prejudice of intolerance and narrowness, look at the picture carefully and then make a suitable apology. There are many clergymen with excellent intentions, who might with advantage to themselves and others think more and talk less.

W. STEPHEN BUSHEL.
THE INFLUENCE OF THE PICTURES.

It has been pointed out in these columns many times that making loud proclamations as to the quality of their pictures or the better class of patrons they attract can turn a company of motion picture pictures and the profits will be seriously reduced. Perhaps in some towns the sentiment aroused would be stronger than it is in the others entirely.

These observations are given particularly by the following clipped from the editorial columns of the Evening News, Newark, N. J.:

A few days ago a boy of fourteen was arraigned before Judge Scott, of Paterson, as the suspect in the murder of a woman. He has been charged with the murder of a woman and, according to the mother's pathetic story, his criminal propensity was strengthened through seeing moving picture shows, and he is not the first or last in a way in which he has been influenced to commit crimes. For a number of years he has been attending picture shows, but he administered a severe rebuke to the Paterson Board of Censorship, as he did not so far consider pushball as good as the moving picture shows.

There is much to be said in favor of moving picture shows. They are numerous, cheap, and offer very little in the way of amusement and offer very little in the way of amusement and instruction. It costs but little to attend them, so that even the very poor can afford to be entertained by them. When they are decent, honest, and afford pleasure without being immoral, they really give needed rest and recreation to many thousands who never go to the higher priced shows, and for these very reasons they ought to be encouraged. Some of them are not fit for adults to see, let alone children, and everything of such a character, and I want to say right here that no other kind of amusement has so many patrons, in these days, as the moving picture shows, and these patrons are of the very classes that should be supplied with everything that is wholesome, and find for recreation in a wholesome way.

It is a pity that the law was invalidated which prevented children unattended from being admitted to these shows, but it is much more of a pity that a public body should contribute to the facilities available for parents to teach girls and boys how to become immoral and how to commit crime. The moving picture entertainments should be censored even more severely than it is.

The writer of this is familiar with the moving picture theaters of Paterson and, excepting in a general way, does not agree with Judge Scott's strictures. The moving picture theaters of Paterson supply their patrons with the films which are shown in all the cities, and in all the cities, the writer sees pictures there which require censoring any more than they do elsewhere.

Manufacturers can see, however, how sensitive public sentiment is to any connotation they may have to their censorship. If they do this their business will increase and they will be successful beyond their expectations.

But there are others beside the writer who think the moving picture business does not create criminality, and that it is only those pictures which are handled by low-grade producers.

Here are the views of one of the playground commissioners of Newark, who has better opportunities for knowing the effect of moving pictures upon the poor and that these are greater than most men. His defense is logical and comprehensive and says:

Your editorial in last night's issue on moving picture shows in general attacked a pertinent subject in your usual comprehensive way. The Paterson Board of Censorship, independently of the editorial in your paper, has been given over to moving picture exhibitions of an unusually low and debasing character. It is difficult to understand the utter indifference of the public to such exhibitions. There are good pictures. There are others which the writer sees pictures there which require censoring any more than they do elsewhere.

Manufacturers can see, however, how sensitive public sentiment is to any connotation they may have to their censorship. If they do this their business will increase and they will be successful beyond their expectations.

SHAKESPEARE IN MOVING PICTURES.

In its issue of September 7th, the Moving Picture World, commenting on the adaptability of Shakespeare's plays for the purposes of the film maker and praising the three subjects then existing, remarked, among other things, that the three subjects should be encouraged, and added, "There is no reason why Shakespeare should be discouraged further, and suggested as specially suitable "Richard III," "Julius Caesar," "Cymbeline," "King Lear," and "Antony and Cleopatra." All these plays except 'Lear' and 'Cymbeline' since these need so little into moving pictures and every one of them is creditable.

I predict for all these plays, now six in number, a longer life and a greater and more continued demand than for ordinary subjects. The prediction not because of the approach of the coming Shakespeare celebrations to commemorate the 300th anniversary of the poet's death, but because of the inherent virtues in his works. As long as the public goes with the writer's belief with Shakespeare's plays that Shakespeare be admired, loved and read. I have in various theaters in different portions of the country presented Shakespeare in moving pictures and am therefore in a position to speak from actual observation and knowledge of the deep hold that Shakespeare's plays have on the public. Pick up any book or newspaper, listen to any conversation, and you will be astonished how often, consciously or unconsciously, the words of the great poet are quoted. They have indeed found their way into popular language and thought.

The notion that Shakespeare, as the half-educated put it, is "too deep" and cannot be approached except with the dictionary and the interpreting help of the commentaries, is not true, for Mr. Greville, in his "Shakespeare's Life and Works," has demonstrated the fact. Even with the short explanatory titles the plays have been enjoyed by all who ever had any acquaintance with Shakespeare at all, and many persons who had never read a line of Shakespeare have come away
delighted after seeing the pictures and hearing them chron-ically explained.

I believe that every year the film exchanges are supplying greater quantities of pictures for private entertainments of all kinds. This field is wide and its possibilities great.

There is scarcely a town of to-day or of yesterday that has not its Shakespearean societies, and I know of no more suitable entertainment for them than the moving picture plays. It may be that the prejudice against the moving picture as a serious factor in the world of instruction and amusement may properly be changed to one of appreciation, and if the minds of the plays mentioned and they will be rapidly converted.

If lectures on Shakespearean plays without illustrations, or even old films, are not so appeal to the sympathetic taste, why should the moving pictures attract tens of thousands? Recently the chairman of the entertainment committee of a great institution told me of a conversation he overheard between two boys coming out of a lantern slide entertain-
ment. "How did you like it?" asked one of the other. "All right," was the reply, "but I would have liked them better if they had moved." Overrendering of Shakespeare are numerous everywhere, and if the existence of these moving picture films is brought home to them, Shakespearean circles will become popular, for there never was a cheaper Shakespeare evening before than the evening devoted to showing and studying the great plays in moving pictures.

To the school, where Shakespeare's works are read and taught, the help of the Shakespearean moving picture play is plain. When a class has read a certain play, what could it do to a better and more practical way than to to the moving pictures? Those who have no doubt whatever that in due time this will come and the pioneers of the Shakespearean moving picture will benefit by it, and they will well deserves the advantages that move to them. Foresight and suc-
cess are often convertible terms.

"Julius Caesar."

To render "Julius Caesar" into moving pictures, following in the main the outlines of the Shakespeare play, was a grave and difficult problem. In such a case, especially, a critic has need to be lenient, and it would be perfectly ab-
surd to expect the film makers to do what would be impossible. But any one who has seen "Julius Caesar," or has the film at hand, will find it a magnificent achievement. It has been made in Italy and has nothing in common with the British productions. But in this case the film is far better than the play. It has been made for an Italian audience and appeals to it. It is a great deal taller than the English version and has its own charm.

The film is a masterpiece of direction and acting. The actors are all Italians and it is a pity that the films are not more widely distributed. The film is a great deal taller than the English version and has its own charm.

The Fair, on East Fourteenth street, has raised its admission price to ten cents for evenings only and doubled the show. A new machine would not be a bad investment as a future incumbrance to hold the patronage at the advanced price.

The Kalemp Company, carrying out its policy of utilizing real scenic effects instead of studio paintings, has sent out a stock company of competent people under the direction of Mr. Sidney Ovstreich. Their destination is Florida, where a series of realistic Southern productions will be made in the hot tropical surroundings. Feature films made among the palms and orange groves should appeal to every exhibitor.

In New York City the wheels of justice grind slowly, so very slowly that sometimes they seem to be even moving backwards. Former Sergeant of Police Peter J. Bird, who was found guilty by the Police Commissioners of extorting a bribe from a moving picture proprietor, was dismissed from the force, has been on trial for some time in the Court of General Sessions, on the charge of extortion. On Wednesday of this week he was acquitted of the charge by Judge Ferris. Five weeks later Bird, who had been acquitted, he will now appeal from the decision of the Police Commissioners and demand reinstatement on the police force.

The Transformer Specialty Co., of 136 Liberty street, New York, are rather late in coming into the field with a current to the productions of a transformer which has been already marketed and have produced a transformer which is not an experiment but which will really perform all that they claim for it. As this company is composed of electrical experts of high standing, their guarantee is worth of consider-

Academic Union.\n
The publishers of this book are in no way responsible for the views expressed by the authors.

Notes and Comments.
The Moving Picture World

Comments on Film Subjects.

“The Vagabond” (Pathé).—A fresh development of the possibility for good which lies dormant in every man, even a vagabond. The film is rather exciting in some of its features, but in the main it lacks the force of “Tinted Tails.” The photography is particularly good and the setting chosen could scarcely be improved.

“The Miner’s Daughter.”—A Vitagraph story of the wedding of May and December, varied by an elopement in an automobile and a surprise at the altar. The treatment of the story is clever, but it is weakened somewhat by a reconciliation. The film is well acted, the explosion in the mine being particularly realistic. It is much too real to suit those who have nerves. The photography is good and the film runs smoothly generally. As a whole the subject and its development deserve commendation.

“The Merry Widow Waltz.”—A Pathé comic in which the popularity of the Merry Widow Waltz comes in for a knock. As a whole it is very amusing and deserves a longer run than some of the so-called comics.

“L’Arsene.”—The name of Alphonse Daudet as the writer and the name of the Pas Freres as manufacturers, are sufficient to assure the success of this film, and the success is more than justified. The picture is executed with every respect. Frederick is a clever actor, rendering his very difficult part to perfection. This film contains some beautiful specimens of the photographic art and, altogether, can be seen as a master production.

“The Puzzle, Girl’s Royalty.”—If this film shows on the part of the Vitagraph Company some improvement in photography, acting and staging, we do not like to recommend same, as we are strongly opposed to the too prevalent practice of showing the people to whom we appeal, dressed like such a brutal murder. We are pleased to note that the Vitagraph has either enlarged its stage or has decided to give more scope to the scenario, a decidedly great improvement.

“Charity Begins at Home.”—A Southern story purported to be as faithful as the original. One of the scenes in the picture are natural, but it is easy to see that the Vitagraph actors are not all familiar with their parts. The main idea is a good one and the story is sufficiently interesting to hold the attention of the audience. The photography is good and the technical quality of the film deserves praise.

“The Mountaineers.”—The manufacturers had a good subject to work, but they managed to produce a very inferior film in every respect. The dummy used in the fall is the worse stupid affair ever shown on a screen. The illusion of a fall is so badly destroyed by the appearance of such a poor dummy, that the audience, instead of being impressed cannot refrain from laughing when they see this bundle of rags falling from rock to rock. And here is a remarkable quirk in the treatment, the love affair is a secondary affair, with no call for the wedding celebration. This much exaggerated and very badly acted wedding scene gives a disconnected thread to the film. The producer must be a magician to be able to destroy a house and rebuild it in no time. In one scene we see the officers attacking the moonshiners, and to force them to surrender the officers set the house on fire. We see the flames roaring, we see the building consumed, we see the moonshiners jumping through the windows to fall into the hands of the officers, and then—what a fine piece of magical art!—when we see the officers capturing the moonshiners, we see no more flames, not even a suspicion of smoke but we see a house standing intact, as before the fire. Is it not wonderful?

“A Lover’s Stratagem.”—This film contains some specimens of very poor photographic work. The subject has enough good features to make a good production, but except for some scenes of cardlessness in the detective, the film far below the average. When are our manufacturers going to pay more attention to the details? Is it not a grave oversight on the part of the producer to show the young man licking his lips before the minister cuts his hat, then remove the hat, when, after the ceremony, the minister treats them to a glass of wine? As to the marriage ceremony, it is the shortest one ever recorded, so short that the audience don’t remember it.

“Mary Stuart.”—I expected a great film from the Pathes on such a subject, and great was my disappointment after I had seen it. Such a Queen of Scots as we see here may exist in the mind of a boulevardier, but to the English-speaking races the film falls upon the spectator. No figure in history, even at this late day, wins more instant and sincere sympathy than this Queen of many sorrows. The only good scene in the film is the first, the rest are perfectly absurd. The trial scene is all too short and the judges look like a lot of elderly Oxford students and surely not like the peers that judged the unfortunate Queen. As Pathé produced a nonentity of a life, this film is more with the executioner. It would be well if Pathé and other makers would keep the details of executions out of sight. The public are satisfied to see the victim walk toward the gallows, or see the victim hang, but to linger over the gruesome details. This subject might have made a very fine series of pictures and I am sure almost any American maker would have done better. The coloring is fine and the costuming of the principal characters magnificient.—(Bush.)

“On Thanksgiving Day.”—A too extended film. A few scenes of little importance could have been suppressed, as they rather confuse the audience, instead of helping present the already complex plot more clearly. Some of the staging adds confusion. For instance, the two tellers’ cages in the bank look more like prison cells, and the audience does not seem to understand the conspiracy of one bank clerk robbing his own employee. The production is fairly well acted by the Selig company and presents some good photographic effects.

“The King’s Pardon.”—After the edict of Chicago, of a year ago, our manufacturers abandoned for a time producing films, and it was to the credit of the Vitagraph which this good resolution did not last long, as, of late, the manufacturers started to end most of their dramatic productions with a brutal murder. We are once more back to high and mighty films. Vitagraph’s “King’s Pardon” has one robbery, two brutal murders and a sensational finish of a man standing on the gallows and the executioner adjusting the black cap and the rope, etc. What is coming next? In this film the light is very poorly distributed; in some parts of the film we cannot recognize a single face, particularly so with the scene of the trial, in which the judge appears as a white spot on the screen. The film has many excellent points. The story is well told and probable. And we doubt of the intentions of the screenwriter, but the scenes in which the priest appears are with one exception sublimely ridiculous. Just a trifle of historical knowledge ought to be possessed by every film maker or stage manager, and to show a Catholic priest going about the streets in full canons in the time of Charles II. is laughable. In the first place the law of the time forbade the presence of any priest within the realm, and in the second place a priest would not walk on the streets in the westments they wear while serving the altar. The way the priest is decked out makes him a grotesque figure, and when the actual fact could be shown just as easily there is no reason to use the literature of the present time. It is only very hard to see an American coat-of-arms on a ship in the time of Charles II. As a whole, however, the film is good, and among the scenes deserving special praise is the ride of the horsemen.—(Bush.)

“Crack Riders of the Russian Cavalry.”—A good Pathé production of great interest to horseback riders. As the film contains some remarkable feats. The horsemen are so clever and keep their mounts in such good control that the audience is rather disappointed in not witnessing the fall of some of the horses when they go up and down the steep hills.

“Thompson’s Night with the Police.”—A Gaumont comic which represents what might occur after a banquet, provided the victims was not a constable in his pocket. Some of the situations are funny and the film gets a good laugh. The action is good and the photography is up to the average.

“Julius Caesar.”—A historical film of some interest. The action is weak. Caesar especially. The scene of the remark which is barely corriged is excellent. It is, however, marred in some instances by weak photography and an attempt to tone the film some color other than black and white. It would have been much better if it had been black and white. From the end of November, “Brute” the film is watched with cageriness, proving beyond question that almost any audience can be interested in this class of films. The Vitagraph Company are aiming high, and that alone is commendable.

“An All-Wool Garment.”—An Essanay comic which discloses numerous funny situations, all induced by the inclination of a gentleman who has bought an all-wool gar-
ments to stop and scratch. He creates a nervousness in every person he meets which is funny. The action is spirited and the photography is good.

Impersonator's Jokes" (Essanay)—Representative of the possibilities of securing sport which might be done by every clever impersonator. The joker's ejection from the seminary after punishing all the girls by making them kiss the supposed principal is funny. The action is very spirited and the photography is good.

"A Strong Gale"—A comic which introduces a new thing to chase after in the form of a ticket booth which was blown away with its occupant. Aside from this it is no different in point of interest from a score of others which have the chase included. The photography is clear and the crowd of rubbernecks do exactly what rubbernecks have done through all the years.

"Lady or the Tiger"—A beautifully staged and well acted Edison film. It would be difficult to overpraise this film, and there is small wonder that it receives enthusiastic applause wherever shown. The denouement, when the king finds the condemned man has married the princess, is exciting enough to satisfy anyone. The action in this film more nearly approaches the highest type than almost any other recently seen and is sufficient proof that manufacturers can make their films excellent in every respect if they only will. It requires a good deal of work and expense, but the results are surely justifying an expenditure of both.

"The 10:40 Train"—Just why this title is given is not made clear in the film. It is not quite clear, either, whether the lover who steals into the house in response to a note thrown to him from an upper window is the lover of the daughter or the wife. Little fault can be found with the action, though the photography is poor. Leaving the group with the dead man among them beside the track as the train sweeps by, doesn't mean much. Evidently something is missing, or the title is a misnomer.

"The Shoemaker of Coepenick"—If it was the intention of the Vitagraph Company to make of this subject a comical picture, they surely produced a very poor pantomime of the German Army. The rigid German discipline is entirely lacking. With some better acting and a little more care to the setting the manufacturers could have scored a better hit with this subject.

"Old College Chums"—As a comical film it is not safe to call this a success. Evidently a few of the queer actions of the tramp called for a certain amount of laughter, but the majority were rather disgusted with the horseplay.

"Cave of Spooks"—One of the familiar magic films, which has little to commend it beyond the dance of the skeletons, which is an original conception and secures abundant applause. The color effects are good and the skeletons throwing fire are startling. Aside from this there is nothing out of the ordinary.

"A Tale of the Crusades"—It is a great mistake on the part of the renters to supply for the same show two historical subjects. The staging of this shows too much economy, the acting fair and the photographic work is not of the best quality. Some of the scenes are stirring.

"A Dear Old Grandma" is a delightful Pathé subject that will appeal to all audiences. It is a film of superior photographic quality and exquisite tinting. As long as subjects like this are produced it is folly for critics to say that there are no films being made that are suitable to be shown in churches and schools. It is not the lack of good subjects that stirred up the recent fracas in a New York church but the bad taste on the part of the people who provided the entertainment.

"An Obstinate Tooth" is an Essanay comic that brought out much laughter, but the producers of comics should endeavor to have the actions appear as natural as possible.

"The Somnambulist" provoked laughter, but it seemed to be at the expense of the manufacturer. The audience did not seem to understand whether this film was a drama or a comic. To show a somnambulist walking through the streets in broad daylight is a circumstance which requires a good deal of patience on the part of the spectator.

"Lord-Feathertop"—A story in which a species of magic is invoked to assist in revenge. The action is good and the scene in which Lord Feathertop changes back to a straw man is particularly good. The photography is clear and the film runs smoothly.

"The Nature Fakir Comes to Grief"—A comic which develops some new ideas in fun making. The action is splendidly staged, the photography.

"The Valet's Wife"—A comic in which a valet's wife is called in to assist in hoodwinking a country uncle. It has some funny situations, but doesn't deserve much in the way of commendation. The action is lively enough and the photography is clear in most parts.

"Making Home Attractive" (Lux)—This film contains a suggestion which might be adopted with good results by several women of almost anyone's acquaintance. Aside from this there is a question whether the film is really funny. It arouses some laughter, but not very heartily.

"She Could Be Happy with Either" (Rossi).—A wedding mix-up in which a rejected suitor is accepted at the last moment in place of a tardy bridegroom. The fun is chiefly in the "rough-house" which forms a conspicuous part, and in the mishaps which befell the unfortunate candidate for bridegroom honors. The action is spirited and the photography is good. It gets hearty applause.

"Our Village Marathon"—A travesty on the recent Marathon race which never fails to make the audience laugh. The action is entirely in keeping with the event depicted and the characteristics of the people who take part in the race. The photography is good and the film runs smooth. The applause is vigorous.

"The Young Poacher" (Radios).—A well-told dramatic story which created a deep impression on the audience and

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COMING HEADLINERS.

"Sherlock Holmes," a detective story by the Great Northern, to appear next week, will be the sensation in every respect. The plot in itself is interesting and well worked out. The staging is splendid and introduces some novel effects, not claptrap contraptions, but very realistic in all details. The action is natural and spirited in some parts. There is a marked difference between the action in the Danish productions and those of other foreign makers. The Dames seem to do everything so seriously that at times their actions seem rather stiff; but in any case it differs from the "chic" of the French actor. But it is none the worse for this; in fact, it is a pleasing variety, and if their succeeding productions of the "Sherlock Holmes" series equal the first, the series should prove a big success.

"Maggie, the Dock Rat" is also a dramatic story, in the Sherlock Holmes style to be released next week by the Kalem Company. It tells the story of how a gang of dock thieves impressed the services of a young and innocent child to aid them in their nefarious work; how she engages the attention of the watchman of a warehouse while he is felled by the gang and the store is robbed; of the little girl's escape and disclosure of the gang's hiding place to the police and the consequent rout and arrests; and the final adoption of the child by the dock superintendent. The scenes are well laid and the action throughout very spirited, showing a decided improvement in this respect by the staff of the Kalem Company. It is a film that ought to be well received by the average audience, and the scenes of the waterfront, showing the skyscrapers of lower New York in the distance, will be interesting to inland audiences.

The Vitagraph Company will issue next week an interesting film showing how moving pictures are made from the preparation of the sketch to the rehearsing of the actors, the making of the film and its final testing upon the screen. This film should be of much interest to the patrons of moving picture shows.

Selig will issue "A Dual Life," illustrating a phase of the double life led by too many husbands. The synopsis points to a healthy moral and no doubt the film will be a good one, as it is well adapted to the style of picture that has lately placed the Selig productions in the front rank of motion pictures. "The Football Fiend," a picture with a real football game as the scenario. The two films should make a very desirable reel.

THE ACTOLOGUE IN CLEVELAND.

Another signal triumph for the Actologue marked its initial appearance in Cleveland at the American Theater. No better sensation has ever entered the circle of the city's theatricals. The successive presentations have been acclaimed in the papers with unceasing popularity and the Cleveland "Leader" in its magazine section of Sunday, November 22, devoted an entire page to an illustrated article of the most commendable nature, to the artistic value of the production, the excellence of the actors, the efficiency of the performers and the enthusiasm of the auditor.
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Pittsburg Calcium Light and Film Co.

Rochester, N. Y., Pittsburg, Pa., Lincoln, Neb., Cincinnati, Ohio, Des Moines, Ia.
Elroy, Wis.—The Electric Theater has reopened under the management of Forbes & Huntley in a most successful way.

Unionville, Mo.—T. W. Guffey has purchased a moving picture machine and will start a moving picture theater in the Brasfield building.

St. Louis, Mo.—Plans have been perfected for the erection of a moving picture theater on Delmar Boulevard at an approximate cost of $15,000.

New York City.—Plans have been filed with the Bureau of Buildings for converting the building at 158 Monroe street into a moving picture hall.

Harrisonburg, Va.—The Palace Amusement Co. opened up on November 21st and report that they are doing good business—much better than they anticipated.

Atlantic, Iowa.—It is announced that the room formerly occupied by the Dawson Billiard Hall will be the home of a moving picture theater in the near future.

Philadelphia, Pa.—Messrs. Louis and Isaac Solomon have purchased the moving picture theater at 306 South street from S. F. & J. Goodman at a cost of $13,000.

Bellingham, Wash.—The National Amusement Company have leased a room in the Hannah block on Holly street, where they will erect a moving picture theater.

Buffalo, N. Y.—The Semaphore is the name of a new theater recently opened at Main and East Ferry streets. The proprietors are Messrs. Burt & Kroetcher.

Brenham, Tex.—E. T. Jenison, of Decatur, Ill., has leased the Hoffman building on Main street, and is having it remodeled for a first-class moving picture show.

Baltimore, Md.—A new moving picture theater is being erected at 1000 Paterson avenue by H. S. Hackerman, at a cost of $10,000. It will have a seating capacity of 500.

Howard City, Mich.—The Marquette Theater has opened on Main street with motion pictures, under the management of Charles Kruning, a popular young man of this town.

Chicago, Ill.—A new five-cent theater has been opened at 401-405 Ogden avenue, known as the Robey Family Theater, and is under the management of Messrs. Kan. & Hendre.

Attica, Ind.—Paul Williamson and D. J. Smith have opened a ten-cent moving picture show in the old Presbyterian church. They have installed one of the Edison latest machines.

Lawrence, Kan.—The Aurora Theater has changed hands and is now under the ownership and directorship of P. H. Gibbins, Mr. Gibbins has inaugurated many improvements in the place.

Mishawaka, Ind.—The proprietors of the West Joseph street moving picture show, who were the defendants in an attachment case, sold their theater to South Bend parties, who will move it to South Bend.

Champaign, Ill.—Julius Levin, the original moving picture man of Champaign, has regained complete control of the Varsity Theater, buying out the interests of the others in the Varsity Amusement Company.

Centerville, Iowa.—Charles Pewther and Carl Bon have purchased the Lyric Theater, and will conduct the place hereafter. Mr. Pewther has sold his theater at Shenandoah, which he has operated for some time.

Louisville, Ky.—The Highland Amusement Company, which operate a moving picture theater, have been incorporated with a capitalization of $2,500. The incorporators are: J. F. Smiley, R. Bristol, A. W. Kramer, T. Greiner and H. B. Brooks.

Monroe, Wis.—John T. Needham, fire and police commis- sioner of Beloit, has embarked in the five-cent theater business in the Syndicate block, this city. He has engaged an expert operator to run the machine, which was the best he could buy.

Albuquerque, N. M.—The Crystal Theater has changed hands again and is now in the hands of a concern that will give the theatergoers of Albuquerque first-class entertainment. The lessee of the playhouse is the Colorado Film Supply Company.

Rochester, N. Y.—The Rochester Announcement Slide Co. is the name of a new local concern. The officers are: Presi- dent, R. J. Fisher; secretary and treasurer, E. H. Spears; manager, Wm. Kimpton. The office of the company is at 241 Ravine avenue.
Newton, Iowa.—A new electric theater opened here last week under the management of M. B. Hawkins. Although Newton has a population of less than 5,000, it has now two theaters, each with a seating capacity of about 200 and each running double reel shows with encouraging attendance.

Louisville, Ky.—The Princess Amusement Company, which operates the Bijou Theater on Fourth avenue near Market street, have closed their playhouse for a short time, pending the installation of a new front of glass and marble. They will make the Bijou as attractive as the Casino, which is also under their management.

Victoria, B. C.—The Empress Theater, on Government street, near Johnson, has installed a new Edison one-pin movement machine, which materially reduces the flicker so common in moving pictures. With a good operator and a fine selection of pictures, the theater is drawing large audiences.

St. Louis, Mo.—Nickelodons and moving picture shows are not theaters and are not entitled to the same privileges under the city ordinances. A decision to this effect has been given out by City Counselor Bates on request from Street Commissioner Travilla. As a result the little show places will not be allowed to erect awnings in front of their places of business.

Minneapolis, Minn.—Five moving picture theaters are to be added to the list of Minneapolis amusement places within a few months. The locations named are within a radius of two blocks, between Hennepin and Nicollet avenues and Sixth and Seventh streets. One of the proposed new theaters is to locate opposite the new Auditorium building on Sixth street, another on Seventh street opposite the Masonic Temple and another near the new Miles Theater.

A large firm of moving picture theater owners with national interests is said to be behind the plan to establish one of the quintet of motion picture houses in Minneapolis and is said to be willing to spend $25,000 to establish and fit up a theater.

The difficulty in securing permission from the city council for the location of these theaters in the business section of the city has squelched more than one project, as the business men have been opposed to the idea. Those back of the new idea feel confident, however, that they will be able to overcome these objections.

Otis Turner, for many years stage manager with Henry Savage, and now employed in a similar capacity by the Selig Polyscope Company, is at present in Leavenworth, Kan., in company with J. A. Crosby, an expert camera operator. Their object is the production of a stirring military drama. The city authorities are lending every assistance, seeing in the idea a splendid advertisement for their town, and the officers of Fort Leavenworth have also entered into the spirit with enthusiasm, as they believe the picture will be of great service in securing enlistments. It will be one of the first pictures in which large bodies of real troops are used and drilled for the purpose. Mr. Turner is also contemplating the making of a home views at the Soldiers' Home. If he can plan a suitable plot about which to weave the beautiful and pathetic scenes to be found here. Someone suggested that a funeral at the Home would be a pretty picture. "Not for mine," said Mr. Crosby. "If I sent in a negative of a grave-yard Mr. Selig would wire me my dismissal. We try to make people happy, not sad."

WATCH YOUR APPARATUS.

It is absolutely necessary that the apparatus be kept in the best possible condition. It is extremely annoying to have a machine stop in the midst of a scene and stand still indefinitely for adjustment. This happened in one theater this week in the middle of the beautiful "Lady or the Tiger" film. It was five minutes by the watch before the machine was ready to proceed.

During that time a number of patrons became disgusted and left the theater. This is not right and emphasizes what has been said before regarding the necessity of having trustworthy operators and apparatus which will not give out. Accidents will occur. That much everyone admits, but in this instance there seemed to be no reason why the break should continue so long, even if some untoward thing caused a slight one. Look well to your apparatus and employ an operator who knows his business and will see that everything is in working order before starting a film.

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NEW AND IMPROVED APPARATUS—4:

The "Standard" Automatic Moving Picture Machine and Film Self Rewinding Device.

Several months ago we briefly referred to a new projecting machine, one of the distinguishing features of which was that it rewinds the film as it is being run, thus enabling the operator to repeat the show without delay. Since that time we have received many inquiries from people who wanted to know when this machine would be on the market, but the manufacturers said that all experimenting would be done at their own expense and in their own factory and the machine would not be offered to the public until it was proved to be flawless in every respect.

The American Moving Picture Machine Company, a million-dollar corporation which was formed in this city to manufacture this and other apparatus, did not desire publicity until they were ready to make deliveries. The first working model was exhibited at the last meeting of the film renters in this city, and created considerable interest. Since then several improvements have been made and the large factory has been kept working overtime to prepare the various jigs and dies required to turn out the various parts with speed and accuracy. All this has now been accomplished to the satisfaction of the inventor and a number of machines are ready and deliveries will be made in rotation as orders have been received.

At a private exhibition, a few days ago, the machine worked very smoothly, being operated by motor, and from the time the machine was started until the film was run through the operator was free to attend to his light and watch the picture on the screen. We are informed that this is the only machine that has ever been passed with motor by the New York Board of Electricity, and the comment of the inspectors was that they would like to see all manufacturers adopt the same system and special safety devices. There are many features in connection with this machine which places it in a class by itself and invites consideration.

All parts are interchangeable. This is due to their being made by automatic machinery which insures their accuracy.

The automatic fire shutter is mechanically controlled and not operated by springs or friction.

The framing device, which is simple and positive on adjustment, will remain in position indefinitely without slipping.

The shutter will never cause any trouble as the machine may be operated without one, producing equally good results.

The pin wheel and star wheel are constructed to positively prevent breakage, and when the pin becomes worn, a new one may be inserted in a few seconds without taking the machine apart.

The take-up device is an entirely new and original invention which does away with the tedious and hazardous method of rewinding films, a necessity when using any other machine, and has a capacity for taking up 2,000 feet of film. The take-up device is driven by a chain, allowing no slip whatever. This will be greatly appreciated by the operator as all other take-up devices now in use cause more or less delay and trouble.

In this machine the film lies flat in the upper magazine box and is driven therefrom (not pulled), beginning to unwind from the center, passing through the machine and rewinding on the reel in the lower magazine box, from which it may in a few seconds be easily removed and replaced in the upper box, ready to be re-shown.

When the machine is in operation, the diameters of the film in both upper and lower boxes are at all times equal, the result being that all tension on the film is removed, thereby saving wear and tear and prolonging the life of the film. No automatic valves, which have a tendency to scratch the film, are used in this machine.

The film passes through absolutely fireproof chambers, no
Another feature of the lamp house is a new dissolving shutter, without springs or spindles, which is absolutely positive in its operation.

The electric arc lamp is constructed of steel and has numerous different adjustments. Carbon connections can be controlled while operating, thus insuring a good contact at all times. **Calcium burner** nickel plated and of usual construction.

The **rheostat** has an advantage over others for the reason that the same result is obtained when using either direct or alternating current. If used on direct current 110 volts will give 25 amperes. This also applies to the use of alternating current. No wire, porcelain or other breakable material is used in its construction and it will safely stand up to 25 amperes.

The **reel** is constructed entirely of polished steel, enameled, and can be used on any machine. It is made detachable for use in connection with the self-reviving film device.

At first sight it may appear that this machine is much more complicated than those now in general use, but we believe that in actual use it will prove the reverse. In its construction the operator has been considered and his duties simplified. The exhibitor profits by the time saved in rewinding the film and the better quality of the picture. The film renter profits by the lessened wear and tear of the film. Altogether the Standard Automatic Moving Picture Machine is a step in advance and will no doubt be adopted by many.

Left side view of complete outfit, with motor and speed regulating switch.

loop at any time being open or visible or within reach of any possibility of fire.

The intermittent movement is one to eight. This, as compared with other machines which have a movement of one to four, will, in itself, demonstrate a reduction of fifty per cent. in the flicker, also that the picture is exposed on the sheet for twice the length of time as the exposure given by any other machine, and therefore requiring less amperes on the lamp.

The film is held on the feeding sprockets by two hardened steel rollers which at no time will allow any escape.

The center of the film is never touched while the machine is in operation, thus eliminating the danger of scratching.

This machine may be operated by hand or driven by motor. The motor is especially constructed for use in this machine, shunt wound, equipped with speed controller giving eight different speed adjustments, and can be attached or detached at any time without any alteration to the outfit.

When driven by motor the handle disengages automatically.

The lamp house is of extra large size, entirely enclosed and so constructed that condensers may be removed and replaced while the machine is in operation. It is insulated inside, top and bottom, with mica, enameled to prevent rusting and has more sliding range than any other lamp house now in use.

![Showing method of threading the film from top magazine to lower reel.](image1)

![Showing lamp house and lamp in combination.](image2)
THE WEEK'S SONGS.

Not many new songs were introduced during the week, but those which were used from the previous week were better sung and in some instances better and more appropriate illustrations were used. Of course everyone is ready to admit the difficulty of always securing illustrations which assist to interpret the words of the song, yet it must be stated in all fairness that unless the illustrations do illustrate they are worse than useless and should not be tolerated. That there is a steady improvement in the singing no one can question. In nearly all theaters this is true. It is notably true in one which has not had good singing heretofore and the other theaters have not lost anything in consequence. Managers are working along right lines to insist upon improvement in quality in both singing and illustrations.

THE VAUDEVILLE OFFERINGS.

Better acts have been seen at practically all the theaters during the week. In some instances it would be difficult to improve them, and very few fell below the standard. It is certainly gratifying to see that managers are exerting themselves to make their entertainments as good as possible. They are doing in their introduction of better vaudeville and where they have the best quality of films, as they do in most of the theaters, the combination goes a long way toward securing a well balanced, interesting and continuous patronage. More than one theater has cut out vaudeville altogether without apparent loss of patronage.

Two or three acts are all that are now included in the best shows, and this number is sufficient. The patrons of these theaters go primarily for the pictures and the introduction of vaudeville is chiefly attractive as affording relief from the monotony of looking at pictures all the time. When the acts are good the relief is appreciated, but when they fall below the standard they are worse than nothing.

T. J. Markel, who runs a moving picture show at Geneva, III., is in the market for a new machine. Last Monday night burglars broke into the building and carried off his whole equipment, leaving for the West on a late train. Their route was discovered by the aid of a bloodhound, but as yet no trace has been discovered of the robbers.

The value of a fireproof booth was demonstrated at the Gayety Theater, Akron, Ohio, on Saturday of last week when a piece of hot carbon was dropped by the operator on a roll of film. Although 200 people were in the theater at the time there was no excitement and the crowd watched with interest the smoke of 4000 feet of film. No operator is desiring of a position who will leave exposed reels of film in the vicinity of the lamp house. If the reels had been replaced in the tin boxes the owner of this theater would not be mourning the loss of $300.

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HARRISON, N.J.
Wild, indeed, is the delirium of the poor unfortunate obsessed with the fever of money madness. How vain is it all; for Mammon has enriched his thousands, and has left his billions to be devoured by the wolves and the vultures! The pictures in this biographical story are presented in a thrilling episode, illustrating the terrible retribution attending this selfishness. The central-interest of this incident is a miser, who in random sinfulness is a Harlequin. And, like Puck, he has the power to effect his will, where he has met his death. We first find him begging on the street. A young girl passes and droops her petticoat, while the miser picks up. When she returns to regain it he knocks her senseless and makes off. Finding two dollars in the purse, he goes to the bank to have them exchanged for gold coin. A couple of thieves witness the transaction and are at once infected by the money fever. They follow the miser to his home, the cellar, and while he sleeps they break in and are securing the money when he awakes. They pounce upon him and he is made pay the penalty of his greed with his life. The things go to their own squadd bowels, which is proceed over by an old bag. She is sent from the room and they divide the spoils. While the division is equal, each is inclined of the other's story. They retire, both possessed of the same thought, one waiting for the other to fall asleep. One lies with a pend in hand, the other with a dagger. At length one gets up to stab the other, but receives a bullet in his breast. With a mighty effort he plunges the dagger into the heart of his adversary and before the latter expired brings in the old bag, who, finding them both dead, seizes their loot and in a frenzy pours it out upon the table. In doing so she knocks the lighted candle to the floor, which ignites the litter of straw and rubbish and the place is soon in flames, incinerating the three. A holocaust upon the altar of Mammon. Length, 684 feet.

THE VALET'S WIFE.—Reggie Van Twiller was the typical New York twentieth century young man, who lived his life free and untrammelled by the masts of the experimenting boat. He was histrionically in bachelor apartments, surrounded by a coterie of agreeable companions. His main duty were that extensive as to prevent his working for a livelihood. Still the money must come from somewhere, so Reggie devised a scheme. His nearest kin and benefactor was an uncle, the Rev. Eben Hodder, who had off in Reggio became, and helped a lending hand. The old gentleman was of a benevolent nature and Reggie felt sure of the successful outcome of his plan. Knowing that the old man's guidance was almost total, Reggie, should marry and settle down, he writes him that he had at last taken a wife, and of course Reggie's allowance was increased. This, in time, proved inadequate to his mode of living, and a second letter was dispatched that his reverence had been made a grandee, and another increase in the allowance was requested. Everything went well, and Reggie was certainly tearing off the very last this old world affords. Nothing to do but spend Nark's money. However, there came a felt one morning, when Reggie receives a letter from his uncle stating he would arrive in New York that day for the sole purpose of seeing the world. "What have you a wife, but bow." Well, Timothy Tubbs, the valet, comes to his rescue, and suggests that Mrs. Tubbs play the wife. "Fine, but how about the kid?" "We'll have her bring along a baby." The scheme looked good, and Reggie telephones to the valet's wife to come to the apartments at once and bring a baby, Mrs. Tubbs just madly bright, thinks he means her own baby, a boy of fourteen. Meanwhile, the Rev. Eben Hodder has arrived and is unable to see the family, but excuses are made, and at last Mrs. Tubbs dashes in with her boy. She is a sight still Reggie must make the best of it; but it is out of the question to palm a fourteen-year-old off as an two-year-old in the books. Mrs. Tubbs is introduced as Mrs. Reggie Van Twiller and "Buttons." the bailiff, is hustled to the Graham Asylum to procure an infant. While uncle is shocked at the sight and manners of the pretended wife, he is amicable anxious to see the baby. Excuses are made that it is out with that name, and will be back shortly. At last the word is given that baby is here, for "Buttons" has returned. Reggie at last breaths freely, but his ease is of short duration, for the asylum nurse enters with the infant, and uncovering his face, one look was enough.—"Graham's Asylum! It's a boy!" Likely enough, for the order simply said a two-year-old infant, with the earmarks of two or older. Reggie feels that his meal ticket is irrevocably punished, so you may imagine his surprise when he sees that his nurse is none other than what he considers a great joke on Reggie, but greatly relieved to find that the awful freak was only a make-believe woman. Length, 568 feet.

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LORD FEATHERTOP. Dramatic

A picturesque tale with a characteristic setting — youthful love scenes, a lifting, a marriage of the jilt, Caleb Rankin to another — twenty years elapses. The jilt, Dame Grispy, now a witch, arranges the marriage of Squire Rankin's daughter to a youth whom she has created from a scare-crow. Vengeance is hers when the ceremony is consummated, for it is to the consternation of the guests she goes to the underground again into the scarecrow. No. 6399.

Code, VENDITARIA. Approx. Length, 900 feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 404

SHIPMENT DECEMBER 4, 1908

MISS SHERLOCK HOLMES. Dramatic

The scene is laid in a broker's office. Nell is the broker's daughter. Two employees are rivals for Nell's hand. One of them robs the safe and artfully attempts to cast suspicion on the other. But Nell disguised as an office boy, discovers the plot and by a clever bit of detective work thwarts the designs of the guilty one and is rewarded by her father's consent to an early marriage with Jack. No. 6400.

Code, VENDITION. Approx. Length, 600 feet.

SEND FOR DESCRIPTIVE CIRCULAR No. 404 A

SHIPMENT DECEMBER 4, 1908

THE OLD MAIDS' TEMPERANCE CLUB. Comedy

In which a flask of whisky (left by the janitor) is an iceman, a water cooler and a professor with an elixir of life machine play havoc with a meeting of the O. M. T. C. Club. The extreme hilarity and frivolity issuing from such an exotic source make this film a notable one. No. 6401

Code, VENDITRIX. Approx. Length 300 feet

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LORD FEATHERTOP — Caleb Rankin, toyed with the affections of pretty Betty Grispy. She wins him for another, and then a dwarf ear to her other suitors. Two employees, who are rivals for Nell, the new "Squire" Rankin, with a pretty daughter, Polly, and Betty, an old woman, credited with having a gift for witchcraft, try to tempt Nell. One is the wily Grispy, who follows Nell. The other, Dub, is a young man, charming, a witch, and known as "Dame" Grispy, partly of young people, among them the Squire daughter, go to Dame Grispy's tent in the woods to have their fortunes told. The Dame roguish Polly arrives, tells her some unpleasant things. The Squire arrives, tells Polly and heres the same story again. The young woman, who shares Grispy's characteristic powers of witchcraft, she endows a pumpkin-head scarecrow with life, and creates a modern, droll youth, and shows him to Dame Grispy. In Squire's daughter. In the tale succeeds, and after Dub's marriage, the Squire's consent to the marriage ceremony is given. And a grand wedding is planned. Dame Grispy arranges the jilt, and Nell, the happy couple are about to depart, changes into a jilt failure is caused by the sorcery of the guests, and the misdirection of the guests, the sorcery and the misdirection of the Squire. Thus is the old wrong righted to the satisfaction of Betty Grispy.

MISS SHERLOCK HOLMES — Jack Rose and Nell. Miss Holmes, who is in the same brokerage office, are in love with her daughter, Nell, who favors Jack. Learning that Dalton is plotting to rob the stand, Nell, as a girl of the same office, does the same, as an office boy. Dalton,asperating, borrows Merritt and哆 and makes war on the safe. To divert suspicion, he places securities in Jack's overcoat pocket. This is seen by Nell, who quietly transfers them to Dalton's overcoat. The loss is discovered and the police called. Dalton, trying to flea the jilt on the guilt of the robbery, revails the money in Dalton's possession, but he changes it as his own, and suggests a search of Jack's overcoat for the securities. He is charmed to throw them at himself. Jack suggests that "turn about is fair play" and that Dalton's overcoat is searched also. The securities are found in Da-
lon's coat, and Jack is exonerated. Nell is in love for her detective work and obtains her father consent to an early marriage with Jack.

THE OLD MAID'S TEMPERANCE CLUB — The ladies of the O. M. T. C. are to have a meeting to discuss the matter of importance. The jilt, Miss Cartwright, discovers preparing the lodge room. To begin the meeting he kills the watchman with his hoarse hand. He places it in the ice-cooler for safety and makes his escape. Nell finds the watchman dead and thrusts upon it a fine temperance drink. The ladies meet, warm up, and of course, drink dislike the Society, and a grand scheme for revenge is hatched. A young man, a good looking and the coolest controly "a wee drop" will make in human nature, it is agreed, and the pretty Nell and her maid set fire to the O. M. T. C. in the midst of all turmoil.

ESSANAY FILM MFG. CO.

CHRISTMAS CAROL. Scene 1 shows the miss Sycrope pushing down a London street the month before Christmas, in a state of extreme nervousness. So much is he detested that no one speaks to him. He will die by fire engine is made for a fine description, and the firemen are out to the ground. The spirit appears and talks the scene of the fire place, and we witness some of the curious things that "a wee drop" will make in human nature, it is agreed, and the pretty Nell and his maid set fire to the O. M. T. C. in the midst of all turmoil.
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KALEM COMPANY.

MAGGIE, THE DOCK RAT.—In this drama is told the story of one of New York City's unfortunate children, "Maggie, the Dock Rat." Left motherless at birth and deserted by her drunken father, the only care she ever received was that of an old sailor, who took her as his ward. Using the characters of the play, the author, Miss Helen West, has written a series of short stories which appeared in the columns of the New York Evening Post. These stories were the inspiration for the play, and the author has taken care to make the characters and incidents of the drama as real as possible.

Scene I.—The Waterfront of New York.
Scene II.—A Dock in an Abandoned Boat.
Scene III.—The Dock Rat's Capture.
Scene IV.—Hatching the Plot.
Scene V.—An Unhinging Decoy—Murder.
Scene VI.—Looting the Warehouse.
Scene VII.—Maggie's Escape.
Scene VIII.—Maggie Tells Her Story.
Scene IX.—The Dock Rat's Repeal.
Scene X.—Maggie Finds a Friend.

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ANIMATED MATCHES (German).—A series of magic productions with a box of matches. Well rendered and highly entertaining throughout. Length, 257 feet.

A GOOD WATCH DOG (Gumastone).—The negro is a dog left to guard the premises in the absence of his master, not only prevents the misapplication of his master's property, but also causes the apprehension of the wanderers. A beautiful portrait of a loyal dog. Length, 107 feet.

TIMID DWELLERS (Italy).—After an altercation two men exchange cards, an invitation to adjourn their differences on the field of honor. The seconds make all arrangements and at the appointed hour, the combatants appear. Both, however, are possessed of mental fear and their aim is so uncertain that after numerous attempts and trials of various forms of bravado, the seconds cheerfully call the match a draw. Length, 344 feet.

FIGHTING FOR GOLD (Italy).—The strife for riches forms the basis of this story. A white man in quest of fame and fortune hinders a native and as appreciation for this he is to locate the rich gold mine, the latter discloses the location of a rich deposit of gold ore. Together the two men go on the mission and when the sufficient quantity is secured the white man returns leaving the native to work the claim. The former is rewarded and he is given a share of the wealth. After being rescued from a precarious position in which he is left captive, the faithful companion goes in search of the perpetrators. When the rival is captured, he is charged with a poisonous herb and when overcome the ill-gotten gold is again taken from them and returned to the white man who now returns with his faithful friend to his home, where the wife anxiously awaits the home coming. Length, 857 feet.

THE MADMAN OF THE CLIFF (Lax.).—A striking drama of medieval age. Political reverses cause the old colonel to depart in haste, leaving a beautiful villa to be confiscated by the government. The riches, contained in an iron casket, are entrusted to a madman, dwelling on the cliffs, who with singularity marked cleverness manages to secure the casket. Years pass, conditions are changed, and as a token of honor and respect for valuable deeds performed in the defense of the country, the property is restored to the children of the colonel. The madman succeeds in retaining his secret, and when he meets and recognizes the children, now mature in age, he brings forth and returns to them the riches entrusted to him. Length, 847 feet.

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HER FLOWERS.—This beautiful colored picture, which is bound to be a great favorite with the public from artistic and practical standpoints, always assume wonderful transformation scenes in which beautiful flowers play the leading part. In the first picture a woman appears and takes different bottles of perfume from a table and pours it on a flower pot and immediately up rush the flowers into the air. The flowers appear in their places. Next is a transformation scene in which a lot of loose petals and leaves appear before our eyes and each petal takes its respective place and forms the flower, then the leaves and stalks squirm around for their place in the background and before we can realize it, they form a beautiful wreath. This same performance is repeated with all sorts of pretty roses, carnations, lilacs, blues and a number of others too numerous to mention. As the wreaths are formed we see pretty faces appear in miniature in the center and they form a becoming frame to the artistic setting. Finally a lot of leaves hang over the side of the stage, and a man is seeming to fight for his life. He tosses a head of cabbage, and when they unfold, there, to our astonishment, is the head of a giant, who exclaims with his funny face, till, like all the rest, he disappears from our view. Length, 475 feet.

THE MAGIC HANDKERCHIEF.—An apparently happy couple are seated at dinner when a controversy arises and the wife proceeds to make things interesting for her husband by giving him a beating. He retaliates during the scene. He breaks up all the furniture in the room. The house finally falls down. He is still raging, and as he is walking down the street he is held up by two footpads who give him a tonic and escape with his wallet. Running up to two officers, he tries to tell his story, but they only give him another beating. Starting again, on his way, he runs into a fishwman, upsetting his cart, and, in turn, leaves him a subject for the hospital. More dead than alive, he has another quarrel with a husky tendenue. He eludes it out to him in the same fashion as did the others.

Finally he comes upon a side-show where a place card outside tells of a wonderful magic handkerchief to be seen inside, which when turned over one's head, makes one invisible. He goes in and taking his place in the audience, sees for himself the wonderful tricks performed with the mysterious cloth. Watching his chance, he manages to steal the valuable article when the performer's back is turned, and, slipping out unnoticed, he starts back toward his home. The tricking man first and proceeds to give him a good beating and when he makes an effort to retaliate our friend wavers the kerchief and disappears. The same thing happens when he encounters the fishwman and the policeman. Finally he comes upon the robbers, and after giving them a sound thrashing he recovers his wallet and again disappears into thin air. Satisfied with his revenge so far, we at last see him come into his own again, even with his wife, who, by the way, is a very powerful woman. Before he could realize what he is up to, he gives her an unmerciful beating and then, squeezing the cloth, disappears, leaving the woman dumbfounded and no general truant of his claim. Length, 492 feet.

A DEAR OLD GRANDMA.—This is the story of the love of a sweet old lady for two little foundlings, whom she brings up with the same loving care she would have given to her own children.

The first picture shows us the dolls with all the gaiety and possession of her charges. One day, while waterering the garden, she discovers the tiny tots under a large cabbage leaf, and from that time on never ceases in her care and devotion to the little strangers.

Three years have elapsed, when the next scene opens, and the cabbage leaves are now sturdy children, showing by their healthy looks and happy faces what a comfortable home they have found. In this picture, Grandma, (having planted some new pleasure) is taking the little ones for a jaunt to the seaside. They listen eagerly as she tells them some instructive little stories, among other things to be kind to the poor dumb animals, who are so dependent upon man for kindness.

Finally we see them at the age of twenty, when Grandma, now in the sunset of life, is enjoying the reward of her kind act of so many years ago, as the grateful children now tend and watch over her with the same loving care as she did over them in the years of struggle. One fine day while the sun is out in the garden, she is suddenly stricken, and as the young people rush to her assistance, we see her pass peacefully away in their arms. The last picture shows her sorrowing children as they enter the cemetery to pay a loving tribute to her memory by placing upon her grave a quantity of beautiful flowers. Length, 339 feet.

NATURE FAIR IS COMING TO GRIEF.—An eccentric old scientist who is collecting bugs and butterflies in making a strong endeavor to capture one of the little creatures with a net, but unfortunately he comes too near the brink of a stream and tumbles in. His squirms aloud and would have drowned, if not for the quick action of a group of soldiers who happened to be standing near at the river.
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HOW JONES SAW THE CARNIVAL. It is carnival time at New York. The streets are crowded with vendors, sightseers, unions and carriages are passing, and a편 is carrying his baggage, emotion and enters the hotel. He is assigned to his room by the clerk. Looking from his window, Jones views the movement below with visions of a good time. He thinks a moment then writes to his wife as follows:

Mrs. Septimus Jones,
89th Hotel, Rome.

Dear --
Arrived at New York this morning. Horribly crowded with vulgar people on account of the carnival. Very uncomfortable. Don't join me for two days.

Your loving husband,
Septimus Jones.

He tries to get out with a self-centered air, but under the circumstances, Fellec, a French maid, enters the room. Jones chucks her under the chin, executes a few steps as if referring to the carnival, and asks if she is looking part. In answer, she leaves the room, returning in a moment with a box containing her costume. Jones asks her to get an outfit for him, and after receiving a liberal tip, Fellec agrees. She goes out and returns with a suit, much the worse for wear. Jones is staggered at the price demanded, but finally pays for it and makes an appointment to meet her on the street in an hour's time. He does so, proceeds to the street and is waiting for Fellec. She walks over, finds her husband's name, places her own beside it and is shown to the room. There she finds the French maid and of her asks the whereabouts of Jones. The maid seems ignorant, but upon a tip, points to the street below. Mrs. Jones looks out of the window, sees her husband and is furious. She paces the floor in a rage, then demands a costume for herself. The maid procures a suit and the angry wife quickly dresses in carnival attire and goes out. In the square in front of the hotel Jones is waiting patiently for the French maid. Mrs. Jones comes down the steps and goes over to her husband, who, ignorant of her identity, immediately begins a desperate altercation. They proceed to a private room in a restaurant, where the unsuspecting man orders heavily. He climbs to his knees, tries to embrace his companion, but receives a sound whack which upsets him. Mrs. Jones then deals out a good thrashing.

Two weeks later at the railroad station in Jonesville, Vt., Mrs. Jones boards the train, her husband following, looking very dejected and loaded down with bundles. Length, 652 Feet.

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FORT WAYNE ELECTRIC WORKS
Department A
FORT WAYNE, INDIANA

Mention the Moving Picture World in your correspondence.
THE SECOND ANNUAL MEETING OF THE
FILM SERVICE ASSOCIATION.

It is of great importance that every member of the Association attend the second annual meeting, which is to be held in New York City on January 9th, and to that end arrangements have been made with the different railroads for a reduced fare. The best rate that can be obtained is one fare and three-fifths for the round trip and to those who have to come from a great distance the saving is considerable—at least enough to cover Pullman accommodations. For example, the fare from Detroit to New York is $15. The full fare must be paid on the going trip, and a certificate asked for from the ticket agent. At the meeting this certificate is validated by a representative of the railroads and if it is presented when the return ticket is purchased the three-fifths fare is charged. In the case of Detroit this would be $9, a saving of $6, or equivalent to the charge for a Pullman berth both ways. This rate cannot be obtained unless 100 certificates are presented, therefore no one should neglect to ask for the certificate. The privilege is open to all film renters and manufacturers of moving picture supplies, members of their families or employees, also any exhibitor who may desire to be on hand at the meeting on the 9th of January, 1908.

THE ANNUAL MEETING of the Film Service Association will be held in New York City on January 9. As important business will be transacted and several vital questions come up for consideration, it is desired that every member of the Association be present or represented. This meeting should have occurred on December 12, but as the questions to be considered would not be in shape by that time, and their import would have necessitated calling another meeting within a month, the Executive Committee wisely postponed the regular annual meeting.

THE FILMS.

No notable film has been brought out the past week. Several have appeared which never fail to bring applause, but they are not up to the standard of quality of a few which have been brought out before. This is emphasized to some extent by the fact that managers have used some of the old films to fill in their programs, and always to advantage.

There is too much murder, and bloodshed, and kidnapping in the films which have been exhibited this week. These subjects may do occasionally, but where one looks at such films by the hour, always the same murder, or rape, or ravishment, excepting that it is varied in some particular, the monotony becomes unbearable. One wonders if there is no good in the world and if everybody is ready to murder his friends or strangers. The impression is bad.

Manufacturers should remember this, and if they fail to remember it themselves they should be brought to a realization of it by managers refusing to take the films. That would soon make the matter right. It would seem to be easy to prepare good stories which have strong human interest without resorting to the killing of from one to a dozen people. One wonders in what world the manufacturers live that they continue the output of this sort of thing.

* * *

"Imitation is the sincerest flattery" is an old saying that has a certain element of truth, but there is a form of imitation which is prevalent in moving picture circles that should be discouraged. We refer to the habit of certain producers to re-stage any successful film that is
produced by a rival manufacturer and issue it under a different title or one slightly different. In some cases it may be better done, as it is generally easy to improve on something one has seen, but even this is not sufficient excuse for parading similar ideas before the public under different guises. It is annoying to the spectator and an injustice to the exhibitor and film renter. Some glaring examples of this kind of work that have recently been produced are too well known to need further description.

ILLUSTRATED SONGS.

As an adjunct to the moving picture exhibition, illustrated songs are becoming of increased importance. Perhaps this assertion does not apply with equal force to every illustrated song. But if the intentions of those who illustrate songs are carried out, there is no reason why they shouldn't become an important department of the picture show business.

Perhaps the most important criticism is that the slides frequently used do not illustrate the songs. Often they bear no apparent relation to the words or the sentiment of the song, and this is noticed in some of the higher priced places.

Slides bearing the trade-mark of well-known makers are quite as delerious in this as are those which bear the trade-marks of makers less known. Some which have evidently been prepared at heavy expense are not by any means suitable illustrations for the songs with which they are shown.

A beautifully colored slide, in which the posing of the figures and the general arrangement is beyond criticism, but which bears little relation to the song, will not attract. The two must go together. Slide makers can improve upon this if they will. The sentiment of the songs is too strongly marked to permit such wretched attempts at illustration as have passed through the hands of some slide makers recently.

The singer should be as good as can be afforded. Of course, it is understood that the audiences which attend moving picture shows are not looking for Pattis or Carusos, but, after all, singers can be obtained who have good voices and who can interpret a song reasonably well. Inasmuch as the songs are sung in the dark the action of the singer makes little difference. The voice and the slides should both be good.

WHAT DOES THE PUBLIC WANT?

By Burton H. Allbee.

If the exhibitor was absolutely sure of the answer to this question one might think that the execrable films would be less numerous than they are now. In other words, one is willing to concede that it is because exhibitors are more or less uncertain regarding the tastes and desires of their public, otherwise the many films which are, to say the least, in bad taste, would be eliminated. Manufacturers, if they found no market for such films would not produce them, and those who attend moving picture entertainments for amusement or instruction, or both, would be relieved from the disagreeable features of the show business, the films which they do not care to see.

Manufacturers will tell you that they produce these films because there is a call for them. Tracing up the so-called demand, it is found that it comes from the exhibitor. When he is asked why he demands such films he replies that his public in turn demand them and if he didn't supply them his competitor would and he would lose the bulk of his custom.

This assertion may or may not be true. The experience of one of the oldest traveling exhibitors on the road is quite the reverse of this. He has invariably shown only the highest type of films. The writer has seen his exhibitions in different parts of the country and only the best films have ever been shown by him anywhere. Yet he is almost certain to turn away those who would like to see his pictures. He always crowds his halls and he charges full prices. He conducts only high class shows. He never charges less than 25 cents admission and from that his seats run up to 50 cents.

One town he visits has about 15,000 inhabitants. A nickelodeon started there some two years ago and ran for six months. While it was running, weak and with small audiences, this traveling exhibitor came to town, opened in the biggest hall in the place, packed it to the doors and sold not a single seat for less than 25 cents. It would appear that quality was of some importance in that town. Afterward the nickelodeon was forced to suspend and none has ever ventured to start since. That statement should be modified a bit. One is running once each week in a large hall, charging 10 and 20 cents admission. The pictures are good, however, and, excepting in the comics, cannot be charged with weakness. Many are old and the machinery doesn't always work as smoothly as it might, but in the main the pictures shown are well worth the money.

The writer recently made the rounds of four nickelodeons in a city of 75,000 inhabitants. It is a manufacturing city, comprising all sorts of foreigners in its inhabitants. Many cannot speak English, but they can read and enjoy the universal language of pictures and evenings these shows are constantly packed to the doors.

What kind of pictures suit them best? First, they want pictures with plenty of action. The action must be so plain that it tells the story without the necessity of words. That makes the language universal and no matter how polyglot the audience may be the story will be understood. Whenever such a film is shown the applause is loud and appreciative, but if the film is of inferior quality, if for any reason it does not reach this standard the audience is cold and un demonstrative and not infrequently many will leave while a film is running. Whether this can be taken as a protest against showing such films or whether it is merely an expression of individual disgust I have never been able to determine with any degree of satisfaction. Perhaps both phases are blended in some instances. Perhaps nothing of the kind enters the minds of the ones leaving, in others.

Films which are somewhat pathetic seem to be favorites and there is a standing desire to see films in which crimes are committed and the guilty one escapes temporarily, only to be ferreted out by some obscure individual and brought to justice through some unexpected means. One such film never failed to excite unusual interest. It was a case of apparent murder and the truth was discovered through a scrubwoman setting a phonograph going which stood beside the dead man's desk. In this instance the numerous flourishes of the one who carries the phonograph to court mars the symmetry of the production set out on the whole, the action is fairly good. At any rate the film is well made and the figures in most instances act as they might be expected to do under such circumstances in actual life.

Comics are always popular, provided the fun is not too complicated. One is recalled which hasn't been on the screens very long. It is entitled, "A Dozen of Fresh Eggs." Probably everyone who attends moving picture
exhibitions in the vicinities of New York and Covington is considered one of the four nickelodeons in that city upon which it was liberally applauded, although not so vociferously as in the former place. Still, that might be accounted for on the supposition that those who see moving pictures every day if they choose, soon tire of them, and can not be aroused to enthusiastic applause unless something unusual is shown. The same film shown in a New York nickelodeon received no applause at all, while an indifferent film representing the Marathon race, or so much of it as the picture man was able to extract from the uncontrolled crowd, raised almost thunders of applause.

In the city above mentioned a religious subject will arouse instant interest, but patriotic films seem to appeal to them but little, unless there chance to be battles, etc. Then they all like it and will applaud to the echo. Pure patriotism unattended by anything spectacular will not arouse any interest beyond the passing moment. They apparently have not yet reached the level of abstract patriotism and must have some of the illustrations to make them appreciate what it is.

Communities vary, but unquestionably most nickelodeons are catering to this class of people. In some cities children attend. In others the law forbids. But however that may be in manufacturing cities and mill towns it will be found that films representing something purely abstract will please less than one which offers the unadulterated essence of fighting, which is considered by very many as the essential feature of patriotism. Moreover, it doesn't matter what the uniform is, just so it is a uniform, the average person has a respect for it which is akin to worship. The wearer of a uniform is always a favorite whether in a theater or in the nickelodeon, and film manufacturers do well when they flatter this fancy. The renters will be assured of good patronage when the scenes depict something of the life in uniforms, regardless of what they are.

It isn't easy to determine what one's public wants, but it is generally understood that the applause which follows a satisfactory film is, in some measure, indicative of the appreciation of the audience. If one audience applauds it is reasonable to suppose that one has discovered what is wanted, and if he follows along the lines thus indicated, and gets no protest of importance against his methods he is justified in thinking that he has found the taste of his public and is giving them what they want. If he is his money drawer is fast filling. If he is not he is showing his films to houses only meagerly filled. A little judicious mingling with the audience in any nickelodeon will give a proprietor a hint of what is wanted. He can profitably spend some of his time there, unknown, but acquiring information which will be of value in pointing the way to securing films which will satisfy the largest number of patrons.

Speaking in a general way, anything which depicts love and its vicissitudes, finally ending in the happiness of all those interested, in much the same way that the usual novel ends, will be found to please a majority of those who attend moving pictures. They will always receive favorable comment and the attendance at the shows having such films will steadily increase.

**QUALITY OF THE FILMS.**

The week, as a whole, has not been as notable as the previous week. Few films have risen above mediocre quality, although a few will charm as long as they show the "Sherlock Holmes" will long be an attraction, the action and the technical work of the film combining to create a masterpiece. "The Street Wait's Christmas" and "Christmas Carol," will be the same, the popularity of the films up to where they will be continuously attractive and to educate the patronage of every theater to look for the best and to patronize it when they find it.

The face of the adverse public criticism in regard to murders and gruesome endings, one of our leading manufacturers comes out with "Money Mad," an intensely dramatic film. It tells the story of a miser's life and death and incidentally shows the spectacular deaths of his murderers and their accomplice.

**THE WEEK'S SONGS.**

Several new songs have been added to the repertoire during the week and some have been better than those of the previous week. The illustrations have been the best. It has been discovered that makers of slides appreciate the value of having these illustrations as accurate as possible. A number of makers of slides seem to get closer to the spirit of the songs than the others. Why, can't be stated, though possibly it is because they have studied the illustration of songs more carefully. It is something which cannot be taken up in a day. It requires time and careful study, not only of one song, but of all, and those makers who study most carefully send out the best slides.

**VAUDEVILLE OFFERINGS.**

Not much can be said regarding the vaudeville offerings of the week. They have not been up to as high a standard as the previous week, with the exception of one or two acts, and those have ranked far above. The standard has not been lowered exactly, but there has been little to make an audience think managers are trying to improve this part of their shows. Of course everyone knows that it is impossible to obtain all acts as high grade as some of them, but there are enough good acts to be had to maintain a higher average standard, and the manager who doesn't do it is making a serious mistake. He should have never expected to be able to do all of this and neglects to do this is likely to feel the effects in his box-office receipts sooner or later.

**EXHIBITORS ORGANIZE.**

Cincinnati, Ohio.—The Motion Picture Exhibitors' Association of Cincinnati held their annual meeting in this city last week. Twelve managers, representing 17 picture shows, subscribed as the charter members. Matt Speseth was elected president, E. P. Bernardi, secretary, and G. W. Hill, treasurer. It was decided that no motion picture machine operators shall be employed until they have passed a satisfactory examination before an expert electrician operator designated by the organization. Men operating the machines will be given a test as to their knowledge of wiring, machines, films and what they would do in cases of emergencies. It was also decided that no children are to be admitted to the motion picture houses unless they are accompanied by adults; also that no questionable pictures should be shown in any of the motion picture places. The officers of the association have been given a list of films which they believe to be of good quality and which they will show. They are pledged to do their very best to make the films satisfactory and to do all in their power to make the films successful.

New York.—The managers of the motion picture houses of Covington and New York will form an association with those of Newport in the near future. The association will be for mutual benefit, and all suggestive films will be barred out. It will be called the Northern Kentucky Motion Picture Association. Five theaters, three in Covington and two in Newport, will comprise the membership. Another feature of the association will be an agreement to submit a list of films each week, so that no different pictures will be shown in the same week.

This is a step in the right direction on the part of the exhibitor, and we hope to see managers of theaters in other localities get together and do likewise.
Mr. Hyman will offer $10 in gold to the lady selling the largest number of tickets, $5 in gold to the boy or girl selling the largest number of tickets, $2 in gold to the girl or boy selling the next largest number of tickets. He will give some free tickets to those who wish and Monday for those who wish to contest for these prizes.

Mr. Weaver, of the Theatorium, will give part of his proceeds to the orphan's fund, putting on for that day the "Holy Grail." Mr. J. B. Melton, of the Palace Theater, will also kindly give a part of his proceeds to the Christmas tree and dinner.

ILLUSTRATED LECTURETTES.

Williams, Brown & Earle, 918 Chestnut street, Philadelphia, Pa., desire to have free from expense a large number of illustrated lectures interposed the motion pictures. They have a series of brief lectures and slides prepared on the same lines as the famous lectures by Elmdorff, Barton Holmes and others. It does not require great ability to read such a lecture while the slides are being shown, and in several theaters where they have been introduced the audiences have shown their appreciation. They are certainly less expensive and more satisfactory than tawdry vaudeville. The if rightly presented will tend to raise the standard of the show.

MORE REALISM.

Sioux City, Ia., Nov. 28.—Realism on the stage was given another exemplification at the Olympic Theater today, when a play about the country kept the audience becoming excited at the moving picture of a rat, jumped upon the stage and with a shrill bark made for the animal on the screen. It was hard on both the dog and the curtain when he pushed his head through the screen, but the hit which the incident made with the audience was a big one.

NEW JERSEY WOULD CENSOR SHOWS.

Trenton, Nov. 30.—Laws prohibiting the exhibition of moving pictures depicting crime, also laws for the establishment of a State Home for Inebriates and forbidding the giving of illegal patrons for displays of what are known as the opera slides advertised this afternoon by witnesses before the State Commission to investigate the causes of dependency and crime.

Charles H. Edmondson, of Mercer County, probation officer and head of the State association of probation and parole officers, declared that all moving pictures having reference to crime should be barred by a State law. He testified that the cheap theater and moving picture shows are largely responsible for juvenile delinquency.

ATTRACTIVE THEATER FRONTS.

The Unique Film and Construction Co., of Chicago, Ill., are the originators of a new and exceedingly attractive proposition in the building and construction of a 5-cent theater. Our Chicago representative called one evening at one of their new buildings. It was a success from the moment the audience was impressed with the attractive and neat-looking appearance of the place. The front is built in the style of a Swiss mountain cottage, in oak, with mission finish. No plaster is used, which can be obtained at a relief from the monotonous design of the average cent theater. The box office is a bay window. Both the entrance and exit doors are glazed with mission glass. Entering the building we note the refined and homelike appearance of the auditorium. The slight incline of the entrance has a wall on each side, fronted by a window, and surmounted by a mission lamp, which gives sufficient light to patrons to find their seats. The chairs are of mission style, as are also the proscenium. In fact, the whole interior is carried out on the same theme. The front, with its decorations representing trees, and the branches and the leaves are carried out in the form of a continuous landscape. The floor is in harmony with the rest of the interior, finished in dark green. All of the interior lighting is produced in soft effects by the use of mission fixtures, some in green, others in brown glass.

We are informed by Mr. McMillan, the president of the concern, that their intentions are to build theaters to order in any place in the United States, 5-cent trans-
THE MOVING PICTURE WORLD

The Picture Show Singer.

A correspondent sends us the following comical analysis of the picture show singer:

"One of the features of the cheap moving picture show entertainment is the singer of low comedy or pathetic ballads. If it is a man ten chances to one the song is funny, so-called. If a woman the lyrics will be all full of weeps.

"The best thing about the songs is that they are accompanied by highly colored views designed apparently to fit the text. Almost invariably a song about New England is run along with a scene of truly tropic vegetation and in a bright sun light one makes a trip to Hawaii, coming along a wall and peons slumbering. There are Winter scenes, too, which look like nothing so much as the skating chromos or the "Frost Bound Brook" we all are used to.

"The chorus after the first rendition by the singer is thrown upon the picture screen with an exhortation at the top, "All join in." A few feeble or all too strong voices accede, and the resultant discord is generally a nickel's worth—which is a proper charge for seeing the show and hearing the singer.

"The song slides are all hand colored, and most of them look like they were colored after night by a near artist or the correspondence method. The songs are nearly all highly sentimental, and we all snuffle and let the drops run off our noses while we watch every movement of the immaculate young man who sits on a bank, regardless alike of his raiments and his trousers and weeps for Mary who is sleeping under a mulberry tree in the valley."

A New Vaudeville Booking Agency.

A new booking office, which will be known as the "Knickerbocker Circuit," has been opened in the Knickerbocker Theater Annex. The circuit, which is now being organized, will consist mainly of moving picture houses playing vaudeville, besides several vaudeville theaters, and will be made up of Eastern territory, including several houses in the city. In order to set a standard as to acts, a producing department will be conducted for improving acts, where competent authors will continually be kept at work. An innovation for some of these houses will be the use of scenery. Harold Brooks Franklin, formerly with Sam H. Harris, of Cohan & Harris fame, will be in charge of the producing department.

"Far may sleep with the old, slumbering tree."

CINEMATOGRAPHY IN FRANCE.

Film manufacturers, and especially the Pathé Frères, are going to render great services to "La Ligue Nationale Aéronautique," or the "National Aerial League," in offering to photographers the experiments of the aeroplanes and present a copy of each view to the League. The collection of views that the League will thus possess will be of very great value. The successful aerial voyage is now an accomplished fact since Farman has made the trip from Chalons to Reims and the "Bayard Clement" went from Pictertedons to Paris. The League has therefor prepared a scheme to see that these films will be! Would it not be interesting if we could now see motion pictures of the early developments of locomotion? But this useful art was not then known and our children will be more familiar with the later efforts being put forth to commercialize the art and understand what war in the future will be and they will be prepared.

The aviators, scientists, and sportsmen will not be the only ones to profit by these pictures. Builders will use them to a large extent to study the stability of the different models.

Cinematography has long suffered because its promoters have shown how to make a profit on the pictures and the use has chiefly been to entertain children and that portion of the population which cannot afford to patronize the higher priced theaters. Manufacturers have been kept busy producing the desired quantity of pictures, and it is not too much to say that we have not had time to delve into other channels. But a change is taking place. To-day the greatest dramatic writers are preparing plays for the camera. If we were to cite the names of the greatest actors, we would have to draw upon the whole galaxy of dramatic stars. One of the greatest writers of modern times, Anatole France, says: "I love cinematography, because I find in it a tense description of contemporaneous history. The film unwinding itself upon the screen often teaches us better than the printed sheet."

Yes, the newspapers and magazines give daily accounts of the deeds and progress of scientists, and the accounts teach as well as do the picture films seen on the screen. As an example, I met at the "Omnia" one of the Paris moving picture shows, an inventor who is giving his whole life to the problem of aerial navigation. He said: "I have seen very often to the Omnia, as the films furnish me with some very precious information on the work of the aviators. As the pictures pass before me they show me many details which had escaped my attention when in the hold."

One noteworthy fact about cinematography is that motion pictures are now the attraction in the Academy of France. This is due to the higher class talent that has lately been employed by the manufacturers of film since last year, and those who are connected with the French government and have world-wide demand for their subjects. It is reported that an American gentleman has been in Paris trying to get the manufacturers together to form a close corporative association. If such a scheme is accomplished and the output of the manufacturer is restricted or his products only salable to a coterie of privileged buyers, that there would be no incentive for better work, as the productions of the most inferior manufacturer would be on the same footing as the most artistic or magnificently staged production. Cinematography in France is rapidly forging ahead to take its place as the most potent of all the graphic arts, and if like conditions exist on the American continent should ever prevail in France, alas for the future of cinematography!

At the instigation of "La Bonne Presse," the Bishops of France have authorized the churches to give entertainments of motion pictures, especially the films of "The Passion Play," "The Life of Moses," "Christ's Childhood," "Pilgrimage of Lourdes," etc. These be accompanied with lectures given by the bishops. It remains to be seen if this novelty will catch on widely, for the great show men who have invested large capital in halls, licenses, rent, etc.

From our Paris correspondent.

PATHÉ FRÈRES PREFER STAND ALONE.

Just as we go to press we receive word from Paris that Mr. Charles Pathé has declined the offers of the syndicate of manufacturers and declared himself against any association. More next week.
Comments on Film Subjects.

"Dummies on the Spree" (Great Northern).—A very amusing escapade of a number of dummies from a tailor's shop. This is one of the very rare comical productions in which all the details are well worked, the acting excellent and the photography clever. The trick of the dummies collapsing in the chases and returning to life again, is cleverly acted. Such a film is sure to make a hit.

"When the Devil Drives."—A species of magic film which may have its attractions, but on the whole is too improbable to be believed. To see cars whirling over and over or running back up a bank after going down, is too overdrawn to be good. It is chiefly interesting as showing what can be done on a film.

"The Artist's Model."—Not at all what the title might indicate. It is a knockabout comic which isn't really funny after all. The photography is good, which is the most that can be said for it.

"The Bandits."—Another of those subjects in which there is far too much bloodshed and other roughness to be interesting to the average person. If the bandits overdo their part to some extent, the run through the woods after they are supposed to have sighted the coach with the lady is too far. It would be utterly impossible to see with such a thick growth of trees. Aside from that the action seems realistic enough.

"Lady Barbers."—A so-called comic which borders on the vulgar. The less said about it the better. The manufacturers lower their reputation several pegs by sending out such stuff.

"Pirates."—An old story, rehashed in every possible way, so far as the action and photography are concerned, but, if one looks at the sober side of it, not so funny as it is intended. One cannot help but ask why one man should be poor and living on the ground while so many are wasting an abundance. One, of course, the action of the two transformed hoboes is in a degree funny, though perhaps not so funny as the makers intended.

"Two Little Shoes."—A drama full of pathos, beginning with the misfortune of a man out of work and the distressful results which followed. The action and the photography are both good, but the manufacturers would have improved it to have allowed the wife to live until the miner returned with his fortunes. As a drama of intense action, filled with murder, this is all that could be asked, but few care for these things any more. Manufacturers will do well to take up less chilling subjects.

"The Water Sprite."—Not wholly satisfactory. Perhaps if a man binds himself blindly to do something for gold he ought to be permitted to finish his book, but after all it would be better that no innocent person is made to suffer grief for this mistake on his part. The action and the photography are good, and many surprises are developed before the film runs its course.

"The Little Detective."—Some more murder and robbery with various other blood-curding accessories. The action and photography are to be commended, but the subject is not. There is far too much of this sort of thing, and though the real culprit is at last found, the story is not like that of the woman. The impression of all these films is bad. Their exhibition hurts the business, as is plainly seen by the criticism of the daily newspapers and the action taken by authorities in many localities to suppress or censor the shows.

"A Christmas Carol."—A well acted film of the Pathe Freres. The subject, which at first shows an interesting intrigue, winds up, as in so many recent productions, with a murder. We cannot say that the story is well told. As the girl did not show or drop the lover's note contained in the bundle of clothes, until the last moment, we do not see how the clown was so well placed on the meeting place, to send the assassins at the proper hour. It does not seem very natural that in a rich house with so many servants, the clown and his companions could re-enter same after their first exposure without attracting attention.

"The Horse That Ate the Baby."—As a silly picture this perhaps is the limit, and the worst acting shown for a long time. When the woman looks for her child she does not appear as a distressed mother, but she acts as a young woman, being especially so in the last scene. Perhaps a bit too much fun as a picture in a moving picture. The other actors are as poor, and when they run after the tramp they act as if they wanted to remain as long as possible in the focus of the camera. The policeman is a real disgrace, with any police depend on it.

"The Tale the Ticker Told."—One of the productions of the Edison Company in which the acting is very good. Several in the audience made the remark that, as the automobile reached the railroad station, the ground was covered with snow and a few minutes after, when the telephone operator failed to connect the telephone, the car ran over the auto, the snow had disappeared. The producers should look after such details. The auto ride down Broadway, from Grant's monument to Wall Street, is very interesting and some faint社会效益. But the fine Oriental scene in the center of the ride from Grace Church to the Stock Exchange is very hard on the eyes on account of the flickering; several persons could not stand it.

"A Half-Breed."—A mining film of much interest, offering several good photographic scenes. The manufacturers should, when possible, not walk the horses, wagons and men so much towards the camera, as they grow out of proportion and in some cases out of focus. The fight between the miners and the police looks very much as would be expected from suppressing the last scene, which is not pleasing. It is too much cynicism for the miner to light his pipe while gazing on the skeleton of his victim. This remark was made by a special detective.

"The Acrobat Maid."—This film can perhaps suit the Moulin-Rouge at Paris but is not a very proper film to show to an American audience. If some ignorant spectators laughed at the exhibit of women showing their limbs in their trembling garments, persons, especially ladies, could hardly refrain from disdain.

"The Deadly Plant."—A very well worked production of the Pathe Freres, but the subject should not be allowed. If a brother can deliberately poison his own dear, such an example should not be shown.

"Kindness Never Goes Unrewarded."—A story which will impress upon children, and possibly some thoughtless grown-ups, the actual utility of being kind, even to beggars in the streets. The photography is good, the acting is natural and there is little criticism on the running of the film. The pathetic scenes are very touching.

"The Mountainaire's Revenge."—One of those stories in which the infidelity of a wife is the motive. The method is shifted a bit. But the real story is the same as the others. After the difficulty is settled they make up and live peacefully afterward, or, at least, until some manufacturer drags them from their hiding place and exposes their woes to the public again. The film works smoothly and the pictures are warmly applauded.

"Old Maids' Temperance Club."—A comic in which several interesting characteristics of the maiden portion of humanity are perhaps too clearly portrayed. The film is heartily appreciated, indicating that it strikes a responsive chord in the minds of the people who see it. What matters other features if the audience delights in it?

"Summer Idyll."—Just why the Summer girl, as she is called, should be administered such a knock doesn't appear. The photography is clear, the setting is excellent and the acting is good. To watch some of the films shown one would be led to think that all men and women, too, are pernicious. And everyone knows that this is an incorrect interpretation of character.

"How Jones Saw the Carnival."—A well photographed and well acted film, with some funny situations, but at the same time rather trite as a whole. The continuation of the run
of subjects, in which there is supposed to be some sort of quarrel, or misunderstanding, between husband and wife, is to be deplored. Such relations are too sacred to be made sport of.

"The Clown's Daughter."—One of those lugubrious films in which there is a murder or two, and other acts which are anything but enjoyable. The action and photography are good, and there are some attractive features, but the film as a whole is depressing, and when the end comes and the father finds out who has been murdered by his paiz assassin the effect is so depressing that one scarcely cares to see another.

"Rubber Heels."—A variation of the knockabout grade of film, which has some elements of attractiveness. There are some funny escapades, and the audience is rather disposed to laugh, and this is more particularly so when the film comes immediately after one of those depressing pictures which are filled with murders.

"Miss Sherlock Holmes."—An interesting detective story, in which the little girl plays the part of a Sherlock Holmes and succeeds in convincing her father that she ought to marry the man she loves, and she does it in a unique way. Perhaps the real criminal had a chance to figure out what he gained before he was released from the vault. The photography and acting are good and the film works smoothly.

"Paris from Height of 2,000 Feet."—A record film, interesting chiefly from the curious appearance of Paris from a height. The photography is good, and apparently the depicter of the city is all that could be asked.

"Jealous Fisherman."—A story in which a rejected lover attempts to murder his successful rival, but his plans are frustrated by the girl, who assists her sweetheart to shore and saves him from drowning. The story is the same as others, only its details are worked out somewhat differently. The photography and the action are good and the film works smoothly, with little blurring.

"Football Fiend."—A comic in which excessive delight in football is successfully travestied. The action is spirited and the bent captures the audience wherever he appears. Evidently his hobby strikes something that appeals to the heart of the average person who sees him.

"The Dumb Witness."—A film showing certain possibilities of moving pictures which may some day be realized. As a detector of a little girl in this instance and the exhibition of the real culprit in court the film certainly serves a useful purpose. The story is interesting and illustrates how one man may be wrongly accused of theft, though few have a moving picture camera to use in detecting the real thief. The film gets liberal applause whenever it is shown.

"In the Days of the Pilgrims."—The photography and action are both good, and the story of the romance is told sufficiently clear to be understood. It cannot be said that it is exactly the kind of a film one would want to watch for a holiday entertainment. To see a girl so rudey handled by savages, bound to a stake and the fire lighted around her gives one the creeps. It may be well to introduce one of

these occasionally just to show what once happened in this country, but it is much too real to be wanted as a steady thing. The film is much clearer than many and receives liberal applause which it thoroughly deserves.

"Prince Charming."—A good rendering of the fairy story of "Prince Charming" which never fails to get free applause. The woes of the unfortunate but handsome princess are made very realistic, and the efforts to liberate her are frustrated much too regularly to suit the average booker, but at last, when the hero and heroine get together and the others are banished, the applause bursts forth. The photography is good, the drama is well staged and the coloring, or tinting, is delicate and satisfactory. It is a film which deserves a long run and the end is startling.

"Gold Miner's Daughter."—Well acted, well photographed and in the main in a good setting. The explosion is realistic enough to satisfy anyone, and the scene of the robbery is well managed. The run of the fleeing robber and the girl following are both a trifle long, though not so faulty in this respect as some other films of the past two weeks. The arrest and denouncement are good, while the scene in the cabin after the girl and her lover return with the gold dust is thrilling enough to bring rounds of applause. The film works smoothly and the picture as a whole is good.

"Good Resolutions."—A comic which shows what difficulties may arise from following too literally the good resolutions set down in a book. The scenes are well staged and the human spirit is spirited enough to keep interest at a high level.

"Sham Beggars."—This film is interesting chiefly as portraying the shams to which some beggars resort to extort money. It is short and the action is spirited enough. Anyhow the unfortunate who breaks into the charmed ring and is unceremoniously pitched out undoubtedly thinks so before he recovers from his drubbing.

"Ghost Story."—A comic which has certain elements of realism which might well frighten the stoutest hearted. Well staged and well acted, and the end is startling.

"Mysterious Phonograph."—A comic which raises a hearty laugh several times before the film runs its course. The destruction of property toward the last could be avoided without harming the comic features of the picture.

"Modern Magic."—A beautifully colored and smoothly acted series of pictures, in which modern feats of legerdemain are exhibited under the waving fan of a pretty woman. Some of the appearances are exceedingly clever and the action throughout is superb. The coloring could scarcely be made more delicate. It is on a par with "Her Flowers," which was so successful the week before.

"Her Flowers."—One of those trick films in which Pathé Freres excel and is admirably well worked. If the visitors knew of the great amount of work required for the formation of the flowers as shown on the screen, they would give more credit to the manufacturers.
THE Gilles' Arc Regulator

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GUARANTEED to hold the Arc on the front of the Carbons, eliminate all travelling and sputtering, and give a white light free from shadows on alternating currents.

CONSUMES no extra current. Prevents your Carbons from pitting or burning sideways, keeps them perfectly even and clean. Hundreds of them in use and not a complaint.

STATE make of machine and amperes used. References: Union Bank and Trust Company, Helena, Montana. Don't be satisfied with that muddy, yellow light but order a regulator today.

PRICE $10.00 or send $5.00 and it will be sent subject to your examination and balance on acceptance.

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PRICE $18.00 NET

When ordering state the distance from lens to screen and size of picture. The purchaser of a new machine should insist on getting one of these lenses with it instead of the inferior lens usually supplied.

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Surprise Package.—A knockabout comic which has certain elements of attraction in the spirited action and the unexpected surprises which greet one every time the scene changes. The most successful is the last surprising of the whole. It is well photographed and the characters do not seem to be overdoing their parts.

“Trapper of the Frontier” — A film full of action and in some degree the rough life of the frontier. The story is told completely enough, at least the incidents that go to make it, and the acting is amusing enough to satisfy the most exacting. But the stoical Indian is represented as reaching out his hand and smiling at the chance comer or the man who has harmed him;—time hard—half a country is not true to life. The different tones of the film make it somewhat, but in the main it is good and is liberally applauded.

“The Vagabond” (Pathé).—It is always safe to predict a long run for a film that can captivate the audience from the start to the finish. This is the case with this Vagabond, an excellent production, cleverly acted and with some very fine photographic effects. It is one of those simple but clearly told stories of the country life, in which a tramp (The Vagabond) shows that he is still capable of good deeds.

“The Miner’s Dauger.”—It is a pleasure to register a success for the Vitagraph Company. This production shows great improvements in the staging, the acting and the photographic work, and should please. It is not very clear to us why the young wife should return to her former home, in such rags; we see no reason for this disguise.

“The Magic Handkerchief” (Pathé).—A very amusing film which scored a success, yet devoid of the long chase. The film is full of action, of amusing incidents in which the hero has a chance to return to himself, even on the policeman. On the whole, a good production.

“The Lawyer enjoys Himself.”—“Quick, I Am on Fire.”—With some clever acting, the usual naturalness of all Pathé’s and with some amusing situations, this reel is not up to the standard of the maker, and the representations is not objectionable to an American audience, however funny it may appear to the crowd in the Quarter Latin. It might pass at a stag party, but for ladies and children it is deplorably unsuitable. The other subject shows some good trick photography; as to the rest it is stupid, with not a shred of real fun.

“A Child’s Prayer.”—“Bridge’s Dream.”—“He is a Jolly Good Fellow.”—A reel that will please everyone. “A Child’s Prayer” is told completely, well carried out, and goes to the heart of the audience without any melodramatic nonsense. “Bridge’s Dream” is laughable from start to end and the other subject is one of those rare performances that will please audience on the continent.- (Bush.)

“The Ingrate.”—Truly a great film. The scenic effects the costumes, the acting, all deserve the highest praise, as does the photography.

“IT Serves Him Right.”—“He’s a Bike Chase.”—Nothing is more dreadful than some of the scenes of Bridge’s dream, and where the maker tries to be suggestive it is nauseating; it is nauseating, but not nice. “It Serves Him Right” is one of these woeful efforts of our English cousins, and it is our opinion there will be no more of it. The nature and merit of the other subject is indicated by the title.- (Bush.)

“THE Pilot’s Daughter.”—A bit of sea life, a romance of the people on the Dutch coast, that is marvellously well done. The photography is beyond all praise, the acting faultless and the scenic effects, nothing but praise. The plot is clear, its development plain and not too slow, and altogether it is a feature film in the true sense of the word. (Bush.)

“An Impersonator’s Jokes” and “An All Wool Garment” are among the scores of the clever comics produced by the Essanay Company. (Bush.)

“A Dual Life.”—Marital infidelity seems to be the motif for manufacturers to weave a story around when other subjects fail them. This one is no exception to the rule. The action and the photography are good, the subject matter is less depressing and it gets no applause. The child is the most engaging figure in the composition and deserves praise. The impression these pictures leave is that someone has been broken hearted; though people make/it happy ever after. How about the other deceived one? The audience thinks of this and the impression is not pleasant. —(Bennett).

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THE MOVING PICTURE WORLD
NOTES OF THE TRADE.

Delphi, Ind.—E. H. Bewsay has purchased the only five-cent theater in Delphi, called the "Bijou."

Milwaukee, Wis.—A new electric theater known as the Olympic opened on Vliet street, between Eleventh and Twelfth streets.

County Seat, Ill.—Alex Lindo, who conducts a billiard hall in West Street, is planning to open a moving picture theater in his billiard hall.

South Bend, Ind.—Anthony E. Kuhn's moving picture theater has been closed by creditors, and all of the equipment is now in litigation.

Menasha, Wis.—Martin Mathews has purchased a vaudeville and moving picture theater in this city, and opened it with good prospects.

Wauapaca, Wis.—Switzer & Fisher, of this city, have purchased an electric theater at Antigo, where Fred Switzer has assumed the management.

Salem, Ohio.—A new moving picture theater is being constructed at 81 East Main street, and will be under the management of C. Ray and D. Sraw.

Mentone, Ind.—J. M. Baker, from North Manchester, has leased the Creager Hall, and will open it up as a moving picture theater in a few days.

Escanaba, Mich.—The Grand Theater has closed its doors for a few days. During this time it will be redecorated and painted and necessary repairs made.

Springfield, Ill.—Wills & Cargin were issued a permit by Building Inspector Morgan to rebuild the burned Casino Theater at 621 East Washington street.

Fenton, Mich.—The Electric Theater is again under new management, and there is but one moving picture show in Fenton. William Zehner closed the Vaudeville and took charge of the Electric.

Leeds, N. D.—J. L. Strong, proprietor of the Grain Belt Theater Circuit, has made arrangements to reopen the Unique Theater, and has adopted L. H. Keller as manager.

Pittsfield, Mass.—Thomas A. Cullen, who recently leased the Alhambra moving picture establishment in the Merrill block, has opened the place for business.

Fulton, Mo.—A moving picture theater opened in the Tucker Building, opposite the old Vaudeville stand, showing the latest moving pictures and illustrated songs.

Manzum, Okla.—A new place of entertainment opened in the Eaton Building. The interior of the building has been remodeled. Mr. Charles Greasy is manager.

Wheeling, W. Va.—Work on the new Wonderland is being rushed. The interior of the old theater has been completely removed. The house will be opened for the holidays.

Chicago, Ill.—Chicago Film Renewing Company, incorporated for $2,000, repairing and renewing films. The incorporators are H. Heine mann, Hayes McKi ney and E. H. Ryan.

Ellsworth, Kans.—Herman and Karl Bornschein have rented the Majestic Theater, and will open it for moving picture shows. They have made arrangements to get the very latest films.

Warsaw, Ind.—Charles A. Darlington, who is connected with a Pittsburg film rental house, has been in Warsaw making arrangements to lease the Colonial Theater and convert it into a five-cents picture show.

Clinton, Ia.—M. B. Huckins, of Newton, Ia., will open a new moving picture show. It will be known as the Lyric Theater, and is fitted up according to the most improved methods for such an attraction.

Dayton, Ohio.—A new theater known as the Jewel Theater opened on South Jefferson street. The building has been entirely remodeled and handsomely decorated, and 800 new opera chairs have been installed.

St. Louis, Mo.—A permit was issued for the construction of a moving picture theater at 4053 Delmar Boulevard to cost $5,000. The structure will be two stories and will have a frontage of fifty feet. It will have a seating capacity of 800.

Chester, Pa.—Chester's new moving picture theater, the Colonial, one of the handsomest and best equipped theaters in the city, opened in the Black Block, between Sixth and Market streets, under the management of Foster & Vander Smith, two experienced theatrical men.

Is it worth $4.00
TO INCREASE YOUR LIGHT
Fifteen to thirty per cent.? If it is then invest $4.00 in a pair of our
“Claro” Condensers
made of pure white glass—breakage reduced to a minimum. We guarantee our Condenser to improve your light 15 to 30 per cent. or refund your money.

“Sole agents for this lens and our supply is unlimited

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THE MOVING PICTURE WORLD

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Simplicity in Operation is One Good Point of the Mercury Arc Rectifier
The Rectifier is exceedingly simple to operate and requires practically no more attention or adjustment than the ordinary rheostat, choke coil or transformer. Once started it delivers continuously direct current at the proper voltage to the arc without any attention whatever from the operator.

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2 changes, shipped two at a time, 1000 feet each . $ 6.00
4 " " " " " " " " " " " " " " 10.00
6 " " " " " " " " " " " " " " 14.00
12 " " " " " " " " " " " " " " 25.00

POSTER AND SONG SLIDES WITHOUT ADDITIONAL CHARGE

Toledo, Ohio.—The Abe Shapiro Company has been incorporated with a capital of $5,000 by M. J. Brown, Chin V. Wagner and others, and will go into the business of leasing and operating theaters. Already the company has the "Majestic" in Findlay and the "Majestic" in Port Huron.

Detroit, Mich.—A new Casino Theater opened at 237 Woodward avenue, with one of the handsomest quarters in Detroit. The construction of the new enterprise cost $20,000. The decorations are green, ivory and gold. The chairs are of mahogany, and are the product of the American Seating Company.

Grand Rapids, Mich.—John Gooson, a young man engaged as the moving picture operator at the Lyric Theater, became vexed over his notice to quit Saturday and proceeded to remove the jens from the apparatus and hide it among a lot of rubbish in the rear of the place. The consequence was that the management could not open at the usual time.

Hillsboro, Ohio.—The Bell Opera House, which only opened with moving pictures on Thanksgiving, reports good business. Only high-class pictures are shown and high-class vaudeville.

The Orpheum Theater has disceded the old style folding chairs and installed comfortable metal frame high back opera chairs.

Savannah, Ga.—In the past week several changes have taken place in the moving picture business in Savannah. At the Orpheum the prices have been raised from ten cents to twenty. The Arcade, which was owned by the Southern Amusement Company and which controls the Orpheum, have sold out the Arcade to the Bandy Bros. and Arthur Lucas, Jr., of this city. This makes three theaters in the city that are run by the Bandys and five others out of Savannah.

At the Arcade several improvements will be made; a new front will be put in and also the inside will be improved in many ways. The prices will remain at ten cents and special matinees will be given every afternoon.

CORRESPONDENCE.

FROM A SUCCESSFUL MANAGER.

York, Pa., December 3, 1908.

Editor Moving Picture World:

Dear Sir—I am well pleased with your innovation of "Comments on Film Subjects," and in saying this I speak for the other members of the firm and all our other houses. Our house in York seats 500 people, and for five cents we give them two reels of the best films made (four to six days old) and an orchestra of seven pieces, and also a good singer. I think that if others would do the same it would build up the moving picture trade. All our houses are run on the same lines and cheap vaudeville is not considered. Yours truly,

GEORGE H. JACKSON, Mgr.
Jackson & Sons' Amusement Enterprises.

Billings, Mont., November 29, 1908.

Moving Picture World:

Gentlemen—As I am a subscriber to your Moving Picture World, would say since subscribing for same I have become a moving picture show proprietor. Mr. Linton and myself opened up a new house here called "Gem Theater," seating capacity 225, and we are doing a fine business—crowded all the time. Thanks to Moving Picture World for our success thus far in our new venture. Respectfully,

EDWIN E. SANDE.

MUTUAL PROTECTIVE ASSOCIATION OF MOTION PICTURE EXHIBITORS OF PHILADELPHIA.

Philadelphia, December 8, 1908.

Dear Sir and Bro. Exhibitor:

The Mutual Protective Association of Motion Picture Exhibitors of Philadelphia will have their meeting on Sunday afternoon, December 13th, at 2:30 p.m., at 2525 Girard avenue. Members are requested to attend this meeting without fail, and all non-members should grasp this opportunity of affiliating themselves with us, as there are many things that we will have to consider. Chiefly among them is the final consideration of our petition to Councils, signed by over one hundred and ten parlers in the city of Philadelphia, which asks a hearing from Councils to rectify the existing law passed February 29, 1908. We will also have a Monster Banquet, Concert and Entertainment. This is given for the benefit of those who play vaudeville in their houses. As there will be no less than 30 turns to
Gentlemen—I am a subscriber to your paper, The Moving Picture World,
Song Slides

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$160.00 Projectoscope  $99.00
145.00 Lubin  95.00
135.00 Edison  74.00
175.00 Edison  119.00
150.00 Dissolver  74.00
60.00 Stereopticon  24.00

1000 SETS OF SONG SLIDES AT $2.75 per set

All kinds of electric burners from $2.50 and up.
Any of the above machines will be sent to you subject to examination upon receipt of $10 to pay express charges to and from New York. We also have a large collection of rheostats from $3.75 to $15 each. Send us your permanent address and we will keep you on our mailing list.

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Our Announcement Slides are used in ALL theatres now. Don't be the man behind. Get our Catalogue, its an "eye-opener!"

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FOR SALE 1000 ft. reel film, $10 per reel, 2000 ft. Passion Play $5. Wanted to buy films and Machines. H. Davis, Watertown, Wis.

FOR RENT the double reel film DAVID AND GOLIATH and JERUSALEM IN THE TIME OF CHRIST.

Perfect condition. Apply to Manager Bronz Casino, 3229 Third Avenue, New York City.

FOR SALE Double Stereopticon Complete. at a bargain. For particulars address Bronz Casino, 3229 Third Avenue, New York City.

PARTNER WANTED with $50 to $1000 at once for first-class travelling Moving Picture Show, Bookings ahead. Write for particulars to MECO, care of Moving Picture World.

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With Underwriter's) ) Type 40 Amp. $225.00
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EDISON FILMS
NEW FEATURE SUBJECTS:
SHIPMENT DECEMBER 8, 1908.

THE TALE THE TURKET TOLD. Dramatic
A white heat incident of a Stock Exchange panic eliciting a story remarkable for its mad specula-
tion, intense passion, reckless revenge, love, and delirium.
Approx. Length, 900 feet.
Pos.No. 6463.

SEND FOR DESCRIPTIVE CIRCULAR No. 406.

THE ANGEL CHILD. Comedy
To deceive her suitor in regard to her age a matronically inclined widow dresses her daughter
in youthful attire, but the "angel child" plays havoc with the courtesies until Billy Goodfellow comes
along to win "mamma." The child then sees her chance—she appears properly attired with lengthened
skirts and cut "mamma" out by winning Billy for herself.
Pos.No. 6463.

Code, VENDRED.
SEND FOR DESCRIPTIVE CIRCULAR No. 406 A.

NEX WEEK'S SUBJECTS: COCAO INDUSTRY, TRINIDAD, B. W. I.
Code, VENDRIAN.
Approx. Length, 850 feet.

THE STREET WAIF'S CHRISTMAS Dramatic
Pathetic Code, VENDRIAN.
Approx. Length, 900 feet. / Comic

We Are Also Prepared to Furnish Prints Of our Two Previous
CHRISTMAS SUCCESSES
"The Night Before Christmas"
"A Little Girl Who Did Not Believe in Santa Claus."

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564 Washington Street, - - Boston Mass.

A picture of a man and an interesting product, the complete operation of the cocoa industry in the British West Indies from the plantations to the shipping.

In April, the cocoa was planted; in June, it was harvested; in September, the dried beans were packed in bales and shipped to the United States. The arrival of the beans in the United States is marked by a large-scale exhibition in the city of Washing-ton, D.C., where the cocoa is put on display for public viewing.

A street-waif's christm-as. Synopses of scenes. A moving experience at Christmas time that will touch the hearts of all who see it. It is a story of a young waif, who, after being rescued from a life of crime and vice, finds her way back to the normal life she left behind.

The story tells of a young waif who was rescued by a group of good women and taken into their home. She was taught the ways of the world and given a chance to start over. She went on to become a successful businesswoman and married a good man.

Children recognize no social distinctions; the children become friends, and Ronald gives Marie his toy. This is a moving story that will inspire the hearts of all who hear it.

ESSANAY FILM MFG. CO.
The Installation Collector. The development of the plot of this comedy film is based on the well-known theory of the installation plan. A young man purchases an edition of a book by the payment of $1 down, and the cablegram of a contract for 10 cents a week for a stipulated number of weeks. The collector appears for a first instal-
money. He chooses the book and is shown a little love scene by his stereoscope.

E. ESCHENFELD

THE INSTALLMENT COLLECTOR. The development of the plot of this comedy film is based on the well-known theory of the installation plan. A young man purchases an edition of a book by the payment of $1 down, and the cablegram of a contract for 10 cents a week for a stipulated number of weeks. The collector appears for a first instal-
money. He chooses the book and is shown a little love scene by his stereoscope.

The second installment finds him asleep in bed. The third installment at a theater party. The fourth installment at a cafe lunching with a young lady.

GREAT NORTHERN FILM CO.
The Changing of Souls. Professor Stone is lecturing at the Hypnotism in the University. He special-
ally on the problem of how to hypnotize the souls of two human beings that they can be made to change, and he demonstrates this theory upon him-
self and a student, who has not yet quite recovered from yesterday's spree. The consequence of this be-
ing that the student's half-drunken soul quietly settles down to the soul of the Professor, while the Professor's soul remains in the student's drunken body. The study of this bewildering results in that the Professor at once leaves the lecture room together with the students, while the student makes his head at the maddened of the young men, goes to the Professor's house, and in the light of the great asthmatic, no small part of his soul is given him on the part of the Professor's wife and daughter, in fact the ladies are so behav-
orable as to send for a policeman in order to have the wine-swilling student taken into custody, who,

man.
KALEM COMPANY.

THE MOLLY MAGUIRES. Or Labor Wars in the Coal Mines.—Thirty years ago there existed among the anthracite coal miners of Northeast Pennsylvania a secret organization known as the Molly Maguires. Taking the name from a secret political society of Ireland it spread rapidly over the entire anthracite country and soon succeeded in establishing a complete control of the miners. The region was divided into districts, each under the wise command of a chief official known as a "body master." A general strike was successful and many of the hardships of the mining system wiped out. But in a few years the organization fell into the hands of a band of dishonest leaders who used the power over the simple miner folk for their selfish ends. Strikes were ordered by them on the slightest excuse. Soon a spirit of terror prevailed throughout the entire region. But the arrest and execution of the number of the most bold criminals checked the power of the "Molly" over the miners. In the succeeding scenes are shown how a tale told story of human suffering, endurance and heroism among these simple miner people. Length, 890 feet.

Scene 1.—Death Visit to Miners Anderson’s House. Scene 2.—The Strike—Anderson Refuses to Go Out. Scene 3.—Conspiracy in the Coal Breakers. Scene 4.—Anderson Assaulted by Strikers. Scene 5.—Anderson’s Home Coming. Scene 6.—Strikers Burn Anderson’s Little Cottage. Scene 7.—The Fight at the Breakers. Scene 8.—Back to Work.

S. LUBIN.

THE LIGHTHOUSE KEEPERS DAUGHTER.—Father’s Dinner.—Mary, the lighthouse keeper’s daughter brings father’s dinner. She whistles, he lets down the rope and pulls her meal up to his lonely place.

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stop it, away it flies down the street. The frightened young man manages to keep at the steering wheel, but not being skilled in the art of controlling the auto, she creates a panic all along the course, smashing into a passing cart, which she swerves, splintering the contents all over the street. Next she attempts to do a big painting that two men are carrying, then races along toward the railroad crossing, then jumps over a fence and smashes through them. She then rides through a stable door, but fortunately comes out safely on the other side. Finally, after having killed the best horse and cattle in town, she manages to get into one of the New York to Paris cars and gets her best baby out of the way, and finally winds up at the finish and is mistaken for one of the contestants. She wins the race and receives the prize amid loud cheers of the enthusiastic crowd. Length, 36 feet.

THE QUARRY NORTON.-A laborer in a stone quarry is seen loading his wife and family and going to his daily toil, where it is his duty to set the fuse to the powder which blasts on the heavy rock. Something unforeseen happens to the fuse and it does not ignite the blast, but, after waiting for some time, the man goes up to investigate the cause of the delay. Suddenly there is a terrific explosion, and he is thrown many feet away and seriously injured. His companions carry him home and when he regains consciousness the poor fellow realizes that he has lost his sight. Being an able-bodied man, the fact that he will now be helpless so preys on his mind, together with the thought that his wife is childless, and he asks his little boy to lead him down to the river. The child soon runs ahead and jumps into the stream and would have drowned but for the timely arrival of his wife, who dangles in after him and brings him safely to shore. She leads him home, and realizing that it was all done for her and son, and not for selfishness, she decides to devote her life to him, turning her back on the young man who has caused the trouble and who is even now waiting to close with her. Length, 571 feet.

THE MOHAMMEDAN HOME.-The people of the Mohammedan religion are noted for their very peculiar customs, and in this picture we are shown in close contact with a few of the better class and we get an idea of their singular mode of living. In the first scene we see how the women make their toilet, paying strict attention to the covering of their faces. In the next we see the way the men receive their guests, showing their manner of salutation, taking coffee and all smoking the pipe and drinking from the same cup of wine. After a prolonged conversation, all fall back and have a laugh. The design of this picture is magnificent, showing the interior of their housetown, which is richly decorated and beautifully furnished in a quaint style. Length, 584 feet.

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The Story: "Love is Better than Riches." A young soldier and his sweetheart are sitting in the parlor of the girl's house in the young man's presence, and is accepted. The young lady's father enters the room, brings the news of the engagement, and orders the young man out of the house. He gives him his watch and his sword, but when they hurry to a church, are married and return to her home. The couple tell the father of their marriage. The old man is beside himself with rage and turns.
them out into the street. Their start in life is humble, but their home is happy, while that of the father is lonely, and they have no home. The girl and her soldier husband walking along the street. The young man leaves his wife for a moment, and an automobile comes up behind him. The auto is owned by his father. The old man gets out, recognizes his daughter and wants to hold her. But she takes charge of her when the howl appears, waves him aside and takes his arm. She then finds the young man waiting upon the invalid when the father enters and hopes for-wellness. A happy reconciliation takes place and pictures closer with the father fondly embracing his daughter. Length, 585 feet.

SLIPPERY JIM'S REPENTANCE.—Judge Ford Sentences Jim to Ten Years.—In a court room, filled with spectators, is the Judge and Judge Ford, stern, merciless but just, sits on the bench. Slippery Jim, poorly dressed, with hang-dog air, is in the dock. He whispers to his mother, old, feeble woman, who is watching the Judge anxiously. The jury enters and renders a verdict of guilty. Jim grasps his chair by a gesture of despair, while the doctors totter toward the place of holding out her hands pleadingly. He turns a deaf ear to her entreaties and sentences Jim to ten years imprisonment. The condemned man is led away, and at the door turns and shakes his flat honest face and in an officer's arms. Five Years Later.—Jim, in the convicts' uniform, is sitting on his cot with his head resting in his hands. The keeper passes, looks in, speaks to the convict and then reaches for his key. Jim steps away, and goes to the door and looks after him, then stops, drops a letter on his shoe, jumps on his cot and flies a tear at the window. Two of the hares are finally located, Jim tidies his clothes, fastens the end to the unused bar and climbs out.

Christmas Eve.—Judge Ford Puts His Little Daughter, Heartsease, to Bed.—At the Judge's home the nursery door is open to a crippl', into the room. The father enters, uncovers the child, arranges his stockings in the fireplace, sits beside her until she falls asleep and then goes out.

Slippery Jim Arrives to Pay His Debt of Revenge to the Judge.—Judge Ford, returning from Christmas shopping, enters the library, is surprised to see a large number of packages. He unpacks different ones, displaying toys and also a book. He goes to the window with a great deal of amusement, sits down to read and is soon fast asleep. Presently Jim comes to the window and sees a small boy, very neatly dressed, softly enters. The Judge awakes, silently reaches for his revolver, tips it to the child, and just as he lifts it, he is covered. The Judge goes to the telephone, keeping his revolver pointed at Jim all the time. Realizing that he is calling for help, Jim falls to his knees and begs for mercy, whereupon the Judge, sincerely and sternly replies, He turns his head for an instant. Jim sees his chance, knocks the revolver out of his hand and strikes him with the butt of his own sensibility. Jim quickly binds the limp form, then turns to the father in alarm as he hears a sound from upstairs. Little Heartsease Believes She Hears Santa Claus.—The little child awakens, creeps out of bed, limps to the nursery door and enters. Meantime in the library Jim is impatiently waiting, holding the revolver to start use. He glances about the room, observing the Santa Claus hat and skirt and little girl entering, thinks that Santa Claus is before her, limps to her over with delight. Jim is uncomfortable and at the child's legs he is happy in his mouth for a kiss, his better nature asserts itself. The Judge carefully covers her, looks at the child recurvity and hits his eyes to heaven in supplication. The Judge recovers conscious, sees the little woman has distributed Christmas gifts to the poor. As she goes further up the street, the ruffians follow, then takes place and the pictures closer. The only moving Picture Machine Trunk in the world which is strong enough to carry the machine safely and light enough to save excessive baggage charges, is the "BAL" FIBRE TRUNK, and, being the best, it is the cheapest.

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THE FILMS.

We have in our hands a communication from an exhibitor complaining that an exchange with whom he had a contract for first run service frequently skips him on the first day. We were requested to find out if possible the release days for films of a certain manufacturer, and learn if the concern does not ship its subjects to the exchange complained of in time for their use on the day of release. We were requested to look up several other matters which we hardly think come within the province of a trade journal. However, we undertook to learn, in a general way, if practices of the kind were indulged in, and were surprised to have this explanation offered us by an exchange: “The case is just this. I have a first run customer who unfortunately changes his programme on Sunday. Now, Sunday is our great feature day. I can get a week’s price for first run films for Sundays only. Now, why should I give that up when I only get little more from the first run customers for a whole week?” The only answer is that a bargain is a bargain, and if so much is made on the one special run it would seem sufficient is made to buy more films. At all events, the first run customer deserves what he has bargained for.

Constant complaints are being made of the duping of films and the culprits make no distinction between Independent and Association goods. The latest makers who have suffered from the imposition are Selig, of Chicago, Kalem, of New York, and Lubin, of Philadelphia. It is said that sufficient evidence has been gleaned for action by the licensed manufacturers at its coming convention.

PATHE AND THE ASSOCIATED MANUFACTURERS OF EUROPE.

The note in our last issue that M. Charles Pathé had declared himself against the proposed syndicate of manufacturers seems to have been taken by many of our readers to apply to the American field. The wish may have been father to the thought in some cases, but it should be well understood by this time that Pathé is the backbone of the American Association and that his relations with the other members of the circle are such that his sudden breakaway may neither be feared nor hoped for.

Manufacturers on the other side of the great pond, however, do not have such a bond of unity, and consequently the condition of the trade abroad has forced them to swallow their individual pride, forget for a time the jealousy and rancour which exists, and try to get together to form an association for mutual protection.

Not feeling the need of co-operation, Pathé has held aloof from these conclaves, at which some weird schemes for the salvation of the group have been evolved. When the others had agreed upon some scheme, a delegation waited upon M. Pathé to get his co-operation, and his answer was in the form of a letter which arrived too late for publication last week, but of which the following is the sentiment in free English translation:

Vincennes, November 12, 1908.

President, French Manufacturers’ Association:

Dear Sir—Replying to your favor of the 11th inst., I confirm in writing the reply I gave you when you interviewed me on behalf of your company.

We are not free to affiliate with your association on account of agreements that we have with other concerns. Moreover, what advantages could you expect from our affiliation? None. This industry is not merely suffering from a slight indisposition. It has reached a crisis that any one, without being a prophet, could have foreseen for some time past. Any remedy must be drastic, or else the victims will find relief only in the grave. It is the services of a surgeon that are required, not that of a doctor.

By this I mean that the over production far exceeds the demand. In this business we are experiencing, even to a greater extent, the depression felt last year in the automobile industry. The films now being produced are about twice as much as are needed to supply the demand.

Do you expect to find among your members any with such a spirit of self-sacrifice that they may be induced to curtail their output or to commit business suicide? For my part I am not willing to sacrifice myself and it would be uncharitable for me to expect it of others.

Believe me, we must be patient. The impending consequences of the past cannot be avoided by any measures that you may now adopt. Those who believe that they can remedy the situation by increasing the sale price or by suppressing the sub-renters are making a great mistake. The root of the evil lies deeper, no palliative remedy will avail. Relief can only be obtained by the inevitable collapse in the near future of some concerns which have been promoted as stock jobbing schemes rather than as industrial enterprises. The association which you represent should have no interest in injuring those who are suffering the same fate. They would diminish the ranks and facilitate the preparation of an agreement in which we would not fail to be interested.

CHAS. PATHE.

Any one who is conversant with the conditions existing in France and Great Britain could not have expected a different answer from Pathé, but the promoters of the combine were not daunted, and, after several more sessions, Pathé outlined the conditions on which he would be favorable to the association. We are this week informed that Pathé has signified his willingness to ally himself with the syndicate if they can be guaranteed the support and allegiance of certain outside interests.
M. Pathé defines the foreign situation in a nutshell when he says that the malady "needs a surgeon and not a doctor." The disease is overproduction and he intimates that if some of the struggling concerns are not killed off they will die a natural death. There is food for reflection here to the advocate of free trade, the rater against monopoly, the advocate of the open market and the screecher for freedom. Under pain of being branded as an advocate of trust methods, let us ask the reader to imagine, if he can, what would be the condition of the moving picture business in this country if every man who had worked in a motion picture studio long enough to pick up the tricks of the trade and earn enough to purchase a camera should break away and, with an employee from some other concern, start a new film producing plant. (This, we are informed, is the basis of many foreign concerns.) Imagine the mass of stuff that would glut the market inside a year. And who would be the gainers? Not the public. Not the budding artists or financiers who would temporarily profit by the new capital they would induce to be invested.

What would be the result? There would be panics and failures among the trade, and the weaker manufacturers would suffer more than they are at present doing in Europe. Prices would fall and with them the quality and the demand. It is not necessary to look to the foreign situation for an answer to the question. Parallel cases in American mercantile history are plentiful which will clearly foreshadow what would be the outcome.

And this is not advocating monopoly because that imperils the business at the other extreme, but shows the need of a board of trade control with sufficient power to check wildcat competition, curb monopoly, and at the same time foster and encourage legitimate merit and enterprise.

THE PRUINING HOOK NEEDED.

It is gratifying to see that the Film Service Association has taken in hand the prosecution of the parties in the southwestern States accused of defrauding film renters of both their rentals and property. Heretofore the suffering renters have personally prosecuted the cases. As the decisive prosecution of such offenders is in the interest of all its members, if only for example, the Association has taken a commendable step.

UNREASONABLE CRITICS.

Some of the critics who are continually harping upon "the possible ill-effects of moving pictures upon the minds of children" should leave their cozy fireplaces once in a while and see the other side of the situation. They would find the nickelodeon doing some genuine missionary work. Many a friendless man, woman and child find a pleasant hour or two within its shelter and in it find a gratifying substitute for the barroom or some worse place. If some of these people would think more of the good that can be done through this innocent amusement they would establish stations where the wanderers could procure tickets of admission to nickelodeons, thus affording each unfortunate an hour or two of innocent pastime and a diversion from the path of evil ways.

CAN you afford to miss a copy of the MOVING PICTURE WORLD? $2 per year—52 numbers. Every number a Christmas number. Send in your subscription now or order through your newsdealer.

THE SECOND ANNUAL MEETING OF THE FILM SERVICE ASSOCIATION.

It is of great importance that every member of the Association attend the second annual meeting, which is to be held in New York City on January 9th, and to that end arrangements have been made with the different railroads for a reduced fare. The best rate that can be obtained is one fare and three-fifths for the round trip and to those who have to come from a great distance the saving is considerable—at least enough to cover Pullman accommodations. For example, the fare from Detroit to New York is $8.50, or this fare must be paid on the going trip, and a certificate asked for from the ticket agent. At the meeting this certificate is validated by a representative of the railroads and if it is presented when the return ticket is purchased the three-fifths fare is charged. In the case of Detroit this would be $9, a saving of $6, or equivalent to the charge for a Pullman berth both ways. This rate cannot be obtained unless 100 certificates are presented, therefore no one should neglect to ask for the certificate. The privilege is open to all film renters and manufacturers of moving picture supplies, members of their families or employees, also any exhibitor who may desire to be on hand at the meeting on the 9th of January, 1908.

INSTRUCTIONS.

A reduced rate of one fare and three-fifths on the certificate plan has been secured for persons of Film Service Association and Associated Manufacturers of Moving Pictures, New York City, January 8-15.

The following directions are submitted for your guidance:

1.—Tickets at the regular full one-way first-class fare for the going journey may be purchased within this date (exclusive of Sunday), prior to and during the first two days of January. The announced opening date of the meeting is January 8, and the closing date is January 15, therefore no going tickets or certificate not earlier than January 5 nor later than January 9, exclusive of that from stations from which it is possible to reach the meeting by noon of January 10, tickets may also be sold for nonreturning tickets to that destination. Be careful that, when purchasing your going ticket, you request a certificate. Do not make the mistake of asking for a receipt. ASK FOR A CERTIFICATE.

2.—Present yourself at the railroad station for ticket and certificate at least 30 minutes before departure of train on which you will begin your journey.

3.—Certificates are not kept at all stations. If you inquire at your home station, you can ascertain whether certificates and through tickets can be obtained. Instead of manufacturing your own home station, the agent will inform you at what station they can be obtained. The ticket office will also issue a local ticket, and there purchase ticket through and secure certificate to place of meeting.

4.—Immediately on your arrival at the meeting present your certificate to the endorsing officer, Mr. Percy Waters.

5.—It has been arranged that the Special Agent of the Trunk Line Association will be in attendance on January 9 and 10 from 9 a.m. to 6 p.m., to validate certificates. A fee of 25 cents will be charged at the meeting for each certificate validated. If you arrive at the meeting and leave for home again prior to the Special Agent's arrival, or if you arrive at the meeting later than January 10, after the Special Agent has left, you cannot have your certificate validated and consequently you will not get the benefit of the reduction on the home journey. No refund of fare will be made on account of failure to have certificate validated.

6.—So as to prevent disappointment, it must be understood that the reduction on the return journey is not guaranteed, but is contingent on an attendance at the meeting of not less than 100 persons holding regularly issued certificates obtained from ticket agents at stations previously mentioned. The meeting, therefore, for the one-way first-class fare of not less than 75 cents on going journey.

7.—If the necessary minimum of 100 certificates are presented to the Special Agent, you who are entitled, up to and including January 9, to a continuous passage ticket by the same route over which you made the going journey, at three-fifths of the regular one-way first-class fare to the point at which your certificate was issued.

THE ANNUAL MEETING of the Film Service Association will be held in New York City on January 9th. As important business will be transacted and several vital questions come up for consideration, it is desired that every member of the Association be present or represented. This meeting should have occurred on December 12, but as the questions to be considered would not be in shape by that time, and their import would have necessitated calling another meeting within a month, the Executive Committee wisely postponed the regular annual meeting.
HOW CAN THE CONGESTION OF SHOWS BE AVERTED?

As the time for holding the conventions of the Edison Licensed Manufacturers and the Film Service Association approaches we find many in both spheres actively engaged in framing propositions they intend to bring before the respective councils. An idea of the problems which seem to have received the greatest boost, seems to have attained its start in the northwestern part of the States. It seems the nickelodeons have been multiplying in that section much faster than the film exchanges and manufacturers have been inaugurated to try and limit the number of such places of entertainment. A film rental Northwestern agency is credited with having circulated a very lengthy communication to exhibitors who have been sent by means of a copy of the paper, sufficient has been learned to give our readers a general idea of what the movement seeks.

In brief, the circular claims that the overcrowding of certain towns and cities with five-cent theaters has taken profits away from the original investors in such amusement places and leaves no room for a credit balance for those who have squeezed themselves into the field. The means of relief proposed are that the manufacturers get together like the various theatrical trusts and so schedule affairs that only a certain number of such places can be conducted in cities and towns, the quota to be in proportion to the population of the respective places. The objections on the part of the film exchanges and manufacturers to this argument is that if the number of places are restricted the former will get proportionately higher prices for rentals and when they get more money with which to make purchases they can purchase the monopolistic caromark of the agitation which comes from the Northwest.

AN INTERVIEW WITH J. STUART BLACKTON.

"Yes, I am glad to get back again to America," said J. Stuart Blackton, who, with Mrs. Blackton, arrived last week in New York city from France, where they have been making motion pictures. France may be the cradle, but America is the home, as it is the birthplace, of motion pictures. Then you are not over-enthusiastic over the trade conditions in Europe, are you?

"Yes, and no. I am satisfied with the progress our European branches are making, and the general activity supports the theory that motion pictures are here to stay as the people's entertainment, but I deplore the way in which much of the business is handled in Europe. They need a few men like Lubin, Keith & Proctor, Fox and a few of our great amusement promoters to show them what a moving picture theater is. They need a rental system such as we have here, with a few first-class distributors like Laemmle and Swanson to get after the business and build the theaters if they cannot otherwise be had. The way in which the little shows in Paris are crowded proves that the patronage is there, and enterprise in this direction will bring good results to the business." "Over there an exhibitor drops into the exhibition room of a manufacturer and after seeing on the screen perhaps a half-dozen subjects, he may select one and pass on to the product_next on the counter. Here, in the States, if a picture is run the entire week, then the showman sees the reel with his nearest neighbor or subents, and this is repeated down the line as long as the films hold together. In going the rounds one is certain to run across some subjects that he has seen in a different theater the previous week. If this is annoying to a stranger, what must it be to the habitue?" "How are the shows conducted otherwise?" "On a high plane. I have no criticism to offer, only that the seating and furnishings are not up to the standard of Americans. In the better class places a really good show is given. Parties in evening dress patronize these places and the moral tone is vastly superior to that of the usual Parisian theater. A large variety of subjects was shown in the Parisian theater that I visited, nothing was shown that was off-color, whereas Mrs. Blackton and myself left more than one theatrical performance in disgust. In discussing this with others who have seen the same material I have come to the conclusion that the strong stand taken by the American public and the American importer against lewd or suggestive pictures has had a world-wide influence." "Are you going to have a talk with an association of European manufacturers?" "A movement is afoot to effect an agreement, but it is thwarted by jealousies. The condition has been forced upon the European manufacturers because American trade is not arrived at, many of the foreign manufacturers will go to the wall. Their output and outlet do not keep pace with their expenses. Some would not exist if they were not for their export trade. The field is over-
crowded with mediocre talent. Some are struggling along from lack of capital. The competition is not stimulating, but killing.

"Do you think that the manufacturers in this country will eventually sell or rent direct to the exhibitor?

"I do not expect it and not wish it. This is proved by the fact that we are now arranging to dispose of our rental department so as to concentrate our energies in the manufacturing line. Manufacturing and vending are two distinct lines of trade; moreover, the business has grown to such proportions in this country and the territory to be covered is so vast that the middleman is a necessity."

"Judging by the activity around the Vitagraph factory and the number of new buildings being erected, you evidently expect a long lease of life for the moving picture business?"

"Yes, it is but in its youth. The demand is increasing and we are prepared to cope with the demand. I return to find four studios instead of two, and sites in reserve for others as they may be needed."

"Have you anything in view to keep up the interest if it is found that the public should tire of motion pictures?"

"Since the world began, pictures have been a source of interest and enjoyment and education, and will continue to be so. But you may like to know that our foreign and home mechanical departments have been working on a synchronizing mechanism for taking pictures which is now perfecting. When it is ready we may enter that field when we consider the time ripe. Heretofore there has been no perfect means of synchronizing the sound and the motion of the lips. We have perfected an automatic electrically controlled device which will correct any deviation in less than a second, even if purposely thrown out of unison. Also we expect to produce the work of noted playwrights by actors of world-wide fame. The time is coming when the moving picture play will cast a different class, who will pay higher prices to see high-class motion pictures in high-class theaters. The Vitagraph Company will not be behindhand in furnishing the programme necessary for this upward and onward movement."

THE FLY-BY-NIGHT.

Complaints have been lodged with us against J. G. Hollingsworth & Co., or The American Amusement Company (a party by the name of Tisdale signing some of the correspondence), that they are renting films from several exchanges and never returning them. One rental house shipped on their order, two reels to Tyrone, Pa. The express company says that the goods were re-shipped from Tyrone to Butler, Pa., and that one of the parties interested in the concern had his trunk shipped from there to Jamestown, N. Y. Several complaints would be thankful for any information that would lead to their recovering possession of their property.

FILMS STOLEN.

Savannah, Ga., December 18th.—Between two and three thousand dollars' worth of films were stolen from the Criterion Theater last Tuesday night. The pictures were those of the Grand Prize Race at Savannah and had just been run that day, and those of the New York to Paris race and the Dieppe race of 1906. The pictures belonged to Miles Bros. Company and to the Birmingham Film Exchange. In the theater there were three films of the Grand Prize Race and only one of these was taken. The exact amount of films cannot be given out yet, as Mr. Lucas, the Southern manager of the company, will have to check up first. He places the loss between $2,000 and $3,000. A reward of a hundred dollars has been offered by Mr. Lucas for the name of the thief or any clue that will lead to the recovery of the films.

Radiography has made remarkable progress during the past two years, thanks to the improvements in the plate and film. The body can be radiographed so quickly that motion pictures are practical and several organs of the body as well as the bones can be seen and followed in their different functions. The pulsations of the heart or the motions of the bones in the foot can be certified and this is of great value to medical science. Dr. Rosenthal, of Munich, claims that he has photographed the heart of a living person.

Send $2.00 for a Subscription to the Moving Picture World—the representative trade newspaper.

THE SUNNY SOUTH IN MOTION PICTURES.

Motion pictures of real Southern scenes, taken among the palms and moss-covered pines, will soon be shown all over the country. The Kalem Company, of New York, is responsible for this enterprise. Several months ago Mr. Marion of the Kalem Company and Mr. Olcott, a stage manager, made a trip to Florida for the purpose of making the necessary arrangements. With the assistance of Mr. A. S. Hoyt, proprietor of the Pastime Theater, of Jacksonville, they secured a lease of "Roseland," a beautiful estate on the St. John's River. On this estate is to be found almost everything that is dear to the heart of the artistic producer—an old-time mansion, with all its original setting of negro cabins, etc.; a big wharf with all kinds of boats, fronts the estate and within easy reach are turpentine stills, orange groves, banana plantations, and every feature of Southern life that might be required. The company is headed by twelve of the most experienced artists in the moving picture line and their work is in charge of Mr. Sidney Olcott. We reproduce a photograph of the group of actors taken against a rich background of tropical foliage. The first production of this company will be issued by the Kalem Company next week and will be entitled "A Florida Pea; or, Love in the Everglades."

NEW MUSICAL WONDER.

A One-Man Orchestra Combination.

Managers of moving picture shows should be interested in the advertisement on another page of a new piano orchestra attachment, consisting of a combination of five instruments, all under the exact and perfect control of one musician. It consists of snare drum, bell piano, bass drum and cymbals in conjunction with any piano, and a good pianist can master the combination with short practice. We have heard it operated by a blind pianist, with wonderful effect, like that of an eight-piece orchestra, but he was a musical genius. It showed, however, that the outfit was capable of doing all that is claimed for it and the result is entirely up to the musical capacities of the performer. The snare drum is electrically controlled and operated with the right foot; the bass drum and cymbals are placed behind the piano and operated by the left foot; the bell piano, which has a range of two octaves, is placed under the keyboard of the piano proper, to the right of the pianist, like the arrangement of a two-manual organ. The outfit can be attached to any piano in fifteen minutes and is well worth the price asked. Particulars may be had from E. J. Perry, 43 West Sixty-sixth street, New York.

ILLUSTRATED LECTURETTES.

Scott & Van Altena, 50 Pearl street, New York, announce that they have in readiness a lecturette on "Japan." This is a subject that is of interest and lends itself to the beautiful coloring which is distinctive of this firm of slide makers. From Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, Pa., we have also received a booklet describing a series of illustrated lecturets, for which motion picture films are also supplied. These will be further noticed in our next number.
THE MOVING PICTURE WORLD.

WATCH YOUR ILLUSTRATIONS.

As has been pointed out in these columns before, not all film illustrations fit carefully with pictures they use. Frequently the pictures have no connection with the words at all. An amusing instance was noted the past week. In a song was a reference to a steamboat on the Susquehanna river. The picture shown represented a sailboat going up the Hudson with the Palisades towering in the background. It was so incongruous that many in the audience noticed it.

As a suggestion this picture could have been made substantially accurate had it been a steamboat sailing up a canal where there are no sailboats for background. It is not assumed that all these illustrations are absolutely true to the object named, but they could be made to interpret the words of the song. Certainly the picture of the Palisades with a camera in the foreground did not correctly interpret that part of the song in question.

SOME FILMS IMPROVED.

In going about the city one frequently sees films repeated high which have previously been shown elsewhere. While this is not an ideal exhibition, the fact that they are repeated high is interesting to note that in some instances the film has been improved.

An instance is the comedy, "I Have Lost the Ball," referred to these columns some weeks ago.

Orignially the week the film was exhibited in the Vitagraph, a water from a bridge and then suddenly jumped from the water to the bridge again, a true natural thing for a ball to do, and the film was marred by this one thing because it was so impossible. As the film developed in the Tea Palace another shot was added, the boy jumping through only one impossible operation. It rolls up a steep hill in one place, equally as impossible as the other. That art could be taken out with benefit to the film.

The comics which reproduce stage magic are legitimate amusement in themselves, and they are amusing for that reason. But in those which are not aimed at the magic and impossible the introduction of such features mars the films and reduces the attractiveness of the exhibition.

Improbable acts are always interesting. Even though they seem absurd, one cannot certainly say that they could not appen. But the clearly impossible imposes upon the credibility of the audience and scarcely ever do they raise a laugh. Comics made up of funny situations such as one sees about in daily, like falling into a brook, for example, will create laugh every time, when the overdone and strained comics are ill received. This is as true for the audience as is plain enough for any manufacturer to follow. And it could seem, too, that there are plenty of comic incidents which can be worked up without resorting to and reproducing what is clearly impossible.

WHICH IS IT?

Some say that the moving picture show Is merely a passing fad.
Like the bicycle days or the ping-pong craze
Or the toys of some young lad.

Others say it is here to stay,
Until some genius proves
That he can provide more fun on the side
Than the life-like picture that moves.

HARRY M. TRILLING, Chicago, Ill.

THE VAUDEVILLE OFFERINGS.

At two theaters the vaudeville offerings have been much better during the past week than those of the previous week. At another there was one act which ranked as high as any of the previous week. The rest were not better. As a whole, however, the vaudeville was better than during the week and the audiences showed their full appreciation of this by more applause which was given the actors whenever they appeared.

Apparently managers are striving for a steady improvement in their acts, and the fact that each week shows some acts, or, as during the week just passed, a number of acts, which rank ahead of those which have gone before, is sufficient evidence of the intention to offer as good as is obtainable. And, as has been pointed out before, this is the only way to attract and hold satisfied and large audiences.

THE SONGS.

A notable improvement was seen in the quality of the songs of the week, but not as much can be said of the illustrations. The criticism applies to only a few, however, which is fortunate.

Some of the illustrations are the best that have been shown. But in two or three instances the quality of the songs followed the quality of the pictures.

One house keeps its regular singer. He is a drawing attraction, and not a few of his friends go in merely to hear him sing. Other houses change singers each week, or occasionally.

Of course, the case was different during the week, the house being able to enjoy through only one impossible operation. It rolls up a steep hill in one place, equally as impossible as the other. That act could be taken out with benefit to the film.

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HANDLING SLIDES.

Little things make or mar an exhibition in which illustrations to be seen at a certain time form a part of the programme. Where there are as in some theaters, it is necessary that there be perfect consonance between the speaker and the operator, otherwise the effect of the lecture and its illustrations are lost.

In other words, unless the illustrations appear on the screen at the proper time the audience gets mixed and doesn't know what to expect.

Last week there was a good deal of that thing at one theater. The speaker at one time was describing a sugar plantation when a valley destroyed by Mont Pelée was on the screen. The speaker was partly at fault. He didn't take advantage of such situations.

Something similar happened again early this week, but it was not as bad as the previous week. He began to talk about Réouge and pictures of Constantinople were shown. He spoke very sharply to the operator and left the stage.

These are little things, but they are more or less annoying, and when an audience once becomes annoyed in that way they spread the news to others and ultimately the theater suffers.

MORE ELEVATING PICTURES DESIRABLE.

There are, of course, many exhibitions in the moving picture line that give praiseworthy entertainments; but there are very many more that are not to low passions and have nothing but the dollar in sight, and think of nothing but "the film which will draw the biggest crowd without pulling the house into the police court." If the moving picture is to be made an asset to the theater that can undoubtedly do something, there will have to be done about the class of pictures exhibited.

"Now it is up to you. When you go to a vaudeville house and see a picture show concluding the entertainment, write to the owner a line. Say what you liked and what you didn't like. What are you going to do?"

To see an Indian bind his captive and drag him swiftly to the ladder is a thing of the past. A rope tied around a dummy's neck is not a pleasant sight, even when one knows that a dummy has been substituted for the real man who was tied.

To see a knife plunged deep into the breast of a woman because she refuses to say "Goodbye" is no longer in vogue.

A Griffith spirit seems to exist between the Vitagraph company of New York and its employees. Mr. J. Stuart Lackett, secretary of the company, returned from a combined business and pleasure trip to Europe on the 17th inst., and the following night about seventy of the company's employees tendered him a testimonial banquet. All the offers of the company were present and they broke bread and drank healths to the health of the company and its business. Actors, camera men, scene painters, mechanics of various grades, photographers who handle the films after they pass into the printing and developing departments, force, and all the many employees of the company—mingled in good fellowship for several hours. He addressed made indicated that much of the Vitagraph company's success has been due to the respect held for each ther by employees and employers.
Comments on Film Subjects.

"The Police Band."—Even the new expression, "Beats them all to a frazzle," is too mild to express the success of this Edison Company show. A laugh, a gasp, a thrill, a grip you control yourself, you cannot resist the contagion. It is nothing else than a continuous roaring, and if the film was 200 feet longer, the folks would fairly roll under the seats. If you have the blues go to the old Fifth Avenue Street Theater and a dose of "The Police Band" will cure you.

"A Battle Royal" can perhaps interest some pugilists, but it did not seem to impress the audience. The only one scene is too long, too tiresome and too confused. The photography is not much, the acting could be better.

"The Angel Child."—A very good comedy of the Edison Company which greatly amused the audience, although devoid of the long chases and silly falls. This film shows conclusively that the manufacturers can amuse the public remaining on natural lines. The plot is not of "The Impossible Situations" so common in comic work, but has some semblance. It is not unnatural for a widow to remarry and for the daughter to wish to have the young man for her husband instead of having him for her stepfather.

At Keith's Theater the pianist added some charm to the film in following on his piano the motions of the daughter at her piano, and as he gave us some very discordant notes, we could not blame the mother for asking the girl to stop such bad playing.

"Faithful to the Test."—A well-told tale of war and love, in which the soldier and his bride both proved faithful in the tests to which they were subjected. Perhaps this film is chiefly interesting in illustrating a vividly drawn sorrow caused by dragging men away to war, even though it may be a war for right. The drama is well staged, the actors do their parts well, and the photography is unusually clear. It is a very good improvement on the numerous murders which have formed such a conspicuous portion of the films of late.

"Making a Sale."—Intended to be funny, but one fails to see where the fun comes in when destruction of property seems to be the only object of the principal actor. Pseudo action is always funny, but wanton destruction of property creates a bad impression.

"Love Affair in Teyland."—A unique and exceptionally attractive Gaumont film. It cannot be described, but a game common many years ago known as "Geometry at Play" comes the nearest to it. It is funny and in such an unexpected and unique way that it wins rounds of applause wherever it is shown.

"Slippery Jim's Repentance."—An intensely realistic drama, which ends well, though it has several unpleasant episodes. Laura, the judge's wife, wins the hearts of every audience that sees the film. The repentance of the criminal is a touching scene. While it is not wholly to one's liking, it at least possesses the merit of not allowing anyone to forget the actual murder. Actors and actresses are both good and the acting of the little girl when she thinks she hears Santa Claus is excellent. Withal it is a good film.

"Christmas in Paradise Alley."—A realistic piece of work, which not only illustrates forcibly the Christmas spirit, but also depicts graphically the hardships of the poor in the tenement districts of the great cities. The photography and action are both good and the staging is satisfactory. This plot is not plain. The sub-title says that "Jimmy Saves the Good Samaritan." Who is the good Samaritan? Is it the old gentleman who is rescued by the policeman? If so there is nothing to show us that he did anything to be called a good Samaritan. Jimmy should have been praised as he remains in the doorway, while the policeman is doing the rescuing act. The acting is only fair. Jimmy does not seem to mind the whipping and the old gentleman in delivering the Christmas gifts acts as a mere messenger boy.

"The Cobbler Outwitted."—A comic in which love plays an important part. The fates are foiled by a spirited little boy and his bean. The situations develop some fun, but the film's chief merit is that it is short.

"The Quarry Man."—It is regrettable that such an excellent film should not make a full reel, as no one can ever get enough of the thrilling combat scenes and shows much care on the part of the producers. The scene of the blind man listening attentively to his boy reading the newspaper, is a very touching one and very well acted, even when the wife is tempted. Such films leave deep impression and create a desire to see them again, and left them to the opportunity of this one reel we get. It makes us more of such productions there would not be so much objection to repeaters.

"A Miniature Circus."—A remarkable trick film of the Pathé Freres, which pleases everyone. The grown person almost realizes the child's delight in being able to produce such a film, proclaim it a success, while the children are more delighted with it. It is a comical of the highest type and filled with surprises which develop at unexpected turns. The action is all that could be desired and the coloring of the film is more than good. For children this is an excellent film and deserves a long run. Managers will make no mistake in adding this to their list. It leaves a favor with the audience, and at the same time the audience has been amused.

When I saw this film at Keith's on Fourteenth Street everyone seemed to enjoy it, but when I saw it at the Astor Park on Fourteenth Street I only heard the children humming. This is the film that the picture was hard on the eyes. This was due to the operator, who was running his machine as if he was in speed contest, and if I had not seen previously the same film I could have called it a failure. Operators can ethically be asked to run the success of the film.
"All That Trouble for a Drink."—A comic which shows what the power of a good suit of clothes is. Photography and acting are good and no one is injured, or even bothered, and creates a hearty laugh always.

"Timid Dog."—A farce which is perhaps as good a mimicry of a duel as has ever been shown. The photography are both good and the action is comical enough to keep the audience laughing all the time the film is running.

"A Good Watch Dog."—The action of this film is commendable. It is a representation of what a dog can do if given a chance. One example of how a dog can be trained is unusually good. The staging and photography are both good. The film should attract unusual attention.

"Power of the Habit."—A comic which seeks to travesty a habit and show how it may stick to one, even after his environment changes. The action and photography are both good and the staging is satisfactory.

"Jerusalem."—This is an excellently photographed film and he different views of the city are interesting and instructive. The film has been criticised, but the writer of this sees nothing wrong with the film, and feels that it is a little too fond with. As showing the beauty of the city it appears every day it seems to be good. Such pictures of actual life in distant lands are always instructive and it is perfectly safe to assume that a majority of those who have never seen Jerusalem will enjoy it, and will be interested in the minute details which go to make up certain phases of that life. The broad outlook on Jerusalem is good. One gets more to than a passing glimpse in the movement of a film and that is sufficient to leave a fairly accurate impression of the city.

"Archie Goes Shopping With the Girls."—A comic which is particularly applicable at this season of the year. Fortunately not everyone has the trouble Archie did, but perhaps very man who is roped into a shopping expedition by his wife or daughter feels much as Archie did before he gets home.

"Button, Button."—A comic which introduces destruction of property as a result of a hunt for a collar button. It may be, and probably is, funny, but is so grossly exaggerated as to be bad humor.

"The Face at the Window."—A film which has many elements of attractiveness; for example, showing oyster dredgers at work, and similar features which are interesting and instructive. But just why the face appears at the window is not clear. It seems to mean nothing, and if it is used as a portent of something which may befall, it fails to make the fact entirely clear. Technically the film is fair and the acting and staging are satisfactory.

"The Legend of the Giant."—There is no wonder that the old Fourth Street Theater is always packed to the doors. This film created the deepest impression and on every seat you could hear some expressions of sympathy. It is a simple, touching story that went to the heart of every one and when the curtain was brought down the audience was ready to congratlate the happy parents. These are the plays carried home, as every spectator is anxious to repeat the story to his friends and encourage them to see it.

"A Visit to Complignes."—A very interesting film showing the palaces, grounds and parks of the old French Empire days. Some of the views called for many expressions of admiration.

"A Plucky Young Woman."—A well produced dramatic film of Pathe, showing the noble actions of a poor girl. The story is good, and the photography has come very good effects, and was well received by the audience.

"The Mohammedan at Home."—An excellent record film, depicting the daily life of a Mohammedan, or some phases of it. The photography is good and any one who sees this film will gain a good idea of how a Mohammedan lives.

"In Bitter Rivalry."—An intensely active drama of love and jealousy. It ends happily for some, but one heart must needs be broken before the film runs its course. There is some shooting, and the chase of the gamekeeper when running after the poachers is too long. Technically the film is good, although it might be better condensed and less seen by some, but it leaves a sort of lugubrious impression behind.

"Willing to Be Courteous."—A comic in which a gentle man who desires merely to be courteous comes to grief numerous times. It gets a laugh before it has run its course.

"The Invisible Men."—A semi-magic comic in which the power to make themselves invisible is used to their advantage by two adventurers. Some funny situations are developed and there is a good deal of wild gesticulating which illustrates the possibilities of the moving picture apparatus.

"Love Is Ingenious."—A comic in which the ingenuity of a lovelorn maid is turned to account to secure her meeting with her lover. A good comic.

"The Giant Baby."—A film which has some elements of fun, though the bulk of it is rather silly than otherwise. The figure of the giant baby creates some laughter.

"The Patriot; or, The Horrors of War."—A film which might be used with profit by the advocates of peace. The horrors of war are made very real, and while there is much killing, it would be impossible to carry out the idea without the staging and technical quality of the film are both so good that one actually sickens to look at it. A long sigh goes up from the audience when the picture is done, yet it possesses no wonderful fascination and one wants to see it again after looking at it once.

"Caught With the Goods."—A comic which develops a funny situation in several instances, and when the thieves return to the person from whom they stole the goods and attempt to sell them the audience applauds vigorously.

"A Policeman's Dreams."—A new phase of travesties on a policeman's life. The different dreams are funny and the ending is especially so. Technically the film is beyond criticism.

"Tristan and the Press Gang."—A romantic film in which love and a rejected suitor are made the mediums for introducing the audience to the methods of the press gangs of a century or more ago and the life on board ship at that time. The heroism of the prisoner is used as a means for his return to his love, where all ends happily. Technically, the film is fair in some portions and good in others, but not of even quality.

"Hobo on a Bike" (Urban) is another amusing film which gave a good laughing spell to the audience of the old Fourteenth Street Theater. The staging and photography was so well done that the heavy stone was ill timed, the spectators had no comment to make as they were laughing heartily when the men pulled from under the stone the hobo reduced to the thickness of a sheet of paper. Muchapplause was given for the feats of the hobo, riding backwards on the inclined boards.

"A Test of Friendship."—An excellent production of the Biograph, well presented and well received by the audience. It is a good plot, which contains a good moral and shows more that happiness is not to be found in riches. If the manufacturers could change the second scene they would have an ideal film for church entertainments, but the girls smoking cigarettes and one of them sticking her feet on the back of his horse with each of her extremities in view is, displeasing to some tastes.

"The Playmates."—A well produced and touching story, which called for many exclamations of "fine, sweet," etc. It is hard to say if the dog acted better than the little girl or the girl better than the dog. The film was well done and very excellent in their respective parts. The photography is of a rich, soft, warm tone, which adds to the charm of the picture. The only fault with this film is that it is too short, as an audience is never tired of such a charming subject.

THE WEELK'S FILMS.

As a whole the films have been better during the past week than for some time. While no especially ambitious one has been brought out, excepting possibly the "Roman Idyl," the general run has been far ahead of the average for the preceding week. There were not so many killings and the silly sort were not as numerous.

A number of excellent films were produced which possessed human interest in a higher degree than usual, and these served to hold attention and maintain the average at a high standard.

The manufacturers who exercise the restraint that keeps murder, suicides and rape out of their films will please a somewhat disgusted public and make more money for themselves and their patrons.

Philadelphia film renters awoke one morning to find in their midst a lively competitor, who soon began to make himself felt, not in cutting prices, but in getting customers on the better service basis. We refer to the Liberty Film Exchange, a not new institution, but one beginning from central Pennsylvania, where they had already established a large connection. As they are buyers of new films and not junk handlers, their connections are increasing steadily.
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NOTES OF THE TRADE.

Toledo, Ohio.—J. C. Reed is installing a five-cent theater at 1005 Starr avenue.
Newark, N. J.—Harry Robrecht is arranging to open a moving picture theater in this city.
Cleveland, Ohio.—A new moving picture theater on East 112th street is being constructed at a cost of $3,200.
St. David, III.—J. D. Kemp contemplates the erection of a building on Main avenue suitable for his electric theater.
Iola, Kan.—The Bales building on East Main street is being remodeled and will be the home of a moving picture theater.
Chicago, Ill.—O. Gisel and H. Beckman, 170 Thirty-first street, will erect a one-story moving picture theater to cost $10,000.
Norfolk, Va.—The Berkley Amusement Palace, at the foot of Chestnut street, reopened under the new management of L. H. Carty.
Sequin, Tex.—The Wonderland moving picture theater, on State street, has opened. The Opera House building, will move to Austin street about January 1.
New York City.—Plans have been filed for remodeling the building at 2004 Second avenue into a moving picture theater for Anna Domino.
Havelock, N. C.—The Beaman Theatrical Company has leased the McDonald building and will remodel same for moving picture theater.
Mobile, Ala.—Vance Gunnison, formerly manager of the Arcade, will open a moving picture theater and vaudeville in this city at an early date.
Meadville, Pa.—The Cozy Corner and moving picture show owned by the Park Amusement Company was destroyed by fire. Loss, $7,000; partially insured.
Salisbury, N. C.—Another moving picture theater, The Princess, has opened up on East Fisher street. It will be run exclusively for colored people.
New London, Conn.—Bullock & Davis are erecting a moving picture theater in the Armstrong building. It will have a seating capacity of 1,200.
Winnipeg, Man.—W. J. Boyd will erect a moving picture theater at the corner of Smith street and Fortage avenue, to have a seating capacity of about 400.
Marion, Ind.—Roy Tudor is preparing to open a moving picture theater in the room formerly occupied by the Delmonico restaurant on East Fourth street.
Dayton, Ohio.—Rothieder & Schwaim, of Pittsburgh, have leased the old Beekman hall on South Jefferson street, and will convert same into a moving picture theater.
Helena, Mont.—The Novelty Theater has closed its doors and will discontinue furnishing amusement to the public. The reason for this is because of Manager Flaton's ill-health.
Richmond, Va.—City Electrical Inspector Speights refused to issue a permit for the use of electric lights to the new "Lubin" Theater, on Broad street, after inspecting the premises.
Bayonne, N. J.—Trustees of the People's Baptist Church, on Twenty-third street, have sold the edifice to an amusement promoter of Elizabeth, who will turn it into a moving picture theater.
Richmond, Va.—The new Lubin Theater, situated next to the Bijou, has been granted permission to open. The City Electrician granted the company five days in which to correct defects in the wiring.
St. Charles, Ill., is soon to have its third moving picture theater. John Bogart, owner of a business block in West Main street, is remodeling one of his stores, to be the home of a moving picture theater.
Dundee, III., is to have a new place of amusement in the new Crescent Theater to be opened at the corner of Main street and Second avenue. Messrs. J. W. Andrews and L. W. Lawrence are the proprietors.
Boston, Mass.—New England Cameraphone Company, Boston; moving pictures; capital, $50,000. Irving F. Moore, president, 350 Columbus avenue; Charles G. Polleys, treasurer, 235 Sutz street, and Wm. F. Berry, treasurer.
Omaha, Neb.—The Western Theater Company, which will do business in the moving picture line, has filed articles of
incorporation, with capital stock of $3,000. The directors are H. Doorly, L. Brinker and H. G. Moorehead.

Omaha, Neb.—Crown Theater, at 1520 Dodge street, a five-cent moving picture theater, was purchased by the Western Theater Company, a newly organized corporation. The name of the theater will be changed to Majestic.

Quincy, Ill.—The Bijou Theater Company has been incorporated with a capital stock of $12,000, for the purpose of conducting moving picture theaters. W. N. McConnell, J. T. Ingrahm and other incorporators, this city.

South Bend, Ind.—The Laundry building on East Jefferson street is being remodeled for another five-cent moving picture show. The promoter of the new enterprise is B. Scanlon, who was formerly manager of the Olympic Theater.

Atlantic, Iowa.—R. A. Willetis, who has been conducting a moving picture show in Griswold for some time, is in this city negotiating for the building formerly occupied by Whipple & Shrock, where he intends to erect a moving picture show.

Burlington, Vt.—The New Bijou, which opened up on December 7th, is a very tastefully decorated theater with a seating capacity of 250. No songs or vaudeville are given, only the pictures, and the house is playing to standing room only. Mr. Hutchinson is the manager. The Lyric and the Thoratorium are also doing fine business. The Lyric runs the Independent films.

Knoxville, Tenn., has four moving picture theaters. One has maintained a ten-cent price for admission all the time, but of course suffered more or less on account of the others charging five cents only. Saturday night the patrons of these theaters were shocked to find ten cents demanded for entrance to these theaters. But it was a matter of no choice, for the same "Ten Cents Admission" confronted them at every box office, and there you are. Every manager seemed well pleased with results. Two vaudeville acts, an illustrated song and moving pictures—all first class—could not be furnished for five cents at a profit. Results will be watched with great interest. All matinees remain at five cents.

George Lynne, manager of the Columbia, is recovering from a long illness of typhoid fever.

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Fred W. Trenk, Orpheum Theater, Lockport, N. Y. Four years' experience. Ref. 322 Pearl street, Lockport, N. Y.

Henry G. Stevens, Dungan Hotel, Ogro, N. Y. Five years' experience.

D. E. Hahn, 1205 Pennsylvania avenue, Philadelphia, Pa. Licensed operator, four years' experience; can do wiring.

G. W. Green, Orpheum Theater, New York, S. C.

L. D. Brown, Plattsmouth, N. Y., experienced operator or manager. Reference.

Erwin F. Lebeler, 212 Kingsland avenue, Brooklyn, N. Y.

W. M. Hildbert, 1465 California street, Denver, Col. Licensed operator and manager, five years' experience.

E. H. Melton, operator, General, Del., Times Square F. O. Station, New York City.

J. Lucas, Jr., 174 Wentworth street, Charleston, S. C.

Ray D. Cady, Arena Hotel, Decatur, Ill.


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While he finds it easy to make these resolutions, he discovers shortly that it is exceedingly difficult to keep them, and each time that he does forget one of them, he feels suddenly and unexpectedly upon the scene, flashing before his eyes his signed document. He is planing on the table, he is being surprised by the police, he is being taken to the police station, and the desk clerk asks him how he can be imagined than described. Approximate length, 500 feet.

THE MOVING PICTURE WORLD
Black Hawk is a head chieftain of the Sioux. He has promised his only daughter to Young Eagle, a sub-chief of the nation, but Red Cloud, the gambler, arrives on the scene and starts a race of rivalry. Old Black Hawk loses heavily and finally in an effort to recover his wagers his daughter, Red Cloud again wins—he but when he demands the girl, the old chief refuses to pay the wager and Red Cloud kills him. Then there is the peculiar ceremony of the Indian burial, introducing the Medicine Man with his grotesque mask. A council is held and Young Eagle is chosen to avenge the death of the old chief. Young Eagle goes out on the war path and after an exciting chase, overtakes Red Cloud and kills him in a hand-to-hand fight. Young Eagle is then proclaimed head chief and weds his bride.

Scene 5—Indian Love Making. Young Eagle is favored by the Chief's daughter.

Scene 6—Young Eagle's offer for the girl. Arrival of the Gambler.

Scene 7—Funeral of Black Hawk.

Scene 8—The Council. Death Proved to Red Cloud.

Scene 9—Meeting of Young Eagle and Red Cloud. Scene 10—Young Eagle Kills Red Cloud.

Scene 11—Young Eagle Returns with Red Cloud's scalp and is proclaimed chief.

**PATHE FRERES.**

**ROMAN IDYL.** The scenes of this beautifully colored picture are held in ancient Rome, where we see the pretty Pluvian going to the wells to draw water, and is met by the noble young Marcus, who makes love to her. The young woman named Patricia is desperately in love with Marcus, and when she learns that he is about to marry another, she poisons the flowers and the wine, and Marcus accidentally drinks it, and dies. Patricia is haled to the Forum and is punished. She becomes engaged to the instant Pluvian comes along and joins her. Patricia makes an inciting remark to the young lovers, and as Clevian turns to remonstrate with her, Patricia raises her hand to strike her, but is stopped by one of her own slaves, when she has done her words for interfering. When the young lovers go on the way, the slave carries off Patricia and turns to get even with her for having punished her.

When Marcus calls on Pluvian and is gumread they are overheard by Patricia, who, constantly doing the youth's footsteps, and who uses all her charm to go away with her rival. That day when the gentle Pluvian comes to the well for water, she is visited by Patricia's slaves and carried to a deserted castle and thrown into a cell to be left there to die. The slave who was punished drives off and informs Marcus of the fate of his fiancée, and the former is soon on the scene with the girl's father and a number of servants to rescue the imprisoned maiden. The old man would have saved the scandalous Patricia to death, but Marcus, grabbing her, locks her in the celler, where he leaves her to meditate over her wickedness, while he hastens away with his handsome bejeweled wife. Length, 750 feet.

**NO PETITIONS FOR HIM.**—In this picture we get an idea of the career that existed in Paris between the male and female cab drivers. A woman cab lifts a cab and after she is settled in the rig the driver refuses to move and orders her to get out and walk. This she refuses to do, and he uses his force and drugs her out of the carriage. She being skilled in the art of self-defense, mixes it up with the offensive cab and he is getting his share of punishment when the police arrive and place both parties under arrest. They are bundled into the cab and driven to the station house, before the judge hears the charges amidst a terrible controversy. He hits upon a very convenient way of settling the affair, and as punishment he compels the cab to give the woman a free ride all over the town. However, this aggravates the situation, and he sees her sitting passively in the cab while the后面的 cab driver on the box can't resist our his sentence.

Finally, just to show that there are no hard feelings on her part, she invites the cab to have a drink, and we see the two enjoying their refreshments, after which she mounts the box and gives to him a pleasure trip around town. Length, 175 feet.

**A PLUCKY YOUNG WOMAN.**—A young man, who is a guest at the house of some friends, is seen standing by the door and shouting. He is no sooner out of the house and begins a stroll over the latter's vast estate. Before proceeding far he begins to suffer from the heat of the sun, so the host returns to the house to secure a white parasol. The young man promptly disappears absence to be very gracious to the young woman, and so interested do they become in each other that they forget all about the former. While thus rolling off some distance through the woods. When the husband returns he is surprised at not finding them at the spot where he last saw, then goes on exploring. He sees them and is just in time to hear his guest making love to his wife. Interrupted, he rushes up and grabs the young man and deliberately

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Length, 256 feet.

THE SNUGGLE'S DAUGHTER. — A young officer in the employment of the government is in love with a pretty miss, and the picture opens showing her seated in front of her simple one room listening to the young Romeo's tales of love. He must be about his business, so leaves her, and shortly after his departure his father and one of his companions leaves the place and go to their haunt, where they score a lot of goods and are in the art of smuggling them over the border. They manage to evade the officers for some time, but coming along the road at an obscure part the young officer jumps out and seizes them. He has the old man under his power, but the companion breaks loose and slings a large knife into the officer's back. They two smugglers make their escape, leaving the wounded man helpless by the roadside. He manages to reach the home of his sweetheart, who bears his cries and hastens to his relief. He tells her of his encounter with the smugglers, and she hastens to the station to inform the other officers of their companion's injury. They come upon the scene where the injured man is lying, and carry him back to the station. Sheatte tells her that he knows the culprit and volunteers to find him, so going to his home she rallies the vigil and appeals to the prevalence of loving, he goes to a spot in the woods where he is taken prisoner by the officers. After they take him to the station the girl comes to the injured man and while the other officer turns his back they have a very pretty little love scene in which they come to a mutual agreement to be companions for life, and seal the bargain with a kiss. Length, 655 feet.

THE BEE AND THE ROSE. — This nicely colored picture shows us the Queen of the bees, with her retinue dancing around the hive. Suddenly a beautiful rose appears on a dew covered leaf and comes to life and wanders away with the bee. The Queen of bees returns to her hive, and the bee is graced at the loss of her companion and breathes the perfume from the beautiful roses and falls asleep in a vine-chest dell. A wreath of roses is woven over her and makes her prisoner, but a swarm of bees soon appear on the scene and liberate their Queen. The picture ends with a delightful ballet composed of bees and flowers. Length, 344 feet.

ELECTRIC HOTEL. — According to the rapid strides that electricity is making in this wonderful age we are not surprised to find in this picture an ideal hotel of the future in which everything is done by electricity. We enter the hotel, and, after registering, the clerk touches a button and away goes the baggage on to the elevator, which stops at each floor and then the beds are let out. The men then pay the penalty for all the latest improvements, for something goes wrong with the electric clock in the hall, and47. United States or Canadian PATENTS $25.00.

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boy is shown the wonderful toys, is given a box of mysterious blocks, then Santa Claus places a seed in a flower pot. From each sprouts a Christmas tree. Another wave from Santa’s hand and the tree is filled with presents. Then the tree gradually grows taller and the boy places it under his arm. The fairy and Santa leave the scene and the boy begins to chop his own pumpkin, cuts it open and crawls inside with his Christmas tree and toys. He now sits on a chair and the gnomes appear shouting and screeching from hummingbird’s nests. Returning to the bedroom, the boy answers his schoolgirl’s question. Mother and father are calling him from the foot of the stairs, so he performs a dance. Outside, his presence, which is at one side of the bed, runs downstairs into the parlor, where a hush Christmas tree is loaded with all manner of pretty little toys. The beautiful Christmas fairy story. Length. 500 feet.

SHERIDAN’S RAID—During the stirring times of 1861, the Unionists were bent on destroying the Confederate capitol at Richmond, while the opposing force were equally determined to attack Washington. In July, General Early started with 20,000 cavalry to take Washington. He came within sight of the city, then turned into the Shenandoah Valley. On the 7th of December, Sheridan was sent to attack them. They met at Winchester on October 19, where the Confederates army was put to rest. Early was quickly reinforced, and during Sheridan’s temporary absence surprised the Union army at Cedar Creek on October 19 and drove it back in confusion. Early’s attack was made under cover of a dense fog and the darkness of evening. General Wright, in command of the Union army, although wounded on the field, got his troops into a new position about seven miles in the rear. Sheridan heard the cannonading at “Winchester, 20 miles away. As he ran to the front of his presence, put spurs to his “black steed,” and never drew rein until he dashed to the front of his retreating army. The rear-guard, pushed by the fugitives along the road he shouted, “Turn, boys, turn; we’re in rear! We’re in rear!” His presence, the man followed him back to the fight and to victory. A magnificent war picture. Length, 327 feet.

THE DANCER AND THE KING. A Romantic Story of Spain. In the public square of a Spanish city, vendors and peasants are walking about when a noble dancer appears in their midst. A nobleman in black watches the dancer, and when she passes his tambourine drops a large number of coins. The girl thanks the giver, who promises to take her before the king. The promise is kept, and shortly afterward a girl appears before her ruler. The ladies of the court have failed to favorably impress the king, but the dancer is liberally paid and hidden to remain, while the others are dismissed. When alone with the girl the king makes desperate love to her. She spurns his attentions and runs from the room. The king in anger calls for guards, who are sent in pursuit. She reaches her home and to her brother Pedro tells of her experience. The boy—for such he is—tries to protect his sister, but is beaten off by the guards, who guard the handsome adventurer in ragged, shabby clothes and will not allow him to enter the palace, which interferes. He is placed under arrest and dragged away. The girl sees her brother, who tries to be her protector, is not released, and runs out. Meanwhile, the kings watches their departure, sees that the procession is about to start, and the guards load their guns and leave the room. Pedro watches them depart, then removes the bullets from the shells and shoots the guards. Shortly afterward the guards return, march the prisoner out and station him against the wall. When their guns are discharged there is a shot and a man is shot. The guards depart, when Pedro comes up, signals them to leave with him. The dancer during this time visits the king and pleads for her. He is told that her sister is to be shot. The king again endorses to make love to her, and, being refused, orders her confined in the tower. Pedro and Hero watch the departures for the castle. The boy attracts the attention of the guard, while Hero climbs up the lir, covering the walls. In her prison above the girl endeavors to escape, the king again anxiously her with his attentions, when Hero comes down the climber, overpower the king, dons his black, and as the guards enter in answers his ruler’s call for help points to the king and orders him removed. The guards do so in no case manner, while the girl and her lover leave triumphantly. When the king regains consciousness the guards remove the handcuff from his wrist, and, finding their mistake, fall to their knees and beg for mercy. Length, 450 feet.

WEARY’S CHRISTMAS PARTY.—In front of the town clothing store stands a full-dressed dummy, frecked face, light trousers, white vest, shoes and handkerchief. A dandy dress suit coat and cane beside it. A covered country wagon drives up and the driver gets out and enters, while from beneath the straw covering a gentleman emerge Mr. Weary. He stretches himself, glances at the dummy, conceives an idea and immediately proceeds to put it into execution. He steals the figure, suit case and cane, puts them in the wagon, covers himself with straw as the driver innocent of his load, jumps into the
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INDIANA
Editorial.

THE COMPLIMENTS OF THE SEASON TO ALL WORLD READERS.

A few months ago a gentleman occupying a very prominent position in the Independent field made the remark, which was afterwards repeated to the editor, that this paper was the most intelligently conducted and the most valuable of any that catered to the moving picture industry.

Following a policy which aimed at the establishment of this business on a sound footing, and at the sacrifice of personal interests, we have advocated reforms and foreshadowed in our editorials what, in our opinion, were the necessary steps to safeguard a great industry which has sprung up so rapidly that its growth has been unhealthy.

In our editorial of August 29th we urged the formation of manufacturers' association that would regulate the output, having power to control the limit of use of the films, and governed by men who would work for the common weal. In our editorial of November 14th, treating on the same subject, we concluded with the following paragraph:

To see all the leading manufacturers associated together under one governing body may seem impossible, but it is both desirable and feasible. When it comes to pass and their productions are not sold, but leased under proper restrictions, and the price and output regulated by the merits of the subject, then will the moving picture business reach the high tide of prosperity.

Passing on to the next column, our readers will see that we are on the eve of the realization of just such conditions as were advocated, and we earnestly hope that the gentlemen who have taken this important and decisive step will adorn their positions. Sound principles introduced into every department of this business will ensure its onward progress and redound to the credit of American business methods. This will not happen if the policy is subversive and only if the right hand of fellowship is extended to all earnest and meritorious efforts in the promotion of the industry.

Progress in this, as in other lines, is never at a standstill.

FACTS CONCERNING THE NEW ARRANGEMENT OF THE PRINCIPAL FACTORS OF THE MOTION PICTURE MANUFACTURING INTERESTS IN AMERICA.

All of the patents known by experts and authorities to have an important bearing on the manufacture of motion pictures and projecting machines have been purchased by a new concern incorporated as the Motion Picture Patents Company, of which the following are the officers:

President..................Frank L. Dyer
Vice-President.............H. N. Marvin
Treasurer...................J. J. Kennedy
Secretary..................George F. Scull

It will be noted that the president and secretary are connected with the Edison Manufacturing Company, while the vice-president and treasurer are from the American Mutoscope and Biograph Company. The capital of the new company is not announced, but its purpose is known to be the general betterment of the entire business from the manufacturer to the exhibitor.

The Licenses of the Motion Picture Patents Company are as follows:

Edison Manufacturing Company,
American Mutoscope and Biograph Company,
Pathé Frères,
George Méliès Company,
Selig Polyscope Company,
Vitagraph Company of America,
Kalem Company, Incorporated,
Essanay Company,
George Kleine,
Lubin Manufacturing Company.

Motion pictures manufactured under the license of the Motion Picture Patents Company will be leased, and not sold, and will be subject to return to the various manufacturers at stated intervals.

Licensed motion pictures will be leased for use only on projecting machines which are also licensed by the Motion Picture Patents Company. There will be a nominal license fee to be paid by each exhibitor and the funds thus raised will be used in promoting the best interests of the business.

None of the officers of the Motion Picture Patents Company are salaried.

It is hoped by this movement to do away with the vexatious litigation which has long harassed the business, to guarantee to the renters and the exhibitors a sufficient quantity of the best American and foreign films, and to prevent the demoralized state of affairs which now prevails abroad, where no organization exists. All the licensees of the new Patents Company must compete for the business of the country on their own merits. All of the licensees are manufacturers except Mr. George Kleine, who, as is well known, is the American representative of several of the best known and most meritorious of the foreign manufacturers.

No increase in price of films is contemplated.

Among the prominent patents which have been purchased—in addition to those of the Edison Company and the Biograph Company—may be mentioned the Armat patents, which are said to control projecting machines; the Jenkins patents, the Pross patents, the Vitagraph patents, and the Campbell patent.

The new license agreement takes effect January 1, 1909.
THE POLICY OF THE ASSOCIATED FILM MANUFACTURERS.

Certainly the New Year ushers in some remarkable developments in the moving picture field. For the past week or more, the manufacturers have held important sessions, also the officers of the Film Service Association and the exhibitors. The future policy of the renters will be revealed at their coming annual meeting; that of the manufacturers is outlined on the preceding page.

The newly incorporated Motion Picture Patents Company feel that they are in a position to dictate the future conduct of a business that has been suffering from maladies which threatened its extinction. They have outlined a plan which has been agreed to by all the leading manufacturers and importers. We are pleased that such an agreement has at last been reached. It will set at rest much controversy and conflict, by bringing together all who have been the real promoters of the industry. It will encourage the better efforts of those who look upon this as an honorable profession and not as a transitory speculation. It will safeguard the interests of those who have labored to bring it to its present position. It is a master stroke.

Referring to the main points in the statement given out by the manufacturers, we find that films will hereafter only be leased, to be returned at stated intervals. This will be a bitter pill to be swallowed by the average film renter, but it is obvious that such a course is the only one open to control the abuse of the business by exhibiting to the charitable public, stuff that has earned its repose in the junk heap.

Another important point is that these films will only be leased for use on machines that are licensed by the Motion Picture Patents Company. This will be a vexatious point if applied to the subversion of any projecting machine that has merit, but it will tend to elevate the quality of the show by relegating some obsolete machines to oblivion.

Most important is the statement that “all licensees of the Patents Company must compete for the business of the country on their own merits.” This would imply that the standing order farce will be discontinued, films will be sold on their merits, and those manufacturers who have profited by the previous unbusinesslike course will now have to give more attention to the quality of their productions, or lose trade.

It has been hinted that the number of film exchanges may be reduced. These have been multiplying in excess to the proportion of exhibitors. If there were fewer of the cheap men in the rental business there would be fewer of the cheap shows; by this we mean the kind of show that is responsible for the spasmodic spells of reform on the part of the authorities. The mushroom growth of the picture business has passed. Stern measures are required to keep it in proper bounds.

While it may be true that the proposed regulation of the business may seem to some to savor of the monopoly or oppression that is repugnant to every fair-minded citizen, we hail with delight the spirit foreshadowed in the advance letter of the manufacturers. The keynote of the announcement made by the Patents Company rings true in the statement that “its purpose is the general betterment of the entire business from the manufacturer to the exhibitor.” No one can cavil at such a platform, and if the efforts of the Patents Company to attain their end is conducted in the spirit of fairness that we believe it will be, they should meet with the earnest cooperation of all who have the interests of this business at heart. It is obvious that there will be opposition. Private interests may suffer, but we have it on good authority that members of the trade who have been true to either party during the period of controversy and who have conducted their business on a sound basis, will have no cause for complaint under the new regime.

EXHIBITORS ORGANIZING.

It is with pleasure that we give in full, on another page, the caustic remarks of Magistrate Hylan on a system of police persecution which is common to many cities. At the same time we reiterate the advice to exhibitors to avoid clashes with the authorities as far as possible by strict compliance with the regulations under which they have obtained their licenses. If these regulations are found to be oppressive, there is a better method of obtaining relief than open violation, and that is by organization and co-operation in petitioning the lawmakers for the reconsideration of any measures that may be oppressive. This has been profitably done by the exhibitors of Philadelphia and Cincinnati, and a movement for organization to protect their own interests is on foot among the exhibitors in several other cities. Co-operation is the logical solution of these as well as other difficulties that beset the exhibitor. By meeting together in friendly conclave they can better regulate the competition between themselves. Warfare is a relic of the past. In this more enlightened age, international squabbles are settled by peace conferences and legal differences are settled by arbitration. Instead of fighting each other by putting on a twenty-five cent show for five cents and indulging in competition which has brought disaster in many cases, the exhibitor has much to gain and nothing to lose by association.

REDUCED RAILROAD FARES.

The Association has secured a reduced railroad fare equal to one and three-fifths for the round trip. This is not available unless not less than one hundred persons present certificates to the agent of the railroads who will be present at the Imperial Hotel on the day of the meeting. So as to avail of this privilege everybody should ask for a certificate when purchasing a ticket for the going trip. These certificates are not kept at every local ticket office, but the ticket agent can tell the nearest point at which a through ticket bearing the certificate can be obtained.

So far the New York Central Lines, Pennsylvania, Erie, B. & O., D. & W., Lehigh Valley, Jersey Central, Philadelphia & Reading, the Western lines, and all the connecting lines of these roads have consented to act. The New England lines have the matter in consideration and will coincide if a sufficient number make the request from their territory.

Film renters, their delegates or employees and exhibitors who may desire to be on hand at the meeting of the 9th of January are all requested to ask for certificates when purchasing their tickets.

The saving effected is in all cases at least equal to the charges for a Pullman berth, and so that it may be operative it is requested that all members ask for certificates when purchasing tickets for themselves or members of their families, or delegates, or employees. One hundred is necessary before the reduced return fare will be granted.
THE SECOND ANNUAL MEETING OF THE
FILM SERVICE ASSOCIATION.

It is of great importance that every member of the
Association attend the second annual meeting, which
is to be held in New York City on January 9th, and to that
end arrangements have been made with the different
railroads for a reduced fare. The best rate that can be
obtained is one fare and three-fifths for the round trip
and those who have to come from a great distance the
saving is considerable—at least enough to cover Pullman
accommodations. For example, the fare from Detroit to
New York is $15. The full fare must be paid on the going
and the return certificate made out to the ticket agent.
At the meeting this certificate is validated by a
representative of the railroads and if it is presented when
the return ticket is purchased the three-fifths fare is
charged. In the case of Detroit this would be $9, a
saving of $6, or equivalent to the charge for a Pullman
berth both ways. This rate cannot be obtained unless
100 certificates are presented, therefore no one should
neglect to ask for the certificate. The privilege is open
to all film renters and manufacturers of moving picture
supplies, members of their families or employees, also
any exhibitor who may desire to be on hand at the meeting
on the 9th of January, 1908.

All roads have consented to the rebate except the
New England lines.

INSTRUCTIONS.

A reduced rate of one fare and three-fifths on the certificate plan has
been secured for persons attending the meeting of Film Service Association
and Associated Manufacturers of New York City.

The following directions are submitted for your guidance:

1.—Tickets at the regular full one-way first-class fare for the going jour-
ny within the city limits (exclusive of Sunday), prior to and during the first two days of the meeting. The announced
opening date of the meeting is January 7th; consequently you cannot obtain tickets later than January 5th. Consequently you
obtain your going ticket and certificate not earlier than January 5th nor later than January 9th. If you are not in a
position to make arrangements in which it is possible to reach the place of meeting by noon of January 10th, tickets may also be sold
for morning trains on that day. If you cannot obtain that, when purchasing your going ticket, you request a certificate. Do not make the
mistake of asking for a receipt. ASK FOR A CERTIFICATE.

2.—Present yourself at the railroad station for ticket and certificate
at least 30 minutes before departure of train on which you will begin
your travel. The ticket agent is the respon-sible officer for New York City.

3.—Certificates are not kept at stations. If you inquire at your home station,
you can ascertain whether certificates and through tickets can be obtained at your home station, the agent will inform you at what station they can be obtained. For certificates obtained at your local station and circuit
there will be no charge for him. If you purchase a ticket and certificate, you must have the certificate validated before leaving
your station. Do not throw your ticket away. If you have lost your ticket, you may purchase a new ticket and have your certificate
validated. If you are unfortunate enough to lose your ticket, you must return to the station where you received your certificate
and ask for a new one.

4.—Immediately on your arrival at the meeting present your certificate to
the endorsing officer, Mr. Percy Waters.

5.—It has been found that a great many Special Agents of the Trunk Line
Association will be in attendance on January 9th and 10th from a.m. to 6 p.m., at the New York Central Depot, 23rd Street.
Tickets for 25 cents will be charged at the depot for each certificate validated. If you arrive at the meeting and leave for home again prior to the Special Agent's
arrival, or if you arrive at the meeting later than January 10, after the Special Agent has left, you cannot have your certificate
validated and consequently you will not get the benefit of the redu-
tion on your home journey. No refund of fare will be made on
account of failure to have certificate validated.

6.—So as to prevent disappointment, it must be understood that the reduc-
tion on the return journey is not guaranteed, but is contingent
on an attendance at the meeting of not less than 100 persons hold-
ing regularly issued certificates obtained from ticket agents at
starting points, showing payment of certificate and return one-way first-class
fare of not less than 75 cents on going journey.

ALL FILM RENTERS, Independent and F. S. A.,
should attend the meeting of January 9-11, at the
Hotel Imperial, Broadway and Thirty-second street,
New York. Rooms at the hotel are $2 per day up-
wards; for two persons $3 per day upwards. Room
with private bath $2.50 per day up; for two persons
$4 per day up. Rooms may be secured in advance by
out-of-town delegates by writing to the manager of
the Hotel Imperial or to the Moving Picture World.
We have also on file other accommodations in the vi-
cinity of the meeting rooms ranging from 50 cents
day to $1.50 per day for private rooms and up to
$10 per day for room and parlor.

Notes and Comments.

The way in which our contemporaries and the trade in
general jumped at wrong conclusions in regard to the note
about Pathé's attitude towards the other European man-
facturers proves two things. First, that the Moving Picture
World is well and widely read, and second, that Pathé's
name is one to conjure with in the moving picture field.
The paragraphs sent to the printer at the last moment and
preparing for publication were not following up the reports of the trade conditions
in Europe.

We would like to hear from the proprietor of a show in
Centralia, Pa., which is credited with having given the mov-
ing picture business a black eye in the localities in which
they are living up to their regulations. Those which are found
in will have difficulty in renewing their licenses at the close of
this year.

Overcrowding was responsible for an unfortunate acci-
dent in a theater in Rivington street, New York, last week.
Standing room in a frail gallery was being used to its
limits, when the structure crashed down on the heads of the spec-
culators below. Sixteen persons were severely injured, and it
is feared that a few of them.

The usher in the Astor Theater, St. Louis, who threw a
lighted cigarette on the floor and then carelessly placed it
on a reel of film deserves a raise of some kind, if not in sal-
ary. A $300 loss should convince the proprietor of that
place of the importance of establishing a system and seeing
that it is carried out by careful employees.

Montreal, Can., is having a little excitement over the Sun-
day show problem. As we mentioned last week, the Sparrow
Amusement Company is endeavoring to find out why the
large theaters cannot be opened on Sunday as the mov-
ing picture shows, and last Sunday the Academy of
Music and the Theater Francais were both open, afternoon
and evening. The performances in both places were music
and shows of pictures and songs, humorous and sentimental.
Police officials were in both places making notes and sum-
mones will be served and a test case will decide as to the
future. Meanwhile the entering wedge has been driven and
it is not unlikely that these theaters will gain their point.
If the managers of these places would rest content with the
motion pictures and musical numbers, it is believed that no
opposition would be made, but if they attempt to work off
their regular week-day vaudeville performances it will no
doubt be met with such a tempest that a general closing
will be ordered, which would also affect the smaller shows.

The New York Steel and Production Company, of Newark,
N. J., send us an illustrated circular showing four styles of
theater chairs, all of handsome pattern. The seats are five
piece, what and the steel handle and back for structural steel,
which they guarantee a period of twenty years under normal eonditions. They invite inspection and
comparison.

The Pacific Coast Borax Company are using 3,000 feet
of film in an advertising campaign that is to cover the
country, and are at present giving displays in the West-
ern States. The views represent scenes in the famous Death
Valley, the miners at work, the famous twenty-mile team
pulling the train along the railroad track and the borax mines.
Moving pictures as advertising mediums for business
enterprises are coming into general use.

New Film Titles, to replace those that have been worn out
in threading up the machine, seem to be in great demand,
judging by the number of inquiries we receive. In answer
to all we would say that these titles can be supplied by
B. L. James, 100 East Madison street, Chicago, Ill., either
plain or colored. Eberhard Schneider, 100 East Twelfth
New York City, and The International Film Fig. Co.,
235 North Eighth street, Philadelphia, Pa., are also equipped
to supply titles.

Send $2.00 for a Subscription to the Moving Picture World—the
representative trade newspaper.
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ILLUSTRATED LECTURETTES

Are the meat that is being sandwiched in between the reeds to great satisfaction in many theaters, and Williams, Brown & Earle, of 918 Chestnut street, Philadelphia, are to the front in supplying this part of the program. They have even gone the amazing step by arranging to supply, for special occasions, "Moving Picture Travel Talks," or reels of film accompanied with a descriptive lecture. We are just in receipt of a booklet describing the first eight sets of this series, which contains four films, each of which is about 200 feet of film and fifty slides and lecture, furnishes an entertainment of an hour and a half. No. 2 is "London, the Modern Babylon." No. 5, "Belgium and Holland." No. 4, "Ireland, the Green and Savage Land." (We do not understand why the smaller section of the British Isles should have been given a whole lecture to itself, unless it was expected that an Irish audience would not stand for Erin being compared with the beauties of the lands of France, Russia and the Rose.) No. 6 is "Paris." No. 7, "Egypt and Arfica." No. 8, "Slums of a Great City," introducing the story of the "Prodigal Son." Truly an excellent selection and especially recommended to the attention of exhibitors and film rental houses who have calls for special entertainments in churches, or exhibitors who want to run a high class entertainment on special occasions. The booklet contains full description and terms of rental and is free for asking.

"Simpson's Saunterings" are composed of 12 pictures and a title slide, explaining the subject to be spoken of, also a short printed lecture, which can either be spoken or reproduced on the phonograph, at will. The following is a list of those now ready: Rubber-necking New York City.

The Public Institutions of New York City.
The Sky-Scraper Land of New York City.
Around Manhattan Island on the Sight-Seeing Yacht.
The Rhine of America by Daylight (up the Hudson).
A Trip to Coney Island.
A Day at the Park.
The New York Fire Department.
New York Bay and Harbor, and a number of others.

Price for each set complete, neatly packed in a box, including lecture, $6 per set net.

A. L. SIMPSON, 113 W. 132d St., New York.

NEW MOVING PICTURE MECHANISM.

It is worthy of note, in view of the recent developments in the patent field, that Mr. Joseph Bianchi is in town, very busy and very secretive. As our readers well know, Mr. Bianchi is the inventor and patentee of the only practical mechanism that has ever been produced. He is also the inventor of a projecting machine that is said to evade every point claimed by other patentees. In that it is shutterless, requires no tension plate or loop and no interchanging of plates for the projection of films, the projecting machine is ahead of the field in every point of importance. On the film at any point it will be seen that the life of a film will be largely increased. Mr. Bianchi's mechanism has many other peculiar and important advantages. Pictures may be taken as slow as eight per second and yet projected on the screen with perfect life motion. The advantage of this is that less film is required for a given subject. It is also the only mechanism that will take and project pictures of any size. With the saving of film mentioned, it would be possible to produce at no cost over the present cost of films, pictures that were two inches or more in diameter, with this advantage that a large picture could be shown on a transparent screen with the projecting machine only a few feet behind, and with a beautiful dissolving effect never before seen. We have known of Mr. Bianchi's apparatus for some time, but did not think it would serve any purpose to announce such a radical departure from the style of projection machinery that is general use.

We expect that the statement that pictures can be taken and projected at the rate of eight or ten per second with perfect semblance of life motion, will be doubted or discredited. But it is a fact that the number can be reduced by half and still obtain smooth results. Pictures as slow as two per second have been shown that were satisfactory where the movement in the subject was not extremely rapid. To understand how this can be accomplished it is necessary to understand that there is such a thing as a shutter or an intermitent movement, consequently no jerking of the film and no flicker, but a gradual blending of the one picture into the other.

The Peerless Dissolver is a really meritorious device that has lately been placed on the market by The Peerless Song Slide Dissolver Co., 20 Newberry Building, Detroit, Mich. It does the trick instantly and perfectly and the cost is but a fraction of what some devices cost. This Peerless dissolver is a clever device that takes the place of the ordinary slide carrier. Two slides are inserted in it and a tilting arrangement causes the two pictures to dissolve into each other with a very pleasing effect.

THREE MOVING PICTURE HALLS CLOSED.

On Commissioner Bingham's order Captain Cornelius G. Harris of the Metropolitan police station last week closed up three moving picture halls in his precinct. The police said the halls were closed because the fire escapes in back of the buildings do not comply with the law.

MOVING PICTURES AT CHURCH SERVICE.

Selig's "Holy City" recently formed a part of the evening service in the Congregational Church at Ottawas, Ill. The pastor, Rev. Dr. J. Webster Bailey, said, by way of introduction, that he "believed the gospel could be preached through the eye as well as the ear." Dr. Bailey explained the films as they were presented and says that "moving pictures illustrating Biblical subjects will be presented every few weeks."

The above shows that the time is now ripe for some leading theatricals of other cities to present in his church and have trained to produce Biblical scenes in a manner that is commensurate with the importance of the task. It is ridiculous to assume that the ordinary moving picture actor, who is accustomed to but can adapt himself to the characters of Holy Writ. Several religious subjects have been produced which are very creditable, but an audience is more critical of such subjects than even of the Shakespearean dramas, consequently they should be isolated from the regular work of the motion picture studio. It would be a very costly undertaking for any manufacturer to produce a series of religious films as they should be done, but their wide and unceasing usefulness would eventually bring a rich harvest to the promoter.

ANOTHER EXHIBITORS' ASSOCIATION.

Spokane, Wash.—A new organization, known as the Spokane Moving Picture Managers' Association, has been organized in Spokane for the purpose of getting better results generally in the moving picture business in this city.

The first meeting represented every theater whose performance consists wholly of moving pictures, or is greatly dependent on them for its show.

The officers elected were: Voter, president; Joseph E. Arnett, vice-president; V. H. Grover, secretary and treasurer.

The Theatrical Managers' Association have authorized a statement to the effect that they are wholly in accord with the movement among managers and exhibitors and that this organization can look for them to co-operate in any question that should be considered of importance to the interests of both or either.

PICTURE THEATERS FINED.

Los Angeles, Cal.—E. M. Holt, of 515 South Main street, and W. C. Ross, of 255 South Main street, proprietors of moving picture theaters, pleaded guilty in Police Justice Frederickson's court yesterday to allowing children under 14 years of age to enter their places of amusement, and were fined $25 each.

The complaints were sworn to by Humane Officer Reynolds.

CRUSADE FOR BETTER AIR IN M. P. THEATERS.

Chicago, Dec. 16.—Dr. J. F. Biehn, superintendent of the city laboratory, announces a crusade to secure better air in Chicago theater buildings. "There is absolutely no ventilation in the vast majority of these places of amusement," said Dr. Biehn. "They are a menace to health and something must be done at once to improve conditions. We will take up the question at once."

DONATIONS.

Monticello, Ind., Dec. 17.—The Arc Theater turned 73 dollars into the factory fund last Friday night, and the Electric $1, making a total of $7 from the picture shows thus far. The
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Friday night benefits are proving a great attraction, and the managers promise to eclipse all former efforts this week.

Long Branch, N. J., Dec. 12.—Good crowds are still attending the Bijou Moving Picture Theatre, where the Soldiers' Monument Benefit is being held. For another week after to-night the profits of the shows will be turned over to the committee in charge of the collections for the monu-
mment. Several prominent citizens are expected to net a pretty profit.

Lebanon, Ohio, Dec. 1.—The moving picture theaters of Lebanon will each give the proceeds of one night next week for the purpose of furnishing a Christmas treat to the poor. The Dreamland will give Monday night; the Royal, Wednesday, and the Lyceum, Friday. These are the nights upon which the programmes are changed, and therefore the receipts will be taken from the best nights.

TWENTIETH CENTURY FILM COMPANY INCORPOR-
ATES IN UTAH.

Articles of incorporation have been filed in the County Court house by the Twentieth Century Film Company, which has heretofore done its business in Chicago and St. Louis. The incorporators are: President, R. G. Bachman, Chicago; treasurer, Harry A. Sims, Ogden; secretary-man-
ger, W. W. Hodkinson, Ogden; director, Charles Zeimer.
The articles provide for manufacture, purchase and advance-
ment of films, and the company can already open a theater.
Mr. Sims has leased a building on Washington avenue, and by January 15 will have completed the changes and decorations required to open a finely equipped theater.

THERE IS NO ACCOUNTING FOR TASTES.

But It Is a Safe Rule to Be Guided by Public Sentiment.

The editorial in a certain trade paper, dated June 20, was

devoted to an attack on the film, "Mrs. Guinness, the Female Bluebeard."
The writer thereof said:

"We cannot understand how any reputable firm can stoop
so low as to bring out such a disgusting film as "Mrs. Guinness,
the Female Bluebeard," and we hope that every exhib-
itor will write to the public press in his neighborhood, also
tell the police, so that such a travesty of good morals and
decency may be prohibited the whole country over. We
cannot speak too strongly against the production of such
films."

If the would-be censor will get a copy of the Sunday
magazine section of the St. Louis Post-Dispatch, of December
6, he will find a whole page devoted to an illustrated descrip-
tion of this film and not one word about its being "disgust-
ing." On the other hand, the writer of the article in the Dispatch
says:

"As the succeeding episodes of the story were flashed on
the screen at the new Gem Theater (which is said to be the
largest and prettiest moving picture househouse in the world) an audience of 2,000 persons applauded with
enthusiasm."

We would remind the critic that it is the province of the
amusement purveyor or exhibitor to give the public what
they want. It is the duty of the clergy to guide the public
morally. It is the duty of a newspaper to record facts—
which fact is overlooked by the editor of "moving picture
abuse."

GREATER NEW YORK EXHIBITORS IN TROUBLE.

Headed by Canon Chase, the Brooklyn clergyman who has
been active against degrading pictures, and backed by the
S. P. C. A. and other societies, the police of Greater
New York are again on the warpath after the erring exhib-
itors.

Canon Chase told of one moving picture show in the city
which had been visited on a Sunday. There were over two
hundred little children in the place, he said, with few adults
present. They were sitting in the dark when one of the
children, Canon Chase said, showed how a farmer boy came
to the city, went to the racetrack, won money and returned
home to pay off the mortgage on his father's farm.

"What do you think of that way of elevating youth, teach-
ing them to gamble and justifying the vile means by the
picture of a noble purpose," Canon Chase is quoted as
saying.

A few arrests were made at some moving picture places
last Sunday, but they had nothing to do with the general
movement. In some instances the arrests were not backed
up with sufficient evidence, and those arrested were di-

charged in court. A number of moving picture men ap-
pealed to the Supreme Court a few weeks ago when the
police, under the provisions of the ordinance in effect in
the police, however, and it is said a number of the places
have been obliged to go out of business since the police re-
 fused to permit children under 10 years to attend the shows
unless accompanied by a parent or guardian.

"SUCCESS" AND MOVING PICTURES.

Glenmore Davis in the December "Success" Magazine says:

"There are six thousand individual motion picture exhibi-
tion houses in the United States. Nine firms manufacture the
films for the 4,500,000 performances which are given during the
amusement season. In the manufacturers' awards of 100 film service firms are represented and every
week 21 new reels of 1,000 feet each are placed on the Ameri-
can market. So keen has become the competition in this
film business that several firms maintain a stock company
which play for the taking of pictures. Before the film is
finally exposed the company goes through a course of re-
hearsals quite as rigorous as any preparation for a Broadway
"first night," and one company is made up of a number of
well-known players headed by a former leading man for
Madam Modjeska. Thousands of men, thousands of ma-
chines, millions of dollars are represented in the business,
which has become so popular and powerful that even in the
big cities where other amusements are plentiful, that three
of the most famous New York playhouses have been changed
from vaudeville to picture theaters—the Union Square and
Harlem Opera House and the Twenty-third Street Theater.
One of these auditoriums brings an annual rental of $4,600
and the premium paid for locations in this country is more
than six million dollars."

THE MORALS OF THE SHOW.

There is much to be said in favor of moving pictures. They
are the amusement of the people. They are realistic, attrac-
tive, and often very instructive. It costs but little to attend
them, so that even the very poor can afford to be enter-
ained at their expense. In these days of the great metropoli-
tan cities and the inhabitants, these patrons are of the very classes that should be supplied with
everything that is good, attractive, beautiful and funny with-
out being immoral.—New Haven "Register."

Last Sunday afternoon and evening an important venture
was indulged in by Mr. Walter Donders and J. W. Brown-
stein, who leased the Madison Square Theater for a per-
formance of the "Passion Play" and other selected films,
together with high-class instrumental and vocal music.
Although the event was not well advertised, there was an
encouraging attendance. This is the first time that this
theater has been open for any Sunday performance, and
therefore the regular patrons were not aware of the oppor-
tunity to see such a splendid show. O. I. Lamberger, Ph. D.,
delivered the address, and lectured during the "Passion
Play." It was not the most impressive performance seen this
year, but was sung by its own forces and made a great
few and was warmly appreciated. "Julius Caesar" and
"Antony and Cleopatra" and a French drama were also
shown in pictures, and the show of two hours and a half
was a success financially if not financially.

Philadelphia, Pa.—William Alkire, 18 years old, who played
the piano in a nickelodeon, tried to kill himself by drinking
carbolic acid, when thrown out of work. He will recover.
Alkire was discharged three weeks ago as piano player at a
nickelodeon on Market street. He has since been unable to
obtain work and became despondent.

"I had little money left, no place to go and could not find
work," he said Monday, "I did not know what to do, and
then I thought of how often persons in moving pictures killed
themselves, so I did it."
POWICE DEPARTMENT OF GREATER NEW YORK
SCORED FOR INTERFERING WITH MOVING PICTURE SHOWS.

Language the strongest yet heard from a magistrate in connection with New York’s new menace, Judge William W. Smyth, of the Brooklyn Police Court, used, to Magistrate Hylan in dismissing charges against George W. Myers, a Myrtle Avenue moving picture show proprietor.

The magistrate, in his opinion, was guilty of disorderly conduct, but the magistrate declared himself of opinion that "If any one was guilty of disorderly conduct in the premises it was the acting captain and his subordinate officers in entering the drugstore, where such a display was calculated to do, or had the effect of, leading to disorder, panic and lawlessness.

"The policy of the Police Department under the present administration," said Magistrate Hylan, "is to make raids wild and lawless; to cause dispersion; to give the impression of disturbances of power—short, to pervert their authority to unlawful purposes and then appear in court before a magistrate without evidence of a violation of the law as far as the present in custody is concerned, and thereupon criticize the magistrate because the latter is obliged, for want of evidence, to discharge the accused.

"No one has ever heard of a captain or an inspector being prosecuted in any way because of a murder, burglary or highway robbery for a criminal degree having been perpetrated in his district or precinct; but cases are frequent, on the contrary, where such officials are transferred to remote parts of the city or shifted in some way, or even dismissed from their force, without having been detected in similar inconceivable matters having been in existence and not quickly detected in his district or precinct.

"To-day the city is overrun and at the mercy of the criminal and lawless classes of the immoral and vicious, of thieves, robbers, gamblers, and of miscellaneous household villains and rowdies whom the people have been requested to give their attention to, instead of childishly interfering with harmless shows and the like, which are of secondary importance, when compared with the horde of thieves, burglars, thugs and murderers who infest this city and borough, where robbers and holdups are a matter of daily occurrence. Under the reorganization, a demoralized and disorderly police force this borough is rapidly becoming the paradise and favorite hunting grounds of burglars, pickpockets, highwaymen and thugs.

"Instead of protecting people from criminals so that they may go to bed at night with a feeling of security that they will at least have the opportunity of awakening again, the public is in a state of constant jeopardy, both as to their life, limb and property.

"It is the time, then, when the Police Department should be reorganized and a practical, competent man placed at its head who will put the police to work in running down the murderers, highway robbers, burglars and criminals of like degree first and the lesser criminals afterwards.

Police Captain on Trial.

Captain Bourke is to be tried next Wednesday, on a charge of oppression, the complaint being several moving picture show proprietors in his precinct. Magistrate O’Reilly, sitting in the Manhattan Avenue Court yesterday, held Peter Licatae in $500 bail for Special Sessions on a charge of illegally conducting a moving picture show in Flushing avenue. The detectives who arrested Licatae swore that the aisles in his theater were badly crowded, and that children under the specific age were admitted unaccompanied. It is expected that this case will help Bourke in his defense next Wednesday, seeing that Magistrate O’Reilly in fixing the bail remarked: "I will support all officers who make arrests in cases of this kind."

The above remarks of Magistrate Hylan will be appreciated by exhibitors in many cities, but it is also evident that the police vigilance is not unnecessary. The following paragraph from one of the Brooklyn newspapers exhibitors shows that all magistrates are not likely to show such a friendly attitude. As we have again and again remarked, exhibitors should avoid clashes with the authorities by indemnification of the latter, and it is evident that the taking purchase granted a license. We have no sympathy for, or patience with, the exhibitor who obtains a license, subscribing to certain regulations and then wilfully violates same. It seems that the exhibitors in St. Louis have been having trouble for the authorities and themselves by just such practices. It is this attitude of the exhibitor that will bring the business into disrepute.

NEW CAMEROON THEATER FOR LAKE CHARLES, LA.

A deal has been consummated by which the large building on Ryan street now occupied by the Tram salon will, after January 1, be occupied by the Cameramelon Theater. The Cameramelon Theater will be conducted by Mr. Clemmons and Mr. C. N. Blanchette, of Beaumont, Tex. These gentlemen are the proprietors of the Cameramelon Theater in Beaumont, and state that it is their intention to fit up this new place of amusement here with a view to making it as popular as the Beaumont house has proven to be. Both gentlemen have had experience with moving picture shows, and are looking forward to the showing of moving pictures in Lake Charles are going to prove a great success.

It is said that Mr. Clemmons is arranging to give a benefit performance for some local institution as soon as the new theater is opened.

THE NATIONAL FILM COMPANY.
RULES FOR OPERATORS.

Rule No. 1.—When entering this booth kindly start smoking immediately, for we have nothing that will burn except carbons.

Rule No. 2.—Kindly place your feet on the rewind bench, for we never have occasion to use it; our films rewind themselves.

Rule No. 3.—Sit close to the film box, as it is a handy place to dispose of cigarette butts and burnt matches.

Rule No. 4.—Please tell us all about the Summer before last, we went away, write us on the road, as all operators have had such a wonderful experience, especially those that took a course in a correspondence school.

Rule No. 5.—Kindly plant yourself in our only chair, as we never sit down and, above all, don’t forget to freeze our carbons.

Rule No. 6.—If you see anything that would help complete your set of tools, just help yourself, as we are blind.

Rule No. 7.—Always ask questions possible, for I am an expert operator and electrician. I have had ten years experience, and I get $7 per—(happs).

100 Griswold Street.

Detroit, Mich.

William S. Cleveland has added another wing to his offices in the Knickerbocker Theater building, New York. The Prudential Vaudeville Exchange, of which Mr. Cleveland is the whole works, with the exception of a few typewriters and clerks, has been growing steadily in the last few years. No agent ever worked so hard for the interest of his clients, and there are few in the vaudeville business who are better qualified to cater to the needs of managers of vaudeville theaters of high and low degree, as well as performers, as the Cleveland system. Formerly one of the leading salary lists every burnt cork artist of prominence in this country, together with all the notable foreign novelties.

ISHPENING, MICH.—C. A. Cribben, manager of the Wolverine Amusement Co., which will open a moving picture and vaudeville theater in the Voeller block, corner of Main street and Cleveland avenue, left for Chicago, where he will purchase once chairs for his new enterprise.

In Braddock, Pa., charges have been made to the authorities that the shows in that town are not properly protected in case of accident. Braddock exhibitors should take the bull by the horns and prove that the safety of their patrons is considered as well as their supply of nickels.

St. Joseph, Mo.—In the interest of B. F. Hayden, the St. Joseph police think that they have discovered the elusive "Grit Farrell," who has left a trail of victims throughout the country. It is claimed that he now has hundreds of dollars by advertising for regular and miscellaneous通往 the city. The public are now occupied by the Cameramelon Theater, and when he got his money left them in the lurch with nothing but an illegal contract on their hands.

CITAL CAN you afford to miss a copy of the Moving Picture World? $2 per year—52 numbers. Every number a Christmas number. Send in your subscription now or order through your newsdealer.
**Comments on Film Subjects.**

"The Bee and the Rose."—A beautiful film on the semi-magic order, having a number of surprising and exceptionally artistic transformations. The film is a good one, but one which is not understood by the public, yet they do appreciate the films. A number have been brought out recently of this type, every one of which has brought vigorous applause when shown. One such film in a programme bids immensely to its success.

"The Swagler's Daughter."—A Pathe film which has some elements of dramatic possibility that are not developed as they might be. The film is as good as the average run of such subjects, the love story ending as well regulated love stories should end. Some of the scenery is exceptionally good, but one fault mars it. A wounded man seen dragging himself along while a girl runs a long distance for aid. It creates the impression that a man as grievously wounded as that would die a score of times before he could return. Otherwise there is no criticism. There is nothing to prison, but the girl saves her father from a similar fate by giving up to justice a rejected lover.

"A Daring Maid."—This film borders on the vulgar and should be retitled. It may go in Europe, but severe criticism is heard in first-class houses here. The less the American public has of such broadly suggestive subjects the better.

"The Disintegrated Convict."—A comic which has numerous surprises. A broken up man returning to himself again is a new conception of the film maker which attracts favorable attention.

"A Street Waif's Christmas."—A beautifully worked out story of the woful waif's Christmas for which one has only words of praise. The action and the staging are both good, and the denouement of the story is touching. It ought to influence some who see it before Christmas to go and do likewise as man good, since their actions are not as interesting, but they teach an important lesson very forcibly.

"Bicycle Robbers."—One of the old familiar chase subjects in which the participants run for miles apparently and without any cause. The film is not particularly attractive, with the exception of the apparent climbing up the side of a house. Technically the film is good, but it is a repetition of the long chases which have become stale with long reiteration.

"The Blackmailer."—Another film in which there is a suicide and a murder. The action is fairly good, but the ending is depressing. It does not compare with some of the good films which have been brought out during the past two weeks.

"Husband Wanted."—This film develops some comical possibilities and closes with the marriage to much applause. It is not to be missed, as the laughs before it ends, and to that extent is good. The action and staging are satisfactory, but the subject is rather below the average of comics.

"Grandfather's Pills."—A comic which develops some interesting situations and creates more than one laugh before it ends. The method of working something funny out of this subject is new and the film is good technically.

"Peculiar People."—A semi-magic film which is well colored and develops some interesting phases. The enlivening of two minutes as possible, and their actions after they are instilled with magical life is natural. The work required in making up a film of this character is enormous. Fortunately they are appreciated and never fail to attract.

"A Montana Schoolmaster."—This film depicts Western life as well as any that has been brought out. The cowboys are real cowboys, not make-believe. They do a number of little things which shows that they are really what they seem. For example, when they jump off their horses they do not throw the reins over the horses' heads, which is exactly what cowboys do. There is a cowboy hanging in the picture, but the Selig people managed it very adroitly. The rope is shown first, and only after it is pushed around the leg is the excitement beautifully hidden behind the trees. The film is an excellent one, and with the exception of the villain there is no death. One man is shot, but happily he recovers. The film is interesting and is liberally complimented.

"An Unexpected Santa Claus."—We can repeat here what we said on "A Street Waif's Christmas"—a good subject spoiled with too much Santa Claus. It is pushing the imagination a little too far. The little boy shows his strong belief in Santa Claus, but does not show the true spirit of good will. Undoubtedly the film is worked to the standard of the Edison Company.

"The Faun."—This reproduction of mythology by the Pathe Freres cannot be called a success. Such subjects are not understood by most of the public, and the company is less experienced in this than the standard of its manufacturers. One of the scenes is badly out of focus, the quality of the best and the details are carelessly worked. For instance, when the women dip their vases in the fountain, they have to swim over the water. The film contains some very fine natural scenes.

"George and Margaret."—It seems that the managers of the old Fourteenth Street Theater know exactly what the public wants. This film has created a deep impression. It is a small family comedy, all made from a humorous situation, and the acting of the best and the details well worked. The scene of the hospital ward is as life-like as can be. This film contains some very fine views of a private park. It is a success.

"Hermit."—The audience was much amused with this film. A good foreign production, well actted, and staged with much care. The photography in some of the scenes is of rare beauty. The ending is the most amusing part, as when the husband comes to take the thing which his wife has given him, he cannot find it. The scene is not meant to be, but is an example of the many things given by the hermit, the said rods turn into flowers.

"Hercules the Athlete."—Another success for the Great Northern Film Company. The photography is excellent and the acting perfect. The subject is perhaps a little strong, but it is perfectly realistic, and the fine catastrophe film of Hercules, they are well repaid by the splendid execution of the work.

The manufacturers are always most careful in their details, and in this film they do not show us a skeleton for Hercules, but a fine specimen of physical culture, and they so cleverly distribute the lights as to bring out the forms and muscles of the man. Such films with so easy and natural actions can never tire an audience, but, on the contrary, are pleasing and always well received. It is no more a question of pushing a few inexperienced men in front of a camera, but it is real art.

"Too Much Snuff."—Although a production of the rooister trade-mark, this film does not deserve a special mention, as it is rather silly, in fact, to quote a trite saying, it is "not up to snuff."

"Christmas of the Poachers."—The Gaumont folks present us here the best Christmas film shown this season. They show us the true spirit of good will, and they do not spoil the subject by introducing Populist or Socialistic business. It is a very pathetic and very touching story, produced in the very best manner, with some very fine photographic effects. The old gentleman is more than rewarde who is not charmed by the poor poacher and can bring joy to some poor children. This is another success for the old Fourteenth Street Theater.

"A Faithful Little Doggy."—A comic of the Pathe Freres. The main point of this film is concentrated on the dog, a most clever actor. The audience freely applauded the little dog, and surely he deserved the honor, as he was a wonder. We have seen many dogs in moving pictures, but seldom a single dog to work by himself on the stage, with no one in sight to guide him in his actions. It is perhaps sad to see that some dumb animals can act better than some supposed actors.

"Grimsol, the Mischievous Goblin."—A good Lux production, which was well received by the audience, and has many interesting features. Although on the comic line, this film has great sense, and is not a succession of false and stupid situations.

"Electric Hotel."—Last Sunday's "World" gave a very interesting article on the great New York hotels, where you can get a dress suit, a doctor, a chaperon, a minister, etc., but these hotels are far behind the ideas of Pathe Freres. In their "Electric Hotel" the manufacturers show us how we can get an automatic shoe shine, automatic shaving, hair-dressing, etc.; but such an invention has its drawbacks, as when we have switched on, a strange thing has happened, and the audience certainly enjoyed these new features.

"Cupid's Realm." is an attempt at fancy work for which the producers are not prepared. The subject is rather confused, the photography is of inferior quality, the visions are therefore not interesting. In most cases the audience has to guess at them. Cupid is not attractive; the child would figure better as the little living skeleton of a dime museum.
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"Some Dangerous Members of Bostock's Menagerie."—A most interesting film, showing the dangerous process of extracting venom from the fangs of snakes. The snake charmer gives a very good exhibition of his power over the reptiles. The lioness and her cubs make one of the finest pictures, and is so natural as to convey the impression to the spectator that they are at a real moving picture show, but in front of a cage of the Bronx Zoo.

"On the Stroke of Twelve."—A production which should be barred from any respectable place. The first office scene is too suggestive of immoral desires, and the second office scene is entirely too brutal. The Indians are the best yet seen.

"The Half Breed."—It is questionable whether the public cares to go into details as is done in this film. It is admirably photographed, staged and acted, but the execution at the end is disagreeable, and the final view of the suspended skeleton is sure of anyone to see more of the desire of the makers. It seems a pity that the makers should so seriously mar an otherwise attractive film. The fight with the Indians can be condensed. It is a bit of spiritual acting which is good, but the hanging is entirely out of place, and should be suggested by the bringing in of the rope and the leading away of the culprit. Executions have no place in modern times, anyhow, and anything as real as this one had better be eliminated. The Indians are the best yet seen.

"The Deadly Plant."—An illustration of what cupidity and the love of money will do. Fortunately every poison has its antidote, and this fact is made use of to save a life, while the murderer is hurried away to prison by the officers. This film has one merit which not all such subjects possess. It doesn't kill anyone. With the photography, staging and action all good, this film is to be commended for its restraint and its other excellencies.

"The Acrobat Maid."—A knock-out comic which introduces an original scheme to extract laughs from the audience, and it succeeds. Perhaps this sort of film is as good as anything which can be produced in the way of a comic, and it is worth while to spend the money on this one.

"Thirteen at Table."—A comic which introduces a novel feature in dinners. The hostess follows the admonition literally to go out in the highways and bid those she found there to the feast. No matter if the original guests left, there were still thirteen, and they didn't mind it a bit.

"Stage Struck."—A well staged, well acted film, with rather poor photography in places. The thrilling scene where the rejected lover cuts the rope, allowing the performer to fall, is so realistic that everyone catches his breath. The ending is happy, however, and one need not feel sad over the occurrence.

"The Pearl Fisher."—A fairy story which introduces the audience to the bottom of the ocean and some beautiful scenes. It is rather poorly colored, and the acting of the fisherman is overdone, but the conception is good. And though the picture was a failure, the producers put in a little too much "Stella Claws." The mother, instead of the nurse, should have entered the room to find the boy sleeping on his letter to Santa Claus. She should have discovered the letter, and when she goes out and finds the poor little girl sleeping in the snow and still holding the doll of her boy, she would understand the letter and adopt the child as a suitable reward. This exaggerated big doll is out of proportions, and a boy does not receive dolls. The picture ends without showing that either father or mother are told of how the boy's life was saved by the street waif.

"Easy Money."—Has the great advantage of being very short. The subject is unnatural, as a child of such tender age would rather be tempted to open big eyes to look at the well-dressed charitable persons than to play the blind child. We know that the politics of Philadelphia have a bad reputation, but it remains to be seen how the Quaker City will accept the example shown of its policemen accepting easy money.

"The Molly Maguires" created no strong impression. In the first scene several persons made remarks on the "funny weeping." The last scene is rather ridiculous and called for much criticism, as most of the spectators could not understand why the strikers, after having shown such much bitterness against Anderson, should cheer him when the boss rewarded him with money for his services as a traitor to the cause. The burning of Anderson's cottage shows too much smoke for such a small cabin.
Philadelphia, Pa., is to have another moving picture theater, which will be situated at 600 South street.

Chicago, Ill.—The King Film Service were incorporated or $10,000; to deal in moving picture accessories.

Delaware, Pa.—A new moving picture and vaudeville theater will be constructed in Laurel street by J. D. Marvel.

La Harpe.—A new moving picture theater opened in the space, under the management of Pet Brothers.

Baltimore, Md.—H. S. Hackerman, 1202 Paterson avenue, will open a moving picture theater with a seating capacity of 500.

Tecumseh, Mich.—The Star Theater opened December 10 in Mr. Milles’ building on Chicago street. Mr. N. E. Graham is the proprietor.

Brenham, Tex.—E. T. Jeunson, of Decatur, Ill., has leased the Hoffman Building, on Allain street, and will open a moving picture theater.

Philadelphia, Pa.—Jacob Myers & Sons have plans for alterations to the building at 1425 Columbia avenue to fit it for moving picture theater.

Bellingham, Wash.—The National Amusement Company has leased a room in the Hannah Building on Holly street, and will open a moving picture theater therein.

Upper Sandusky, Ohio.—The Fairy Theater is again in the hands of L. W. Bonney, who assures his patrons that he will exhibit nothing but the best film subjects.

Pleasant Hill, Mo.—The Harrisonville Moving Picture Theater has been purchased by Leslie A. Bruce, who will make a number of improvements and additions.

Coney Island, N. Y.—A new theater will be built at Ocean parkway and Sea Breeze avenue, at an estimated cost of $100,000. David Robinson is owner and manager.

Highland, Ky.—The Highland Amusement Company will open a $2,500 moving picture theater at an early date. A. W. Kramer, H. S. Brooks and others are interested.

Ponca, Okla.—Senator Brodbell left Ponca to investigate the manner in which moving picture shows are run in other cities, with a view of getting new ideas and attractions for his Wonderland in Ponca.

Park Falls, Wis.—The Savoy Theater, which was recently opened under the management of Jones & Murry, is now conducted by Mr. Jones, who purchased his partner’s interest in the business.

New York City.—Plans have been filed for enlarging the moving picture exhibition hall at 55 West 135th street by annexing the two adjoining buildings. Mr. Henry Pincus is the proprietor.

New Orleans, La.—The Winter Garden, which last Winter was the home of comic opera and a vaudeville house, this year became a moving picture house under the management of J. E. Pearce & Sons.

Mishawaka, Ind.—A new moving picture theater opened for business in the Gerhart block, on East Second street. The place has been remodeled and decorated in fine style and has an inclined floor.

Long Island, N. Y.—A new moving picture theater is being constructed at 422 Jackson avenue. It will be known as the Plaza. The interior has been handsomely decorated and will have a seating capacity of 175.

Canal Dover, Ohio.—A new moving picture theater will occupy the room which was formerly the home of the Princess Theater and will be known as the Giant. Messrs. Tilburg and Ress are the proprietors.

Ware, Mass.—The moving picture theater in Dupont’s Hall has opened again to the public. State Inspector Cleveland, of Springfield, granted a license to Mr. Dupont to conduct the show and increase the seating capacity to 225.

Louisville, Ky.—A new moving picture theater has just been completed on Fourth street, between Chestnut and Walnut. The operator and his machine will occupy an entirely different building from that of the spectators. The new enterprise will seat 750 onlookers.

Rochester, N. Y., Dec. 11.—A course of stereopticon travel lectures, under the direction of the Bible School of First Presbyterian Church, will begin to-night in the church building, Plymouth avenue and Spring street. The lecturers are: Rev. Clarence A. Barbour, D. D., Rev. Frank S. Rowland, D. D., and Julian Mortimer Cochran.
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CORRESPONDENCE.

AN OPEN LETTER.
To the Editor of the "Index":

Dear Sir—The compliments of the season. Next year you attempt to be funny, see that it is not at your own expense. The "Index" does not have a single point that the Moving Picture World desires to possess. On the contrary, it is a matter of comment that the "Index" is not slow in appropriating any good points that are inaugurated by the World, but we do not mind that so long as they are used for the good of the business.

Truly yours,
J. P. CHALMERS.

STILL ANOTHER.
To the Editor of the "News":

Sir and Bro.: Acrimonious rejoinders are out of place at this season of friendly greetings and good will to men, therefore a suitable reply to your published venomous attacks has been consigned to the waste paper basket. The slighting references in the "News" to our Orcadian wisdom is childish; the claim that the "News" is the first with the news, mere braggadocio and bluster. The World has been silent as to the manner in which the "News" has copied as closely as possible the style and get-up which I originated in the Moving Picture World. Even our latest idea of publishing the stories of the films and listing the productions of all makers with their dates of release, has been minutely copied. One who is not competent to originate a style and ideas for himself should be more charitable towards those from whom he helps himself without as much as saying "by your leave." Wishing you the compliments of the season as a prosperous New Year.

Truly yours,
J. P. CHALMERS.

"SIMPSON'S SAUNTERINGS."
New York, December 21, 1908.
Moving Picture World, 125 East 23d street.

New York City,

Gentlemen—I see by your last number that you are making note of lecturelets as being published by other firms. We wish to state for your benefit that this idea has been in practical operation by me for several months past, as you will see by the enclosed circular. I call these short lectures, "Simpson's Saunterings," and would like you to kindly make a note in your columns in regard to same and kindly give me credit for being the first one in the field, which I am. As usual, all the other manufacturers are now copying my idea.

Wishing you a Merry Christmas and a Happy New Year,
Very sincerely yours,
A. L. SIMPSON.

THE CASE OF SWANSON VS. HOPPE.
Chicago, December 18, 1908.
Editor Moving Picture World:

Dear Sir—Joseph Hoppe, Thomas Norman and Charles Wyatt, the latter two employees and the former half owner of the Standard Film Exchange of Chicago, were last September indicted by the Cook County Grand Jury for receiving and concealing stolen property. I again had them arrested with several charges against them for receiving and concealing stolen property.

After a four-day trial before Judge Gimmell, Norman was discharged on the charge of perjury. Charles Wyatt and Joseph Hoppe were both found guilty by the examining magistrate on four charges each of receiving and concealing stolen property and were bound over to the Grand Jury.

This is a complete vindication for me of Hoppe's trumped-up charge of conspiracy as a business rival and an officer of the Film Service Association to put him out of business.

Yours very truly,
WM. H. SWANSON.

A WELL CONDUCTED MOVING PICTURE SHOW.
Santa Rosa, Cal., December 17, 1908.

The World Photographic Publishing Company.

Gentlemen—I would like to correct an incorrect statement that the Catholic Ladies' Aid Society of this city were to open and conduct a nickelodeon. The facts are as follows: The Columbia Amusement Company, Inc., owns and conducts "The Nickelodeon" and "The Theaterette," and it is the policy of the management to give "The Nickelodeon," which
has a seating capacity of 400, one night a month to benefit, and you directly had the house that evening.

We find that while it cuts out a night's receipts it brings a class of people which would not come otherwise. We therefore get their regular patronage, and that is what counts.

We have made a little success of the business here, and the secret is in the class of pictures we show. A picture is never placed on our boards before we look it over. If it doesn't suit, back it goes. We let the renters do our booking and have them responsible if the goods are not fit to be shown to the class of people to whom we cater.

Enclosed find photographs. The Theaterette is, without a doubt, the prettiest house in California. The interior is in press steel, and the photograph speaks for the front.

Respectfully yours,

THE COLUMBIA AMUSEMENT CO., INC.
J. R. Crone, Secretary.

LOOK OUT, NEW JERSEY PICTURE MAN.
The day is coming when there will be woe in the ranks of moving picture men of New Jersey. Already the enemy is marshalling its forces against us. Soon the reformers will slip laws through the State Legislature that will practically put our business on the bum.

We exhibitors of Jersey City are a loyal lot. We have spent money, lots of it, fighting the foe. We have beaten them, and they are sore. You know what fanatics are. Now that we have smashed their "kid law" they are framing up others—stronger ones than ever.

We have, called for outside help, but not a nickel did we ever get. Is it possible that all the nickelodeon men in New Jersey will not spend one cent to ward off this persecution of cranks?

Now, we cannot keep up the fight for the whole State forever; we are getting discouraged at the silence of the moving picture men. In local matters our association is the most powerful organization in the country. Our whole system works like a clock; we are all friends, work for each other's interest, and have accomplished wonders.

But this new thing; it looms up so big before us that we feel our weakness; we have got to have help. We are not afraid to do the work, but we need money and co-operation to head this thing off. Don't let that gag about "Jersey Justice" fool you.

This so-called "New Jersey State Charities Aid and Prison Reform Association" (isn't that a fine title?) is a grafting bunch; no more, no less. Imagine ourselves being supervised by a 'prison inspection' gang! What are we, anyhow, a lot of New Jersey reformers?

They have got us down to a fine level if that's the case.

But they will get away with it; don't let that worry you.

Then, Mr. M. P. Man, it's up to you to sweat, and you ought to send your brethren to come to the front while you have the chance. Read this clipping:

"Charles H. Edmond, of Mercer County, probation officer and head of the State Association of Probation and Parole Officers, declared that all moving pictures having reference to crime should be barred by a State law. He TESTIFIED before the 'State Commission for Investigating Inebriates, Epileptics, Deroginates, Dependency and Crime' that the cheap theater and moving picture shows are largely responsible for juvenile delinquency."

"Trenton, N. J., November 30."

A stitch in time saves nine. Heed the warning, men. We want to organize the State and wipe out these reform lunatics once and for all. We can do the reforming ourselves, so please write us a check; $10 isn't any too much. Send your check, name and address, name of the theater, and full particulars. Make check payable to Henry A. Fishbeck, treasurer, Amusement Managers' Association of Hudson County, care of "Nickel," 97 Newark avenue, Jersey City, N. J.

The least you can do is to send your name, address, theater and full particulars. When we get these we will communicate with you with a view to organizing the State. We would like to send our president around the State to meet and talk with you and tell you of our organization and our success. We know his force of argument will bring you together in your different localities for the best interests of all.

Therefore, gentlemen, be prompt and generous. Be heroes in the good fight to defend this business from the unjust attacks of its enemies.

Yours very truly,

HUGH F. HOFFMAN,
Secretary, Amusement Managers' Association of Hudson County.

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of adverse public criticism against demoralizing picture shows and win public approval by being the first in your locality to use the new

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Eight lectures are ready for delivery, each illustrated by 2,000 feet of film and about 50 slides. The lectures and films are arranged so that an unbroken show of two hours may be given or divided into sections of fifteen minutes to half hour.

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Geo. W. Canevet, Unique Theater, Greenville, S. C.

PHOTOGRAPHERS, ETC.


THEATRES FOR SALE.

The following places for sale are all live and paying theaters and in each case there is special reason for selling. Further particulars will be learned by addressing the Moving Picture World and giving the key number of the place, or paying street where address is given.

(14) Westerly, R. I.—Profitable theater, seating 400. Good reasons for selling. Goldsmith Bros. Amusement Co., 221 Main street, Springfield, Mass. Buffalo, N. Y.—Moving Picture Theater for sale, fully equipped, including projections, the only one within a two-mile radius. Reason for selling, owner has other business. Theater now pays regular weekly profits. Hurry for some one. For further particulars, please address R. W. Dukat, 535 Hudson avenue, Rochester, N. Y.

(44) Fayette, Ohio.—Seats 90. Good house, low expenses and sure profits. Other business, reason for selling. H. Powell, Fayette, Ohio.

(47) Three Paying Shows, which will make a nice circuit for some enterprising manager, can be obtained at less than local value and on suitable terms. They are all making money and there is plenty of work for them. Sold to be sold. Reason for selling.

(50) Bowling Green, Ky.—Seats 154. One other show in town.

(47b) Petersburg, Ind.—Seats 230. One other show in town.

(47c) Rockport, Ind.—Seats 110. One other show in town.

(47d) Vandalia, Ill.—Seats 150. One other show in town.

(47e) Princeton, Ind.—Seats 112.

(47f) Henderson, Ky.—Seats 250.

(47g) Mt. Vernon, Ind.—Seats 108. No opposition.

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All proprietors in regard to this unusual proposition may be obtained from R. R. Craycroft, manager, Laemmle Film Service, Evansville, Ind., or Moving Picture World. They will be sold together or separately.

(44) Sandusky, Wash.—Established theater now paying a profit of $10 per day over all expenses. Seats 225. Interest in another State compels the owner to move. Sell at a bargain. Apply, J. D. Thompson, Box 523, Sandusky, Wash.

(49) Massillon, Ohio.—15,000 population. Established theater paying a handsome profit. There is a sale for accounts of serious illness of the proprietor. Price for complete show, elegant outfit and two Edison machines, $2,500, less than half the local value. Good show town, only one other moving picture theater, whose lease expires in September and cannot be renewed. Further particulars from Moving Picture World, or R. C. Stover, Massillon, Ohio.

(51) New Brunswick, N. J.—Well equipped and profitable 5-seat theater will be sold at an account of other business.

(51) Lawrence, Kan.—Paying theater in college town. Seats 200, has vacuum sweeping and slopping floor. Only reason for selling is illness, owner being compelled to go to the mountains. Price, $1,100.

(52) Greenfield, Mich.—Money-making show at a bargain if sold at once. Other outside interests demand owner's time.

(53) Malden, Mass.—Theater in town of 42,000, doing fine business. Seats 200. Excellent building and all connections. Will clean for less. Owner is interested in business in another section which now demands whole attention.

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THE CHRISTMAS BURGLARS.
A young boy, sending Christmas presents to a few relatives, is unable to control his emotion. Then he hangs up his stocking, putting the letter in it. When the little one is asleep, the mother takes the Department. The girl, now an almost mad at her helplessness. With the child's mischievous chintz in her hand, she takes up her cloak and hurries to the pawnshop, which is presided over by Mike McClean, an Irish paperhanger. Mike's reputation as a pilot is not very pronounced. In the contrary as we see him he appears to be a cruel, pitiless, harsh man, who deals with charity in his makeup. Ah! but who can reckon the power of the Christmas spirit, Mrs. Martin enters Mike's place and professes her cloak as a pledge for a few cents, but Mike throws the cloak back at her with an exclamation. It is worth nothing to him, so he will allow her nothing. In her mental agony she should suddenly drop her baby down on the floor. Mike picks this up after she leaves. What a change it makes over him as he regards the child's inovert appeal. Insisting his clerk's absents, he takes him boy a Christmas tree, ornaments, laces and provisions. This done, he collects the service of a couple of burglars, who hardenize Mrs. Martin's apartment, slightly chloroforming her and her child, so as to be sure of their not wakening while they are at work. In comes the clerk with the tree and presents, which Mike arranges, and when finished he goes out into the hall to watch the effect. He isn't long to wait, and he dances around like a child at the view he gets through the keyhole, hurrying to the scene before the neighbors learn from whence their blessing came. The little one attributes it to her letter to Santa, and in truth it was—but they never knew the real Santa. "To dry up a simple tear has more of honest fame than of shedding was of grief."—Leigh, 670 feet.

ESSANAY FILM MFG. CO.
"IN GOLDEN DAYS."—"In Golden Days" is a story of '49. James O. Blaine in his book "Twenty Years in Congress," declares that the Bowen of the miner's of California, and they went most of them by prairie scooters.
The opening of our tale discloses a band of these men with their wives and children crossing the valley of the Humboldt on their way to the gold fields of California. Suddenly the train stops—a horse, a man, comes into view. He is recognized as the drummer of the band. He tells them of a camp of white men further ahead.
The next scene shows the now excited caravan moving briskly and joyously on, anxious to meet people of their race.
The third scene discloses a white camp of dead men and women killed by Indians. The caravan arrives. Hurric! Stricken, they find the only living being to be a girl child of 5 years. The hunter's son, a boy of 9, runs forward and kills the child. The coming picture shows us the caravan encamped for the night. The hunter tells the boy to sing the child to sleep. The boy does so. After song the caravan lies down to rest for the night. When all are asleep Indians enter and kill every one except the boy and girl. He sings his song, and the Indians, believing him to possess a spirit voice, leave him with the child.
The scenes that follow disclose the finding of the boy and child. Their adoption by miners of a gold camp, and after several years have passed, rich relatives of the girl arrive and take her to Europe. The boy is broken-hearted. An old musk from the camp, knowing the valour of the boy's voice, decides to take him as a traveling singer to Europe. We are shown the boy and old musk singing in the streets, until one day a famous composer by chance happens to hear him. He takes the boy and makes a famous singer of him. Later the boy, now a young man, is seen singing in a theatre. The girl now young lass in the balcony. She recognizes the boy companion of her childhood for his voice, and calls out to him. The relatives take her from the theatre, but the boy follows to the porch of her home, where they are united: Length, 1,000 feet.

S. LUBIN.
RESTORED BY REPENANCE.—The father's refuses. A young man asked for the daughter's hand. The father, however, knowing the author's

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Turning Over a New Leaf—Comedy
No. 6407. Code, VENECIANA. Approx. Length, 900 feet.

NEXT WEEK'S SUBJECTS
SHIPMENT DECEMBER 29, 1908

THE LOST NEW YEAR'S DINNER. Comedy
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A PERSISTENT SUITOR. Comedy
No. 6409. Code, VENECIANO. Approx. Length, 900 feet.

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THE TRAIL OF THE WHITE MAN tells the story of a surveying party which was a forerunner of the way one of the great transcontinental railroads in the early seventies. The head of this surveying party, a young man of gigantic stature and magnificent physical development, but of inscrutable morals, won the affections of a young squaw and induced her to leave her tribe and home. After a while he became necessary for the surveying party to move on. The surveyor had become weary of his duties as he was the most amiable of men and deserted her. The squaw's Indian husband, however, had discovered his doings and had been doggedly following the trail. He came upon the young squaw just as she had been left to her fate, and brought her back to the scenes of her former happiness. After a week's journey, the surveyor was following on the trail, and came upon the young squaw, just as she was being delivered as one of the most interesting people that can be imagined, but I will leave that part of the story for the pictures to tell in their own graphic way.

Scene 1.—Into the wilderness.
Scene 2.—Surveyor's camp.
Scene 3.—Ogden meets Wild Fawn.
Scene 4.—Wild Fawn's home; he lies with Ogden.
Scene 5.—Ogden's death.
Scene 6.—Black Hawk on the trail.
Scene 7.—The Indian and the white man; Black Hawk's revenge.
Scene 8.—Ogden's death.

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IN THE SHENANDOAH VALLEY.—An elaborate fit-up by the Selig Company, of Chicago, which should prove to be one of the most successful of the hour list to be credit of this house. It is a romance of a Southern girl and Northern officer, both are sold to be sold on the parting of the 'Halls. It will be well North and South. There is a duel in Charlestown at the start of the Civil War, and numerous admirably arranged battle scenes, with infantry, cavalry and artillery. Sheridan's famous ride from Winchester is introduced most ingeniously and completely and is followed through the country in manner sure to arouse patriotic enthusiasm.

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THE DUKE'S MOTTO.—A highly dramatic film telling the story of a duke of the middle ages whose life and wealth is coveted by a rascal. He hires men to kill the duke and carry off his infant daughter. She is eventually discovered and at the age of 18, by means of thrilling rescue, she is restored to her place at court, at a regent's ball, by her prince charming. The pictures are unusually handsome.

PATHE FRERES.

THE FAUN.—In this artistically colored picture we see the only fauna who is in love with Diana as he appears in the forest and awakens Diana and her nymphs. She scouts him and leaves him sprawling on the ground, and goes to another part, where she is attracted by the sweet music played by an ancient lute. She-listens with delight, and as he is making love to her, the Jealous Faun approaches and strikes down the young lover, and makes his escape, followed by the enraged nymphs. Cupid, the God of Love, appears and gives Diana a philtre which restores the young man to life.

The Faun lends the nymphs a long chase, through fairy caves and wild woods, till finally they overtake him in a beautiful glen, where they bind him with rope to a tree. Presently Diana appears on the scene and shows the triumph of youth over the ugly Faun, by having his nymphs pour water over him, which petrifies him, and he is turned into a stone image, while Diana and the nymphs joyfully dance around him. Length, 442 feet.

VITAGRAPH COMPANY.

THE FLOWER GIRL OF PARIS.—In a thieves' den in a low quarter of Paris, Jean Bauliard, a desperado, and Pigord, one of his gang, are apparently quarreling. They take frequent puffs from a brass bottle on the table between them. The door opens and Mimi, a very pretty girl, thin and pale, enters, carrying a basket of flowers on her arm. She comes timidly forward, Bauliard rises to his feet, staggers toward her in a half drunken manner, points to her full basket of flowers, roughly pushes her and orders her out again. She sinks exhausted on a chair and pleads for a rest, but Bauliard strikes her and forces her out the door. The two thieves resume their conversation, and after a while gather some burglar tools, leaving woman Martin, another member of the gang, in charge and depart.

The flower girl wanders along to a fashionable part of the city, meeting with but little success in disposing of her flowers. An automobile dashes up, and Rene Masson, a handsome young man, alights. Mimi offers him a bunch of flowers. He looks at her face, takes them and gives in return several bank notes. At this moment the girl is seized with a sudden faintness, staggered and would have fallen had not the young man caught her. He places her in his auto and starts for home. Bauliard and Pigord, who have been watching from

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across the street, start off in the same direction. The young man makes his appearance, carrying in the unconscious girl and places her on a couch. Forcing some water between her lips, the girl soon revives and opens her eyes in wonderment. She is given food and drink, recovers from her faintness and asks to go. Her protector accompanies her and they have scarcely left the room when Barnard and Pigott enter, ramshackle place, carrying away books, jewels, plate, etc. They proceed to their den, tell of their escapade, also of the fainting of Mimi. A plan is conceived to lure the young man to the den and a note despatched offering to return the plunder for a cash ransom, and signed the flower girl. Rene receives the decoy letter, takes a roll of bank notes, his revolver and departs. Mimi returns to the renditions, hears of the robbery and also of the plan to trap the young millionaire and determines to save her. She studies mother Martin, jumps from the window and harries to the police inspector, and, with several officers, starts for the gang's headquarters. Meanwhile the young millionaire proceeds to the address given, and in he crosses the threshold, the thieves spring upon him, overpower and bind him. Barnard, after securing the young man's money, points his revolver at Rene's head. As he fires, the door flies open and Mimi jumps in front of Rene and receives the bullet instead of him. The officers follow and after a short struggle the gang is overpowered and taken away. Rene's arms are removed. He rushes over to the flower girl, raises her in his arms, she looks up with a smile, presses his hand and falls back dead. Rene goes for a moment, kneels down, kisses her forehead reverently. Length, 60 feet.

THE HAZARDS.—At a plain country home of a poor farmer, the old man and his wife are bidding good-bye to their only son, whom they are sending away to a military academy. The mother as usually kisses the lad, while the father wishes him good luck. The old man has saved carefully to give his boy an ideal home, and is happy and proud as he sees him depart. In his room at school the new student is being worked by lamplight. He is a slight built young man, of nervous temperament, and in working hard to catch up in his studies. A knock is heard at his door and is followed by the entrance of one of the students, a big, burly fellow, having the reputation of being the school bully. The big fellow remains a short time, then goes to his own room, where he finds several of his pals. They listen with interest as he tells of a plan to haze the new fresher. He goes to a closet, pro-

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